

Music Sales Choral Binder Vol.16: Men's Voices

All titles listed are TTBB unless otherwise stated

**With Accompaniment*

† New in 2009-2010

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For John Padley and the Sherborne School Chapel Choir

Come, Holy Ghost

Anthem for Men's Voices and Organ

David Bednall

Easily flowing ♩ = 110

Tenor

Bass

Organ

pp

7

With growing intensity

p

8

Come, Ho - ly Ghost, our souls in - spire,

p

17 *mf* *f*

Come, Ho-ly Ghost, our souls in - spire, _____ Come, Ho-ly

22 *ff* *cresc.*

Ghost, our souls in - spire _____ And light - - en with ce -

ff *cresc.*

cresc. *cresc.*

27 *fff*

- les - tial fire; _____

fff

36 *mf*

Thou the a - noint - ing Spi - rit art,

mf 3

Who dost thy se - ven-fold gifts im -

40 *f* *poco accel.*

Thy bless - ed unc - tion from a - bove, Is com - fort,

part. Solo

44 *sf* *fff*

life, and fire of love;

sf *fff*

Gt

(Straight on under echo)

+32'

48 *Slow* *rit.* *Gently moving* *mf*

En - ab - le with per - pet - ual light

pp *Gt*

52

- ab - le with per - pet - ual light The dull - ness

The dull - ness of our blind - ed sight.

57

of our blind - ed sight. A - noint and cheer our soil - ed

Sw

60 *ppp* **Slower and more mysterious**

face

With the a - bun - dance of thy grace;

64 *p*

Keep far our foes,

p

Solo (Oboe)

68

Give peace at home;

72 *mf*

Where Thou art Guide, no ill can come.

mf

77 As at the start, but with greater confidence

pp

85 *f*

Teach us to

f

Teach us to know the Fa-ther, Son, _____

mf 6

92

know the Fa-ther, Son, _____ And Thee, of both, to be but

_____ And Thee, of both, to be but One; _____

97

One; _____ That through the a - ges all a - long, This may

That through the a - ges all a - long, _____ This may

102

be our end-less song. _____ Praise to Thy e -

be our end - less song. _____

107

- ter - nal me - rit, Fa - ther, Son, and

Molto maestoso

111

Ho - ly Spi - rit. A - - men, A

116

- men, A - - men, A - men.
-men. A - - men. A - - men. A - men.

Gloucester, 19th July 2002

Two Introsits

FOR MEN'S VOICES

BY

ERNEST BULLOCK

London: NOVELLO & COMPANY, Limited

1. O most merciful

Words by Bishop R. Heber

Slowly, with expression

TENOR (SOLO or FULL) *p*

The musical score is written for Tenor (Solo or Full) and Organ. It begins with a 4/4 time signature and a key signature of three flats (B-flat major or D-flat minor). The Tenor part starts with a *p* dynamic and the lyrics "O most mer - ci-ful!". The Organ part provides accompaniment with a *p* dynamic and includes a "Ped." (pedal) marking. The score continues with the lyrics "O most boun - ti-ful! God the Fa - ther Al - might - y, By the Re - deem - er's Sweet in - ter - ces - sion, Hear us, help us, when we cry." Dynamics for the Organ part include *mp* and *poco cresc.* throughout the piece.

CHORUS

TENOR I & II *

mp O most mer - ci-ful! O most boun - ti-ful! God the

mp O most mer - ci-ful! O most boun - ti-ful! God the

p

mp Fa - ther Al - might - y, By the Re-deem - er's

mp Fa - ther Al - might - y, By the Re-deem - er's

mf *p*

p *cresc. mf* *rall.* *pp*

Sweet in-ter-ces-sion, Hear us, help us, when we cry.

p *cresc. mf* *pp*

Sweet in-ter-ces-sion, Hear us, help us, help us, when we cry.

p *cresc. mf* *rall.* *pp*

* If Altos are available they may sing with the Tenors.

Words from "The Visitation of the Sick" **2. O Saviour of the world**

Slowly BASS (SOLO or FULL) *p*

ORGAN *p*

Sa-
viour of the world, who by thy Cross and pre-
cious Blood hast re-

CHORUS
TENOR* *mf* Save us and help us, we
BASS I & II *mf* Save us and help us, we

- deem - ed us, Save us and help us, we

poco rit. hum-bly be-seech Thee, O Lord. *rall.*

hum-bly be-seech Thee, O Lord. *rall.*

poco rit. *p colla voce* *pp*

*If Altos are available they may sing with the Tenors.
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ONLINE PERUSAL SCORE ONLY
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Stephen Cleobury

PRECES AND RESPONSES

for ATB chorus

ONLINE PERUSAL SCORE ONLY
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NOVELLO

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Preces and Responses

THE PRECES

Stephen Cleobury

PRIEST/
CANTOR

O Lord, open thou our lips.

ALTO

mf

And our mouth shall shew forth thy praise.

TENOR
BASS

mf

5

O God, make speed to save us.

O Lord, make haste to help us.

p

9

mf

Glo - ry be to the Fa - ther, — and to the Son, — and to the

mf

12

Ho - ly Ghost, as it was in the be - gin - ning, — is

15

cresc. now and e - ver shall be, — *f* world with - out end, A - men.

now and e - ver shall be, — *f*

cresc.

18 *f*

Praise ye the Lord. The Lord's name be praised.

f

THE RESPONSES

The Lord be with you.

And with thy spirit.

p

p

Let us pray.

Lord, have mercy upon us.

Christ, have mercy upon us.

p

p Lord, have mercy upon us.

Our Father.

Our Father... but deliver us from evil, Amen.

mp

mp

O Lord, shew thy mer-cy up - on us.

mf

And grant us thy sal - va - tion.

mf

O Lord, save the Queen.

p

And mer-ci-ful-ly hear us — when we call up-on thee.

p

And mer-ci-ful-ly hear us when we call up-on thee.

Endue thy ministers with right-eous-ness.

mf

And make thy cho-sen peo-ple joy-ful.

mf

O Lord, save thy peo-ple.

mp

And bless — thine in - he - ri - tance.

mp

Give peace in our time, O Lord.

mf

Be - cause there is none o - ther, none

mf

o - ther that fight-eth for us, but on - ly Thou, O God.

O God, make clean our hearts with-in us.

p

And take - not thy Ho-ly Spi-rit from us.

p

rit.

THE COLLECTS

1 2 3 *rit.*

mp

A - men. A - men. A - - - men. -

mp

If there is a 4th Collect, repeat 1st Amen.

FINAL RESPONSES

Ferial

The Lord be with you

And with thy spi - rit.

p

p

This system contains the first two staves of the Ferial response. The bass staff begins with the lyrics 'The Lord be with you'. The vocal staff starts with a rest, followed by the lyrics 'And with thy spi - rit.' The piano accompaniment in the bass staff begins with a rest and then provides harmonic support for the vocal line. Dynamics are marked *p* (piano).

The Lord give us his peace.

And life e - ter - nal, A - men. —

mp

mp

This system contains the next two staves of the Ferial response. The bass staff begins with the lyrics 'The Lord give us his peace.' and includes a triplet of eighth notes. The vocal staff continues with 'And life e - ter - nal, A - men. —'. The piano accompaniment continues with harmonic support. Dynamics are marked *mp* (mezzo-piano).

Festal

The Lord be with you

And with thy spi - rit.

mf

mf

This system contains the first two staves of the Festal response. The bass staff begins with the lyrics 'The Lord be with you'. The vocal staff starts with a rest, followed by the lyrics 'And with thy spi - rit.' The piano accompaniment in the bass staff begins with a rest and then provides harmonic support for the vocal line. Dynamics are marked *mf* (mezzo-forte).

Let us bless the Lord.

Thanks be to — God. —

f

f

This system contains the next two staves of the Festal response. The bass staff begins with the lyrics 'Let us bless the Lord.' The vocal staff continues with 'Thanks be to — God. —'. The piano accompaniment continues with harmonic support. Dynamics are marked *f* (forte).

ONLINE PERUSAL SCORE ONLY
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NOVELLO

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For Bernarr Rainbow and the Choir of the College of S. Mark and S. John

JOHN

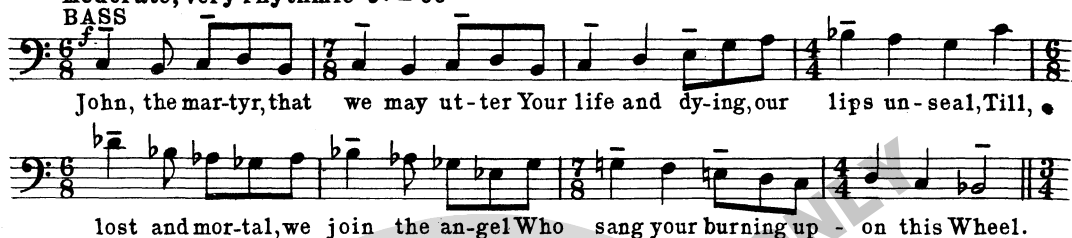
Motet for ATB (unaccompanied)
Words by THOMAS BLACKBURN*

Music by
PETER DICKINSON

NOVELLO & COMPANY LIMITED

Moderate, very rhythmic $\text{♩} = 66$

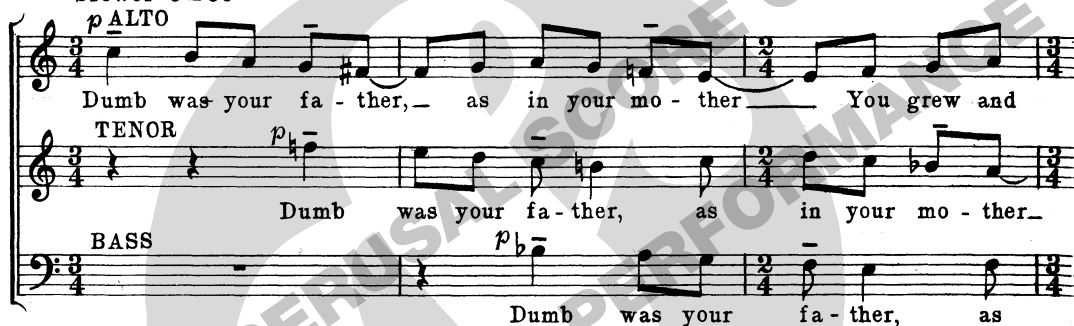
BASS



John, the mar-tyr, that we may ut-ter Your life and dy-ing, our lips un-seal, Till, lost and mor-tal, we join the an-gel Who sang your burning up - on this Wheel.

Slower $\text{♩} = 56$

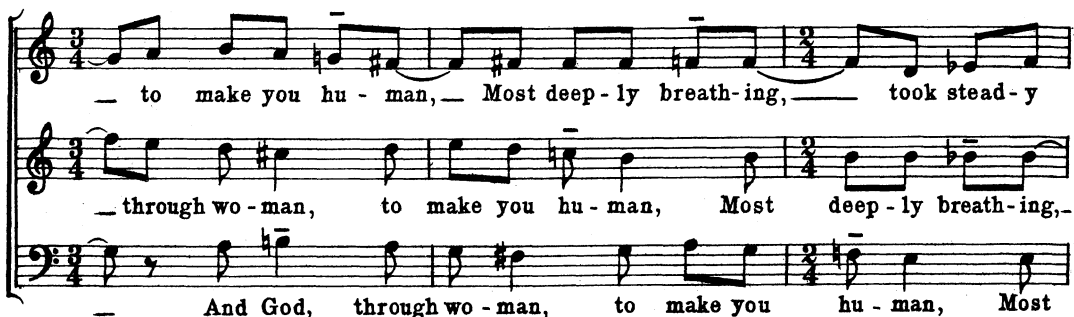
p ALTO



Dumb was your fa-ther, - as in your mo-ther - You grew and
TENOR *p* Dumb was your fa-ther, as in your mo-ther -
BASS *p* Dumb was your fa-ther, as



wait-ed for space and time, And God, through wo-man,
- You grew and wait-ed for space and time, And God,
in your mo-ther You grew and wait-ed for space and time,



- to make you hu-man, - Most deep-ly breath-ing, - took stead-y
- through wo-man, to make you hu-man, Most deep-ly breath-ing,
- And God, through wo-man, to make you hu-man, Most

*By permission of the Author

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MADE IN ENGLAND

Tempo I

aim. —
 — took stead-y aim. —
 deep-ly breath-ing, — took stead-y aim. John, the mar-tyr, that

TENOR

f John, — John, — John, —
 BASS
 we may ut-ter Your life and dy-ing, our lips un-seal, Till,

John, — John, — John, — John, —
 lost and mor-tal, we join the an-gel Who sang your burning up - on this Wheel.

Yet though you are first in This world, you are least in The
 Yet though you are first in This world, you are least in The

ALTO

f cresc. the king-dom, Jo-han-nes, Jo-han-nes, Since
cresc. king-dom, the king-dom, Jo-han-nes, Jo-han-nes,
cresc. king-dom, the king-dom, Jo-han-nes, Jo-han-nes,

wa-ter and spi-rit You did not in-her-it

mp

And it is the twice born,

God's chil-dren must praise. John, the mar-tyr, that we may ut-ter Your

f *>*

John, —

John, —

p *f*

John, — John, — John, —

John, — John, — John, —

John, — John, — John, —

life and dy-ing, our lips un-seal, Till, lost and mor-tal, we

John, — John, — John, —

John, — John, — John, —

John, — John, — John, —

join the an-gel Who sang your burn-ing up - on this Wheel.

Slower ♩ = 56

TENOR

Jo-han-nes, Jo-han-nes, Sa-lo-me, the daugh-ter Of Ju-dah

BASS

Jo-han-nes, Jo-han-nes, Sa-lo-me, the daugh-ter Of Ju-dah

accel.
cresc.

now asks . for your head on a sal - ver, She asks for the

now asks for your head on a sal - ver, She asks for the

ALTO Tempo I *f cresc.* *ff*

Jo - han - nes, Jo - han - nes, the
death you, your-self could not ut - ter; Jo - han - nes, Jo - han - nes, the

Jo - han - nes, Jo - han - nes, the
death you, your-self could not ut - ter; Jo - han - nes, Jo - han - nes, the

King-dom, the King-dom. John, - John, -
King-dom, the King-dom. John, - John, -
King-dom, the King-dom. John, the mar-tyr, that we may ut-ter Your

John, - John, - John, -
John, - John, - John, -
life and dy - ing, our lips un - seal, Till, lost and mor - tal, we

rall. *ff*

John, - John, - John, - John.
John, - John, - John, - John.
John. join the an-gel Who sang your burn-ing up - on this Wheel. John.

For Bernarr Rainbow and the Choir of the College of S. Mark and S. John

MARK

Motet for ATB (unaccompanied)
Words by THOMAS BLACKBURN*

Music by
PETER DICKINSON

NOVELLO & COMPANY LIMITED

Moderato $\text{♩} = 200$

TENOR *mf* The fall - en ci - ty rides from the dark, A bell of

BASS *mf* A bell

4 bronze shakes the peo - ple to work Un - der the beast who
of bronze,

7 mar - ried the hawk And cleaves to heav'n, the Li - on of Mark.
the Li - on of Mark.

ALTO *f* The Word made Flesh is the Flesh made Word. Mark, scribe of

TENOR *f* The Word made Flesh is the Flesh made Word. Mark, scribe of

BASS *f* The Word made Flesh is the Flesh made Word. Mark, scribe of

11 The Word made Flesh is the Flesh made Word. Mark, scribe of

15 God, God, God, oh, oh,
God, God, God, oh, oh,
God, sets down the hard la - bour of God en - se - pul - chred In the Son of

* By permission of the Author

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MADE IN ENGLAND

19

oh, e - vil - starred! A fish - er man who
 oh, e - vil - starred!
 Wo - man, oh, e - vil - starred!

p *pp staccato*

24

can-not write To a young man talks at dead of night:
 'Bait God with words that the

f

29

fish may bite, But hur-ry, my child, it is get - ting late.'

oh, e - vil - starred!
 oh, e - vil - starred!

p

33

The sty - lus qui - vers; down in the yard Of the High Priest

pp staccato

Three times a cock has crowed. O-ver Mark's shoulder, un-seen, un-heard,

oh, e - - vil - - - starred!

pp *pp*

38

Christ, let-ter by let-ter, be - comes the Word. Now E -

Christ, let-ter by let-ter, be - comes the Word. Now E -

Christ, let-ter by let-ter, be - comes the Word. Now E -

42

ter - ni - ty, in love with Time, Has a book to breathe in,

ter - ni - ty, in love with Time, Has a book to breathe in,

ter - ni - ty, in love with Time, Has a book to breathe in,

46

a pro-per name,

a pro-per name, *pp staccato* Though up-sid-down like a flow'r from it's stem

a pro-per name,

50

55 Pe - ter leaves Rome for Beth - le - hem; And a

59 Mark, Mark, Mark, fall - en ci - ty rides from the dark, A bell of bronze shakes the

A bell of

63 Un - der the beast who mar - ried the peo - ple to work Un - der the beast who mar - ried the hawk And bronze, the

66 hawk, the Lion of Mark. Mark! cleaves to heav'n, the Li - on of Mark. Mark! Li - on of Mark. Mark!

The original version was written for Julian Lambart and the Eton College Lower Chapel Choir

BEHOLD NOW, PRAISE THE LORD

Anthem for ATB* and Organ

by

WILLIAM H. HARRIS

NOVELLO & COMPANY LIMITED

Moderato con moto

ALTO

TENOR

BASS

Moderato con moto $\text{♩} = 72$

ORGAN

Ped.

Be - hold — now, praise the Lord, all ye ser-vants of the

Be - hold — now, praise the Lord, all ye ser-vants of the

*An arrangement of the anthem for boys' voices (Chorister Series 87)

© Novello & Company Limited 1961

MADE IN ENGLAND

mf

Ye that by night— stand in the

Lord;

Lord, all ye ser-vants of the Lord;

house of the Lord, — ev'n in the courts — of our

mf in the courts, the courts of the house — of our

f courts of the house of our

mf Ye that by night stand in the courts, the courts — of our—

f

God.

God.

God.

God.

mf Lift up your hands in the

mf
Lift up your hands in the
sanctuary, and praise the Lord,
sanctuary, and praise the Lord.
and praise the Lord.
praise the Lord. The Lord that made
The Lord that made heav'n and
The Lord that made heav'n and
heav'n and earth,

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (F major or D minor), and the time signature is 4/4. The lyrics are: 'Lift up your hands in the sanctuary, and praise the Lord, sanctuary, and praise the Lord. and praise the Lord. praise the Lord. The Lord that made The Lord that made heav'n and The Lord that made heav'n and heav'n and earth,'. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A large watermark 'ONLINE PUBLISHED ONLY FOR PUBLIC PERFORMANCE' is visible across the page.

earth, made heav'n and earth give thee

earth, made heav'n and earth

made heav'n and earth

Sw. mf

Gt. to Ped. in p

bless-ing out of Si-on, give thee give thee

mf give thee blessing out of Si-on, p

give thee (Sw.) p Gt.

cresc.

bless - - - ing, give thee bless - - - ing, give thee bless - - - ing, give thee bless

bless - - - ing, give thee bless

bless - - - ing, give thee bless

- ing out of Si-on. The Lord that made
 ing out of Si-on. The Lord that made
 - ing out of Si-on. The Lord that made

heav'n and earth give thee blessing out of Si-on.
 heav'n and earth II *mf* give thee blessing out of
 heav'n and earth II *espress.* give thee

rall. a tempo *mf*
 give thee blessing, give thee blessing out of
 Si-on, give thee blessing, give thee
 blessing, I *p espress.* (p) give thee
 blessing, rall. a tempo

f
f
f
f G[♯]
G[♯] to Ped.
mf
 II *mf*
 II *espress.*
mf
p espress.
 I *p espress.* (p)
 rall. a tempo

cresc.

Si - on, give thee bless - ing, bless - ing out of

cresc.

bless - ing out of Si - on, bless - ing out of

mf

give thee bless - ing, bless - ing out of

cresc.

Si - on, ——— give — thee bless - ing

Si - on, ——— give — thee bless - ing

Si - on, ——— give — thee bless - ing

f

rall.

out — of Si - on.

out — of Si - on.

out — of Si - on.

rall.

ten.

ff

To the memory of Evelyn Mary Ley

Holy is the true light

Short Anthem for Saints' Days

Words from *The Salisbury Diurnal* by Dr. G. H. Palmer

MUSIC BY

WILLIAM H. HARRIS

Arranged for A.T.T.B. (unaccompanied) by the Composer

London: NOVELLO & COMPANY Limited

Slowly, but quietly moving

ALTO
Ho - ly is the true light, — and pass - ing won - der - ful,

TENOR I
Ho - ly is the true light, — and pass - ing won - der - ful,

TENOR II
Ho - ly is the true light, — and pass - ing won - der - ful,

BASS
Ho - ly is the true light, — and pass - ing won - der - ful,

ACCOMP (for rehearsal only)
Slowly, but quietly moving

lend - ing ra - dian - ce to them — that en - dured in the

lend - ing ra - dian - ce to them — that en - dured in the

lend - ing ra - dian - ce to them — that en - dured in the

lend - ing ra - dian - ce in the

Baritones might perhaps sing with Tenor II when the notes are within their compass.

Original version for S.A.T.B. in *M.T.* 1259.

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heat of the conflict: from Christ they in -

heat of the conflict: from Christ they in -

heat of the conflict: from Christ they in -

heat of the conflict: from Christ they in -

her - it a home of un - fa - ding splen - dour,

her - it a home of un - fa - ding splen - dour, where -

her - it a home of un - fa - ding splen - dour, where -

her - it a home of un - fa - ding splen - dour, where -

cresc.

where - in they re - joice with

in they re - joice with

in they re - joice with

in they re - joice with

f glad - ness ev - er - more, *mf* with

f glad - ness ev - er - more, with glad -

f glad - ness ev - er - more, with glad -

f glad - ness ev - er - more, with glad -

glad - ness ev - er - more, ev - er -
 - ness ev - er - more, ev - er -
 - ness ev - er - more, ev - er -
 - ness ev - er - more, ev - er -

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

Te Deum Laudamus

Set to music in the key of A flat
for A.T.B.*

BY

WILLIAM H. HARRIS

London: NOVELLO & COMPANY, Limited

With animation

ALTO

TENOR
BASS

ORGAN

f

Ped.

With animation

f

knowledge thee — to be the Lord. All the earth doth wor-ship thee: the Fa -

cresc.

cresc.

- therev-er - last - ing. To thee all an-gels cry a - loud: the Heav'ns and

mf

mf

Man.

The musical score is written for Alto, Tenor/Bass, and Organ. It is in the key of A-flat major (three flats) and 2/2 time. The tempo is marked 'With animation'. The organ part begins with a forte (*f*) dynamic and includes a pedal point. The vocal parts enter with the lyrics 'We praise thee, O God: we ac-'. The organ accompaniment features a prominent bass line with a 'Ped.' marking. The lyrics continue: 'knowledge thee — to be the Lord. All the earth doth wor-ship thee: the Fa -'. The organ part has a 'cresc.' marking. The lyrics continue: '- therev-er - last - ing. To thee all an-gels cry a - loud: the Heav'ns and'. The organ part has a 'mf' marking. The lyrics end with 'Man.'.

* Adapted from the Service in A for S.A.T.B. published by the Oxford University Press

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MADE IN ENGLAND

mf

all the powers there-in. To thee Che-ru-bin and Se-ra-phin con-tin-u-al-ly—do

p

Ped.

p *cresc.*

ory. Ho - ly, Ho - ly, Ho - ly: Lord God of Sa-

p *cresc.*

cresc.

f

ba - oth; Heav'n and earth are full of the Ma - jes - ty of thy -

f

f

Glo - ry. The glo-rious com-pany of th'Apos-tles praise thee. The goodly

mf

mf

Man.

fellow-ship of the Prophets praise thee. The no-ble ar - my of Mar-tyrs

mf

mf

praise thee. The ho-ly Church throughout all the world doth ac-knowledge thee; the

f *mf* *sostenuto*

f *mf* *sostenuto*

mf *sostenuto*

Ped.

f *mf*

Fa - ther — of an in - fi - nite Ma - jes - ty: Thine hon - our - a - ble,

f *mf*

true, and on - ly Son; Al - so the Ho - ly Ghost: — the Com - fort - er.

p

f

Thou art the King of Glo - ry: O Christ. Thou art the ev - er - last - ing

f

Man. Ped.

rall. a little slower

Son of the Fa - ther. When thou took - est up - on thee to de -

p

rall. a little slower

p

Man.

p

liv - er man: thou didst not ab-hor the Vir-gin's womb. When thou hadst

poco accel. *a tempo* *mf* *cresc.*

o - ver-come the sharp-ness of death: thou didst o - pen the Kingdom of

poco accel. *a tempo* *mf* *cresc.*

mp *cresc.*

Ped.

Heav'n to all be - liev-ers. Thou sittest at the right-hand of God: in the

f

f

Man. Ped.

Glo-ry of the Fa-ther. We be-lieve that thou shalt come to be-our Judge.

p espress.

p Voices alone

p

— We therefore pray thee, help thy ser- vants: whom thou hast re - deem-ed with thy

p

(Solo)

p

(Man.)

cresc.

pre-cious blood. Make them to be numbered with thy Saints: in - glo- ry, in

cresc.

(Sw.) *cresc.*

Ped.

f *più f* , slower

glo- ry ev-er-last-ing, in glo- ry ev-er- last - ing. O

f *più f* *p*

f *più f* , slower *p*

p

Lord, save thy people: and bless thine he-ri-tage. Gov-ern them and lift them

Man.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, 4/4 time, starting with a piano (*p*) dynamic. The lyrics are "Lord, save thy people: and bless thine he-ri-tage. Gov-ern them and lift them". The lower staff is a piano accompaniment in G major, 4/4 time, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

p

up for ev - er. Day by day we mag-ni-fy— thee; and we

p

Ped.

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, 4/4 time, with a piano (*p*) dynamic. The lyrics are "up for ev - er. Day by day we mag-ni-fy— thee; and we". The lower staff is a piano accompaniment in G major, 4/4 time, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A "Ped." (pedal) marking is present below the piano staff.

cresc. *mf*

wor-ship thy Name ever world without end. Vouch-safe, O Lord, to keep us this

cresc. *mf* *p*

cresc. *mf* *p*

The third system of the musical score consists of two staves. The upper staff is a vocal line in G major, 4/4 time, with dynamics *cresc.* and *mf*. The lyrics are "wor-ship thy Name ever world without end. Vouch-safe, O Lord, to keep us this". The lower staff is a piano accompaniment in G major, 4/4 time, with dynamics *cresc.*, *mf*, and *p*.

day without sin. O Lord, have mercy up-on us: have mer-cy up on us.

O Lord, let thy mer-cy light-en up-on us: as our trust is in thee.

slow and broad *f* *mf* rall. *p*

O Lord, in thee have I trust-ed: Let me nev-er be con-found-ed.

slow and broad *f* *mf* rall. *p*



Matthew, Mark, Luke and John.

WEST COUNTRY FOLK-SONG.
ARRANGED FOR MEN'S VOICES
BY GUSTAV HOLST.

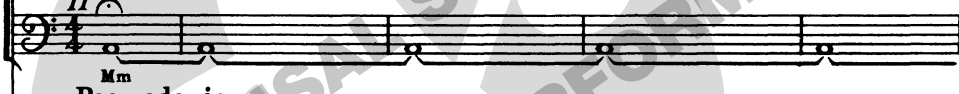
Words and Melody from
'SONGS OF THE WEST'
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Poco adagio. (SOLO OR SEMI-CHORUS.)

Tenor I. 

Tenor II. 

Bass I. 

Bass II. 

Piano. *(for practice only.)* 













Edition for Mixed Voices 61085

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CURWEN

when I pray, Two to bear my soul a - way. — Mm

(SOLO OR SEMI-CHORUS.)

Two to bear my soul a - way. — Mm

TUTTI. *cresc.* *pp*

cresc. *pp*

cresc. *pp*

cresc. *pp*

Mm

cresc. *pp*

God is the branch and I — the flow'r, Pray God send me a bless-ed hour.

God is the branch and I — the flow'r, Pray God send me a bless-ed hour.

p

p

(mouths half open)

mp

I go to bed some sleep to take: The Lord, He knows if I shall wake.

mp

I go to bed some sleep to take: The Lord, He knows if I shall wake.

cresc. **Largo. *f***

God re - ceive my soul, for ev - er.

cresc. *f* *p* *pp*

God re - ceive my soul, for ev - er.

mf *f* *p* *pp*

Sleep I ev - er, sleep I nev - er, God re - ceive my soul for ev - er.

mf *f* *p* *pp*

Sleep I ev - er, sleep I nev - er, God re - ceive my soul for ev - er.

Largo.

f *p*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

George Jeffreys

O Domine Deus

anthem for ATTB
and organ continuo

edited by Peter Aston

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello London

Sources

B.M. Add. MS 10338: in score, with basso continuo (early 1670s).

R.C.M. 920A, 7-8: in parts, with figured basso continuo (late 1670s).

York Minster, Gostling part-books: voice parts only (c. 1675).

Editorial Procedure

The realisation of the basso continuo together with all marks of speed and style are editorial. Cancelling accidentals in the modern convention are printed small; the few cancelling accidentals in the sources are printed normal size.

P.A. 1968

O Domine Deus

for ATTB and Organ continuo

GEORGE JEFFREYS (d. 1685)

Edited by Peter Aston

Moderato

ALTO

TENOR I *p*

TENOR II *p*

BASS *p*

Moderato

O Do-mi-ne De-us! a - ma - bi-le prin-ci - pi - um

O Do - mi - ne De - us!

O Do-mi-ne De-us! O a - ma-bi-le, O, O prin-ci - pi - um

me - um!

O a - ma-bi-le prin-ci - pi - um

O a - ma - bi - le prin - ci - pi - um

7 6

4 7 6

6 5

1) Bar 2, Bass.RCM has

2) Bar 6, Tenor II. York assigns Tenor I to Tenor II from here to end.

me - um! O sin - ce - ris - si - ma,

me - um! O sin - ce - ris - si - ma,

me - um!

me - um! O sin - ce - ris - si - ma, se - re - nis - si - ma

8

se - re - nis - si - ma et gra - ti - o - sis - si - ma es -

se - re - nis - si - ma et gra - ti - o - sis - si - ma es -

et gra - ti - o - sis - si - ma et gra - ti - o - sis - si - ma es - sen -

et gra - ti - o - sis - si - ma es - sen - ti -

11

3) Bar 8, Tenor II. BM has

4) Bar 13, Tenor II. RCM has

sen - ti - al

sen - ti - al

ti - al

al

mf

mf

mf

5)

6)

O a - bys - sus, O a - bys - sus,

14

dul - cis - si - ma, de -

bys - sus,

bys - sus,

O a - bys - sus, O a - bys - sus

dul - cis - si - ma,

p

p

p

5)

7)

17

5) Bars 15 & 17, Bass. York has

6) Bar 16, Tenor II. BM has both Bb and F, derived, no doubt, from an undeleted error; York has Bb; RCM has F.

7) Bar 18, Bass. RCM, York have

li - ci - o - sis - si - ma,

de - si - de - ra - bi - lis - si -

de - si - de - ra - bi - lis - si -

de - li - ci - o - sis - si - ma,

20 # 6

mp

de - si - de - ra - bi - lis - si - ma! O lae -

ma, de - si - de - ra - bi - lis - si - ma!

ma, de - si - de - ra - bi - lis - si - ma!

de - si - de - ra - bi - lis - si - ma, de - si - de - ra - bi - lis - si - ma!

23 # 4 3

tis - si - ma lux me - a

mp

et su - a - vis - - si - mum a - ni - mae me -

mp

et su - a - vis - - si - mum a - ni - mae me -

mp

et su - a - vis - - si - mum a - ni - mae

27 44

et su - a - vis -


8)

.. ae, me - ae gau - di - um! O lae - tis - si - ma lux me - ae et su - a -

ae - gau - di - um!

me - ae gau - di - um! et su - a -

30 5 6 6

8) Bar 32, Tenor I. RCM has 

- - si-mum a - ni-mae me - ae gau-di-um! gau-di-um!
 vis - - si - mum a - ni-mae me - ae gau - di -
 a - ni-mae me - ae gau - di -
 vis - - si - mum a - ni-mae me - ae gau - di - um!

33 44 6 6 5 4 3

um!
 O tor - - -
 um!
 O tor - - - rens in - es - ti - ma -

36 6 6

mf

O tor - - - rens in - es - ti - ma -

rens in - es - ti - ma - bi - li um de - li - ci -

mf 10)

O tor - - - rens in - es -

9)

bi - li - um de - li - ci - a - rum! O tor - - -

39 6

11) *cresc.*

bi - li - um, O tor - - - rens in - es - ti - ma -

8 a - rum! O

cresc.

8 - ti - ma - bi - li - um, in - es - ti - ma - bi - li -

12)

rens in - es - ti - ma - bi - li - um, O tor - - - rens in -

42 6 6 13) 6

9) Bar 41, Bass, 1st beat. RCM has

10) Bar 41, Tenor II. RCM has

11) Bar 42, Alto. BM has G.

12) Bar 43, Bass, 3rd beat. RCM has

13) Bar 43, *o.c.* RCM has minim B \flat .

14)

bi - li - um de - li - ci - a -
 tor - rens in - es - ti - ma - bi - li - um de - li - ci - a -
 um de - li - ci - a -
 es - ti - ma - bi - li - um de - li - ci - a -

45 6 # 4 3

15)
mp

rum!
 O, O pe - la - gus con - so - la - ti -
 rum!
 rum!
 rum!
 rum!

48 #

14) Bar 47, Alto. York has - ci - a - rum!

15) Bar 49, Alto. York has BM appears to have been corrected to the above since rest is overwritten.

o - num in - ef - fa - bi - li - um!

mf 16) 17)

O ple - nis - si - ma bo - nor - um om - ni - um im -

51 6

mf

O ple - nis - si - ma bo - nor - um om - ni - um im -

mf 18)

O ple - nis - si - ma bo - nor - um, O ple - nis - si - ma bo -

mf 18)

O ple - nis - si - ma bo -

mf 18)

men - si - tas, O ple - nis - si - ma bo - nor -

55 7 6 19)

16) Bar 53, Bass. RCM has

17) Bar 54, Bass. BM has A cross appears beneath this, but the score contains no correction. RCM and York are preferable as matching the alto.

18) Bar 56, Tenor I & Bass. BM and York have ; Bar 57, Tenor II. All sources have

19) Bar 57, *l.c.* BM has following the vocal bass.



men - si - tas, O ple - nis - si - ma bo - nor - um om - ni - um, bo -
nor - um om - ni - um, O ple -
nor - um om - ni - um, O ple -
- um om - ni - um, O ple - nis - si - ma bo - nor - um


58 6 20) 21)




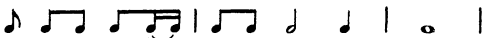
nor - um om - ni - um im - men - si - tas!
nis - si - ma bo - nor - um om - ni - um im - men - si - tas!
nis - si - ma bo - nor - um om - ni - um im - men - si - tas!
om - ni - um im - men - si - tas!

61 6 5 4 3

Segue secunda pars

20) Bar 59, Bass & *b.c.* BM and York have 

21) Bar 60, *b.c.* BM has  consistent with bar 57.

22) Bar 61, Tenor II. RCM and York have 
bo - nor - um om - ni - um im - men - si - tas!

O DEUS MEUS ¹⁾

Con moto
mp ALTO

mp TENOR I

mp TENOR II

mp BASS

Con moto

0, 0 De - us me - us et om - ni - a!

0, 0 De - us me - us et om - ni - a!

0, 0 De - us me - us et om - ni - a!

0, 0 De - us me - us et om - ni - a!

0, 0 De - us me - us et om - ni - a! O sum -

0, 0 De - us me - us et om - ni - a! O,

0, 0 De - us me - us et om - ni - a! O,

0 De - us me - us et om - ni - a!

5 # # 6 5 3) # 5)

- 1) In BM and RCM described as 'secunda pars'. There also exists a 3 part setting of 'O Deus Meus' only for A T B and continuo (BM Add.Ms.10338, RCM 920 No.29).
- 2) Bar 3, Tenor I. York omits passing Bb.
- 3) Bars 3,5,8, *b.c.* BM has $\text{♩} \text{♩} \text{♩}$ following vocal bass.
- 4) Bar 9. Original time-signature, C: note-values unchanged.
- 5) Bar 9, *b.c.* RCM has ♩

6)

- ma sa-ti-e-tas me - a!

0

0 De -

0 sum - ma sa-ti-e-tas me - a! 0

10 5 6 7 6 # 5 6 7 6 #

De - us, 0 De - us me - us!

- us me - us, quid ex-tra te de - si - der-em?

0 De - us me - - - us!

De - us me - - us, quid ex-tra te de - si - der-

14 3 4 # 3 #

6) Bars 11,13. RCM and York have ♯ ♯

0 De - us, 0 De - us me - - us,
 O De - us me-us, quid ex-tra te de - si - der-
 7)
 O De - us me - us, quid ex-tra
 em? 0 De - us me - - us,

17 #

8)
 quid ex-tra te de - si - der - em sum-ma sa-ti - e-tas
 em? 0 De - - - us
 te de - si - der-em?
 quid ex-tra te de - si - der-

20 5 46

7) Bar 19, Tenor II. RCM and York have me - us, quid ex-tra

8) Bar 21, Alto. York has de-si-der-em, sum-ma sa-ti-e-tas

9)

me - a? O De - us me - us!

me-us, quid ex-tra te de - si - der em? *mf* et in-com - mu -

quid ex-tra te de - si - der em?

em? *mf* Tu es un - i - cum - bo - num me - um 10)

22 6 6 #
4

mf 12)

Tu es un - i - cum - bo - num me - um et in com - mu - ta - bi - le,


ta - bi - le,

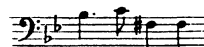
et in - com - mu - ta - bi - le, et in - com - mu -


11) 13)


et in - com - mu - ta - bi - le, et in - com - mu - ta - bi - le,

25

9) Bar 22, Alto. York has 

10) Bar 24, Bass. RCM and York have  bo-num me-um.

11) Bar 26, Bass. BM has 

12) Bar 26, Alto. York has 

13) Bar 27, Bass. BM has upper F as an alternative.

mp cresc.

et in-com-mu-ta - bi - le, te so-lum vo - lo,

mp cresc.

et in-com-mu-ta - bi - le, te so-lum

ta - bi - le, et in-com-mu-ta - bi - le,

mp cresc.

et in-com-mu-ta - - bi - - - le, te so-lum

28 6

te un-um quae - ro et sus-pi - ro, et sus-pi -

vo - lo, te un-um quae - ro, et sus - pi -

mp cresc.

te un-um quae-ro et sus-pi - ro, et sus-pi -

14)

vo - lo, te un-um quae - ro et sus - pi-ro, sus - pi -

31 4 4 3

14) Bar 32, Bass. RCM has ♯

ro, te un-um quae - - - ro

15) ro, te so-lum vo - lo, te un-um quae - ro, te un-um

ro, te so-lum vo - lo, te un-um quae - ro

ro, te so-lum vo - lo, te un-um quae-ro, te un-um quae - ro

34

et sus - pi - ro, sus - pi - ro.

quae-ro et sus - pi - ro, et sus - pi - ro. *p* E - ia

et sus - pi - ro, et sus - pi - ro. *p* E - ia

et sus - pi - ro, sus - pi - ro.

37 3 4 3

15) Bar 34, Tenor I. RCM and York have te so-lum vo - lo, te un-um quae - ro

BM has te so-lum vo-lo, te un-um quae-ro

Although musically preferable, BM has some clumsiness in the underlay at 'quaero'. A combination of the two versions seems the neatest solution.

16) Bar 36, Bass. BM has in bass, but crotchets in Tenor II.

p
tra-he me

p
Do - mi - ne, e - ia Do - mi - ne, e - ia Do - mi - ne, tra - he

Do - mi - ne, e - ia Do - mi - ne,

41 4 3

cresc.
post - te, tra - he me post - te, et ar - den - tis - si - mi a -

cresc.
me post - te, tra - he me post - te, post - te, et ar - den -

p 17)
tra he me post - te, post - te,

p
tra - he me post - te, tra - he me post - te,

45 #

17) Bar 46, Tenor II. RCM and York have

18) mor - is tu-i - ig - ni, tu - i - ig - ni
 tis - si - mi a - mor - is tu - i ig - ni, tu - i ig - ni
 et ar - den - tis - si - mi a -
 et ar - den -

48 4 6 6 3 4 3

19) me con - su - me, me con - su - me,
 me con - su - me, me con - su - me,
 mo - ris tu - i ig - ni, ig - ni
 tis - si - mi a - mo - ris tu - i ig - ni, tu - i ig - ni me

51 3 4 3

18) Bar 48, Tenor I. York has

19) Bar 52, Alto & Tenor I. RCM and York have

20) Bar 53, Tenor I. York has

21) 23) *cresc.*

et ar-den-tis-si-mi a-mo-ris tu-i ig-ni, et ar-den-

21) 23)

et ar-den-tis-si-mi a-mo-ris tu-i ig-ni me con-su - - -

mf 22)

me con-su - me, me con-su -

con - su - me, me con-su -

54 7 6 7 6 7 6

24)

tis-si-mi a-mo-ris tu-i ig-ni me con-su - me,

cresc.


me, me con-su - me, me con-su -

cresc.


me, me con-su - me,


me, et ar-den-tis-si-mi a-mo-ris tu-i ig-ni tu-i ig-ni

57 7 6 7 6

21) Bar 54, Alto & Tenor I. BM has γ  in alto; York has γ  in Tenor I. The above reading (RCM) is consistent with earlier phrases.

22) Bar 54, Tenor II. RCM and York omit Tenor II until bar 56.

23) Bar 55, Alto & Tenor I. RCM and York have 

24) Bar 59, Alto. York has 

me con - su - me me, con - su - me!

me, me con - su - me, me con - su - me!

me con - su - me, me con - su - me!

me con - su - me, me con - su - me!

60 ♭6 3 4 # 4 3

mp
O De - us me - us et om - ni - a! O, O

mp 25)
O De - us me - us et om - ni - a! O, O

mp
O De - us me - us et om - ni - a! O, O

mp 28)
O De - us me - us et om - ni - a! O

64 27)



- 25) Bar 60, Tenor I. York has A \sharp ; BM and RCM have A \flat .
 26) Bar 65, Tenor I. York has C \sharp .
 27) Bar 66, *b.c.* BM has \flat \flat \flat
 28) Bar 67, Bass. RCM and York give upper F as an alternative.

31) *cresc.*
 De - us me - us, De-us me - us et om - ni - a, O De-us me - us,
cresc.
 De - us me - us et om - ni - a, O De-us
 29)
 O De - us me-us, O De-us me - us et om - ni - a,
 30)
 De - us - me - us et om - ni - a, O

68 5 6 7 6 7 6 b 7 6 5 3

O De-us me - - - us et om - ni - a!
 me - us et om - ni - a, et om - ni - a!
cresc. 32)
 O De-us me - us et om - ni - a et om - ni - a!
cresc.
 De - us, O De-us me-us, O De-us me - us et om - ni - a!

72 3 4 3

- 29) Bar 68, Tenor II. RCM has 
 30) Bar 70, Bass. BM has octave F's divisi.
 31) Bar 70, Alto. York has Bb.
 32) Bar 73, Tenor II. York has 

O DOMINE DEUS

O Domine Deus! O amabile principium meum!
O sincerissima, serenissima et gratiosissima essentia!
O abyssus dulcissima, deliciosissima, desiderabilissima!
O laetissima lux mea et suavissimum animae meae gaudium!
O torrens inestimabilem deliciarum!
O pelagus consolationum ineffabilem!
O plenissima bonorum omnium immensitas!

O Lord my God! O lovable source of my being!
O most pure, most bright and most beloved life-blood!
O infinite depth, most pleasant, most exquisite, most dear!
O happiest light of my life and the sweetest joy of my soul!
O flood of inestimable delight!
O sea of inexpressible comfort!
O immeasurable fulness of every good!

O DEUS MEUS

O Deus meus et omnia!
O summa satietas mea!
O Deus meus, quid extra te desiderem?
Tu es unicum bonum meum et incommutabile;
te solum volo te unum quaero et suspiro.
Eia Domine, trahe me post te, et ardentissimi amoris tui igni
me consume!

O my God and my all!
O my pinnacle of plenty!
O my God, what could I desire beyond you?
You are my only unchangeable blessing;
for you alone I wish, you alone I seek and sigh for.
Blessed Lord, draw me after you, and consume me in the fire of
your most loving self!

English translation by Gordon Pullin
(Reprinted by kind permission)

John Joubert

Two Antiphons

for male voices unaccompanied

Opus 80

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DURATION 8 MINUTES

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TWO ANTIPHONS

Antiphon 1

GEORGE HERBERT

JOHN JOUBERT
Opus 80

Poco lento

ALTO I
II

TENOR I
II

BASS I
II

ACCOMPT.
(for rehearsal only)

Prais-ed be the God of love And here a -

Prais-ed be the God of love And here a -

Prais-ed be the God of love Here be - low,

Prais-ed be the God of love Here be - low,

Poco lento

- bove, And here a - bove; Who hath dealt his

- bove, And here a - bove; Who hath dealt his

Here be - low, Who hath dealt his

Here be - low, Who hath dealt his

5

mer cies so To His friend, To His

mer cies so To His friend, To His

mer cies so And to His foe,

mer cies so And to His foe,

9

friend, That both grace and glo - rie,
 friend, That both grace and glo - rie,
 — And to His foe; That both grace and glo - rie,
 — And to His foe; That both grace and glo - rie,

13

glo - rie tend Us of old, Us of
 glo - rie tend Us of old, Us of
 glo - rie tend And us in th'end,
 17 glo - rie tend And us in th'end,

old, Us of old, Us of old, Us of
old, Us of old, Us of old, Us of
And us in th'end, And us in th'end, And us in th'end,
And us in th'end, And us in th'end, And us in th'end,

old, Us of old, Us of old, Us of
old, Us of old, Us of old, Us of
And us in th'end, And us in th'end, And us in th'end, in
And us in th'end, And us in th'end, And us in th'end, in

old. The great Shep - herd of the fold Us did

old. The great Shep - herd of the fold Us did

th'end. The great Shep - herd of the fold

th'end. The great Shep - herd of the fold

26

make, Us did make,

make, Us did make,

For us was sold, For us was sold.

For us was sold, For us was sold.

30

a2 mf

He our foes in pie - ces - brake: Him we touch,

mf

He our foes in pie - ces - brake: Him we touch,

mf

He our foes in pie - ces - brake: And Him we

a2 mf

He our foes in pie - ces - brake: And Him we

34

— Him we touch, Where - fore, since that

— Him we touch, Where - fore, since that

take, And Him we take. Where - fore, since that

take, And Him we take. Where - fore, since that

38

He is such, He is such, We adore, We adore

He is such, He is such, We adore, We adore

He is such, He is such, And we do crouch,

He is such, He is such, And we do crouch,

- dore, We adore, We adore, We adore

- dore, We adore, We adore, We adore

And we do crouch, And we do crouch, And we do crouch,

- And we do crouch, And we do crouch, And we do crouch,

And we do crouch, And we do crouch, And we do crouch,

And we do crouch, And we do crouch, And we do crouch,

f
- dore, _____ We a - dore, We a - dore, We a -
- dore, _____ We a - dore, We a - dore, We a -
And we do crouch, And we do crouch, And we do crouch, do
And we do crouch, And we do crouch, And we do crouch, do

49

a2 f
- dore, Lord, Thy prais - es should be more. _____
- dore, Lord, Thy prais - es should be more. _____
crouch. Lord, Thy prais - es should be more. We have
crouch. Lord, Thy prais - es should be more. We have

52

And we no store, And we no store;
 And we no store, And we no store;
 none, We have none,
 none, We have none,

56

f^{a2} Prais-ed be the God a-lone Who hath made
f Prais-ed be the God a-lone Who hath made
f Prais-ed be the God a-lone Who hath
f^{a2} Prais-ed be the God a-lone Who hath

60

of two folds one, Who hath made of two folds

of two folds one, Who hath made of two folds

made of two folds one, Who hath made of two folds

64 made of two folds one, Who hath made of two folds

one, of two folds one, of two folds one.

one, of two folds one, of two folds one.

one, of two folds one, of two folds one.

one, of two folds one, of two folds one.

68 rall.

Antiphon 2

Allegro vivace

ALTO I
II

TENOR I
II

BASS I
II

ACCOMPT.
(for rehearsal only)

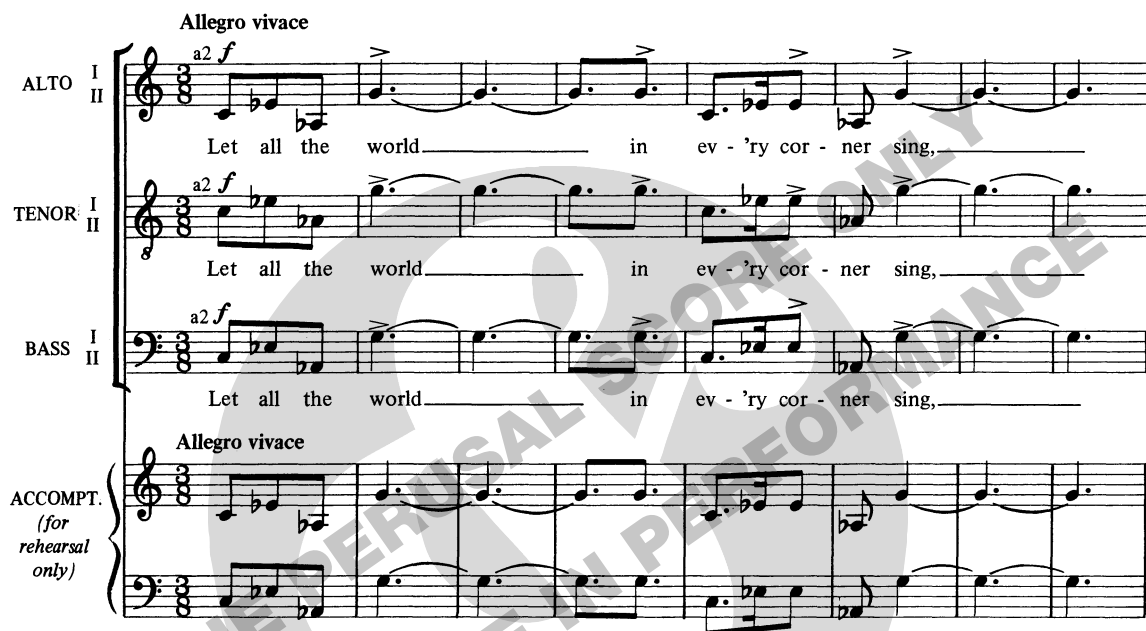
a2 f

Let all the world _____ in ev - 'ry cor - ner sing, _____

Let all the world _____ in ev - 'ry cor - ner sing, _____

Let all the world _____ in ev - 'ry cor - ner sing, _____

Allegro vivace

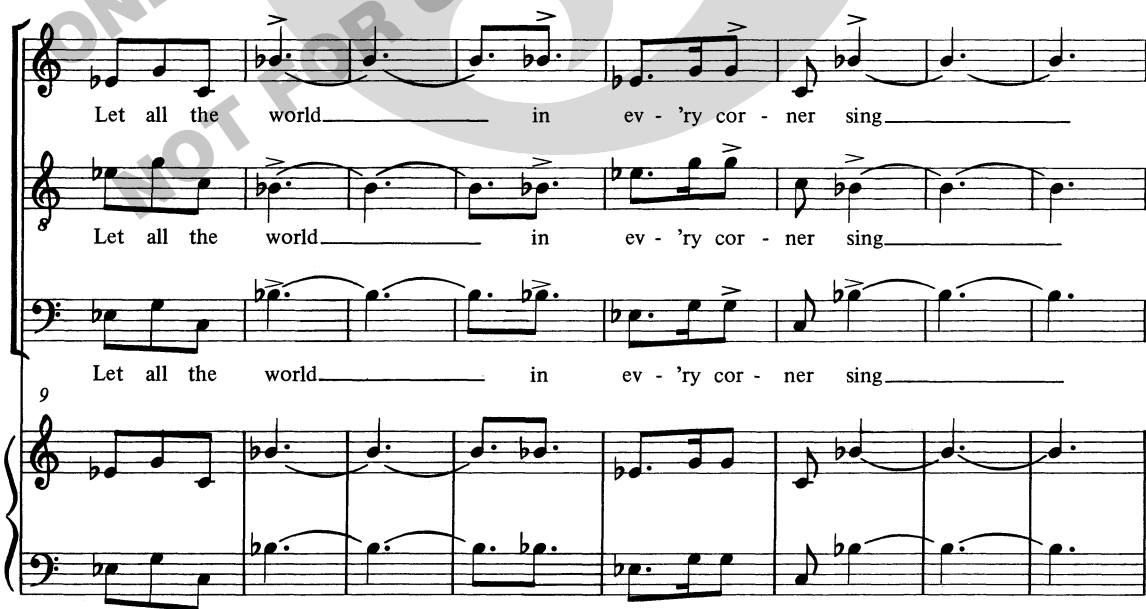


Let all the world _____ in ev - 'ry cor - ner sing _____

Let all the world _____ in ev - 'ry cor - ner sing _____

Let all the world _____ in ev - 'ry cor - ner sing _____

9



My God and King, My God and King, My God— and King,—
My God and King, My God and King, My God— and King,—
My God and King, My God and King, My God— and King,—

17

A. I SOLO *mf*
The heav'ns— are not too

A. II *fp*
My God and King, My God and King, My God and King, My God and King,

T. I & II *fp*
My God and King, My God and King, My God and King, My God and King,

B. I *fp*
My God and King, My God and King, My God and King, My God and King,

B. II

25

high, His praise may thi - ther

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

33

flye, may flye, may

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King,

My God and King, My God and King,

41

flye, _____ may flye; _____

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

SOLO mf

The earth _____ is not too low, _____

mf

My God and King, My God and King,

49

A. I & II
p

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

p

His prais - es there may grow, _____ may

p

My God and King, My God and King, My God and King, My God and King,

57

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

grow, may grow, may

My God and King, My God and King, My God and King, My God and King,

65

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

grow, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

73

a2 f

Let all the world _____ in ev - 'ry cor - ner sing, _____

a2 f

Let all the world _____ in ev - 'ry cor - ner sing, _____

B. I & II

a2 f

Let all the world _____ in ev - 'ry cor - ner sing, _____

81

Piano accompaniment for measures 81-88, featuring a treble and bass clef with various chords and melodic lines.

Let all the world _____ in ev - 'ry cor - ner sing _____

Let all the world _____ in ev - 'ry cor - ner sing _____

Let all the world _____ in ev - 'ry cor - ner sing _____

89

Piano accompaniment for measures 89-96, continuing the musical accompaniment with treble and bass clefs.

My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King,

97

I fp

My God and King, My God and King, My God and King, My God and King,

II SOLO mf

The Church with psalms must

I

My God and King, My God and King, My God and King, My God and King,

II fp

My God and King, My God and King, My God and King, My God and King,

105

My God and King, My God and King, My God and King, My God and King,
 shout, No door can keep them

My God and King, My God and King, My God and King, My God and King,
mf *p*

My God and King, My God and King, My God and King, My God and King,
 My God and King, My God and King, My God and King, My God and King,

113

My God and King, My God and King, My God and King, My God and King,
 out, can keep them out, can keep them

My God and King, My God and King, My God and King, My God and King,
 My God and King, My God and King,

My God and King, My God and King,

121

My God and King, My God and King, My God and King, My God and King,
 out, can keep them out:
 My God and King, My God and King, My God and King, My God and King.
 My God and King, My God and King,
 SOLO *mf* My God and King, My God and King,
 But a bove all, the heart.

129

My God and King, My God and King, My God and King, My God and King.
 My God and King, My God and King, My God and King, My God and King.
 My God and King, My God and King, My God and King, My God and King.
 My God and King, My God and King, My God and King, My God and King.
 My God and King, My God and King, My God and King, My God and King.
 My God and King, My God and King, My God and King, My God and King.
 Must bear the long-est part, the long-est

137

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

part, the long - est part, the long - est

145

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

My God and King, My God and King, My God and King, My God and King,

part, My God and King.

153

A. I & II

a2
f
Let all the world _____ in ev - 'ry cor - ner sing, _____

a2
f
Let all the world _____ in ev - 'ry cor - ner sing, _____

B. I & II
a2
f
Let all the world _____ in ev - 'ry cor - ner sing, _____

161

Let all the world _____ in ev - 'ry cor - ner sing _____

Let all the world _____ in ev - 'ry cor - ner sing _____

Let all the world _____ in ev - 'ry cor - ner sing _____

168

cresc.

cresc.

cresc.

My God and King, My God and King, My
 My God and King, My God and King, My
 My God and King, My God and King, My

175

ff

ff

ff

God and King.
 God and King.
 God and King.

182

To Dr Ernest Bullock, C.V.O.
and the Lay Vicars of Westminster Abbey.

Magnificat and Nunc Dimittis

Set to music in the key of C# minor

BY

C. S. LANG, Op. 33

London: NOVELLO & COMPANY, Limited

MAGNIFICAT

TENORS *Allegro moderato* *f* My soul doth

BASSES *Allegro moderato* ♩ = 104 *f* My soul doth

ORGAN *f* *g♯*

mag - ni - fy the Lord, and my spi - rit hath re -

- joic - ed in God, in God my Sa - viour. For

ff my Sa - viour. *mf*

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

p *mf*

mf *p Sw.* *Full Sw.*

For be - hold _____ from henceforth all ge - ne - ra - tions shall -
all ge - ne - ra - tions shall

mf *f*

mf *f* all ge - ne - ra - tions shall

mf *Gt*

call - me bless - ed. For
call me bless ed.

call me bless ed.

f *f*

Full Sw. *f Gt*

32'

mag - ni - fied me;
he _____ that is might - y hath mag - ni - fied _____ me;

For he that is might - y hath mag - ni - fied _____ me;

p Ch.

32' off

And his mer - cy is on
 and ho - ly is his Name. And his mer - cy is on

p *p*

p *p*

p Sw.

them that fear him, throughout all ge - ne - ra - tions.

mf *f*

mf *f*

Full Sw. *ff* Gt

32' Ped. Reed

poco rit.

poco rit.

Tuba *f* Gt Tuba *ff*

Ped. Reed off

maestoso *ff* *f*

He hath shew-ed strength with his arm; he hath

f *ff* *f*

maestoso ♩ = 96

f Gt

scat - ter - ed the proud in the i - ma - gi - na - tion of their hearts.

scat-ter-ed the -

ff

poco più mosso

He hath put down the might-y from their

f He hath put down the might - y from their

poco più mosso ♩ = 104

ff *f*

32'

and hath ex - alt - ed

seat, and hath ex - alt - ed the hum - ble and meek.

seat, *mf* *f* *mf*

mf *f* *mf*

Full Sw. *fGt*

32' off

He hath fill - ed the hun - gry with good things, and the

f He hath fill - ed the hun - gry with good things, *mf*

p *p* *p* *pp*

p poco rit.

rich — he hath sent emp-ty — a — way.

p poco rit.

p Sw.

32'

pp meno mosso

He — re — mem — ber — ing his mer — cy, hath

pp meno mosso ♩ = 88

mer — cy,

32' off

mf

hol — pen his ser — vant Is — ra — el: as he

mf

mf Sw.

f

pro — mis — ed to our fore — fa — thers;

f

Full Sw.

f A - bra-ham and his seed *ff*> for

A - bra-ham and his seed *f* *ff*

allargando ev - er, for - ev - er, for ev - er. *rit.*

for ev - er, for ev - er.

allargando *ff* *rit.*

Allegro e maestoso *f* Glo-ry be to the Fa - ther, and to the -

f

Allegro e maestoso ♩ = 112 *fgt*

Son, _____ and to the Ho - - - - - ly

Ho - - - - - ly

ff

Ghost;

Ghost; *f* in the be - gin - ning, is now, and ev - er

Ghost; As it was in the be - gin - ning, and ev - er

shall be: world _____ with - out end,

shall be: world _____ with - out end,

ff

f

ff world with - out end.

ff world with - out end.

ff *f* Tuba

f *ff* poco allargando

A - men, A -

f *ff* poco allargando

a tempo

- men. -

a tempo

f Gt *ff*

Ped. Reed

NUNC DIMITTIS

Larghetto

TENOR SOLO

TENORS

BASSES

ORGAN

Larghetto ♩ = 58

p Solo Viol. *pp* Sw. *pp* Sw.

pp *sostenuto* Lord, — now let-test thou thy ser-vant de-part in

Lord, — now let - test thou thy ser - vant de - part in peace,

pp *sostenuto*

peace, — For — mine

pp ac - cord - ing to thy word.

mf

eyes — have seen thy sal - va - tion,

mf

which

p *mf* *f* *3*

poco animato

thou hast pre - par - ed be - fore the face of all —

f *3*

poco animato

f

peo - ple.

To be a

f

Tuba

ff *poco allargando*
f
 light to light - en the Gen - tiles, and to be the

ff *poco allargando*
ff *Gt.* *f* *Diaps.*
 Ped. Reed Ped. Reed off

Tempo I
pp
 Lord, —

mf *p* *pp*
 glo - ry of thy peo - ple Is - ra - el.

Tempo I
mf *p* *Sw.*
 32ft.

GLORIA as before

— now let - test thou thy ser - vant de - part in peace.

pp *ppp*
 de - part in peace.

pp *ppp*

ONLINE PERUSAL SCORE ONLY
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Bernhard Lewkovitch

**TRE MANDSKOR
MOTETTER**

THREE MOTETS FOR MALE CHORUS

ONLINE PERUSAL SCORE ONLY
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Wilhelm Hansen, Musik-Forlag, København
Norsk Musikforlag A/S, Oslo . A. B. Nordiska Musikförlaget, Stockholm
Wilhelmiana Musikverlag, Frankfurt a. M.

ONLINE PERUSAL SCORE ONLY
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To Kjøbenhavns kirkelige mandskor

TRE MANDSKORMOTETTER

THREE MOTETS FOR MALE VOICES

BERNHARD LEWKOVITCH

Sept. 1957

I

De profundis

Grave $\text{♩} = 50$

Tenor I
II

Bas I
II

De pro - fun - dis cla - ma - vi ad te, Do - mi - ne...
De pro - fun - dis cla - ma - vi ad te, Do - mi - ne...
De pro - fun - dis cla - ma - vi ad te, Do - mi - ne...
Do - mi - ne, ex - au - di, ex - au - di o - ra - ti - o - nem me - am me - am
De pro - fun - dis cla - ma - vi ad te, Do - mi - ne...
De pro - fun - dis cla - ma - vi ad te, Do - mi - ne...
De pro - fun - dis cla - ma - vi ad te, Do - mi - ne...

II Ave Maria

Non troppo lento, ♩ = 78

A - ve Ma - ri - a, ————— gra - ti - a ple - na,

Tenor I
II

p A - ve Ma - ri - a, ————— gra - ti - a ple - na,

Bas I
II

A - ve Ma - ri - a, gra - ti - a ple - na,

Do-mi-nus te-cum,

Do-mi-nus ————— te-cum,
Do - mi-nus te-cum, be - ne - dic-ta tu in mu-li - e - ri-bus, —

Do-mi-nus te-cum,

fructus

et be-ne - dic-tus fruc-tus ven-tris tu - i Je - sus —

Je - -

Ma-ter De-i — o-ra — pro no-bis

SUS. Sanc-ta Ma - ri - a, Ma-ter De - - i o - ra pro no -

SUS. Ma-ter De-i — o-ra — pro no-bis

bis pec-ca - to - ri - bus, nunc et in ho - ra mortis no - stræ. A - men.

A - men.

III Laudate

Moderato, ♩ = 72

Baryton Solo
mf *Laudate* Do - mi - num, omnes gen - tes, et collau - date

Tenor I & II
P Lau - da - - te lau - - da - te, om - -

Bass
f

e - um, omnes popu - li. Quoni - am confir - ma - - ta est

po - pu - - li. Lau - da - te, lau -

su - pernas mi - se - - ri - cor - di - a e - jus, et ve - ri - tas

da - te, lau - da - te, lau - da - - te. Lau - da - -

Attacca
 Domi - ni manet in æ - ter - num, in æ - ter - num, in æ - ter - num. *Fine*

te, lau - - da - te, in æ - ter - - - num. *Fine*

te in æ - - ter - num. *Attacca*

Kor: piú vivo $\text{♩} = 78$

pp Lau-da-te Do-mi-num, lau-da-te Do-mi-num om - - nes gen-tes,

ei col-lau-da-te e-um, col-lau-da-te e-um om - - nes po-pu-li.

pp Quoni-am, confir-ma-ta est su-per nos mi-se-ri-car-di-a

e - - jus, et ve-ri-tas Do-mi-ni, ve-ri-tas Do - mi-ni-

in ae-ter-num.
ritard. *ff*
ma - - net in ae-ter - - num.
ritard. *ff*
in ae - - ter - - num.
ff

D. C. al Fine

O praise God in his holiness

Psalms 150

Andrew Millington

Lively, but not too fast

ALTO

TENOR
BASS

ORGAN

mf

f

f

f

Ped.

5

praise God in his ho - li - ness:

9

Praise him in the fir - ma - ment of his pow'r.

f

f

mf

Man.

The accompaniment was originally scored for brass quintet.

13

Praise him in his no - - - - ble

Ped.

17

acts: _____ Praise him ac - cord - ing to his

mf

Man.

21

ex - - - - cel - lent, his ex - cel - lent, his ex - cel - lent

f *cresc.*

24 *ff*

great - ness.

ff

ff

Ped.

27 *mf* *sf* *p*

Praise him in the sound of the trum - pet,

mf *sf* *p*

mf

30 *f* *p*

trum - pet: Praise him up - on the lute and harp.

f *p*

Man. *p* *mp cresc.*

Ped.

34 *mf*

Praise him in the cym-bals and

mf

fp

38

dan - ces: Praise him up -

mp

Man. Ped.

42 *sf* *mp*

- on the strings and pipe. Praise

sf *mp*

p

46

hum up - on the well - tuned cym - bals:

Man.

50

f Praise him up - on the *ffp* loud.

f *ffp*

mf

54

ff cym - bals. *ff* Let e - v'ry - thing that hath breath:

ff *ff*

f Ped. Man.

59

Praise the Lord, Praise the Lord.

64

Glo - ry

mf

f

Ped.

68

be to the Fa - ther,

mf

72

and to the Son, and to the Ho - - - ly Ghost. _____

mf

Man.

76

As it was in the be - gin - ning, is

Ped.

80

now_ and e - ver shall be, world with - out

mf

84

end, _____ with - out end, _____ with - out _____ end.

ff

f *cresc.* *f marcato*

88

Ped.

91

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

mf *Man.*

95

A - men.

cresc. *f* *Ped.*

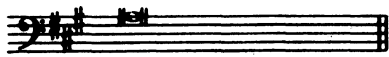
PRECES AND RESPONSES

for ATB (unaccompanied)

by

BERNARD ROSE

PRIEST



O Lord, open thou our lips.

ANSWER

$\text{♩} = c. 84$

ALTO

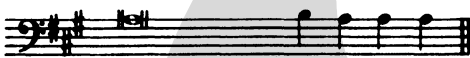


And our mouth shall shew forth thy praise.

TENOR
BASS



PRIEST



O God, make speed to save us.

ANSWER

mf

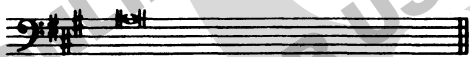


O Lord, make haste to help us.

mf



PRIEST



Glory be to the Father, and to
the Son, and to the Holy Ghost;

ANSWER

mf



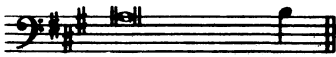
As it was in the be - gin - ning, is

mf



now, and ev - er shall be, world with - out end. A - men.

PRIEST



Praise ye the Lord.

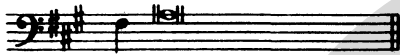
ANSWER



The Lord's Name be praised.

AFTER THE CREED

PRIEST



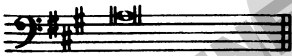
The Lord be with you.

ANSWER



And with thy spi - rit.

PRIEST



Let us pray.

ANSWER

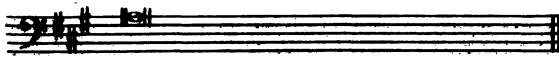


Lord, have mer - cy up - on us. Christ, have



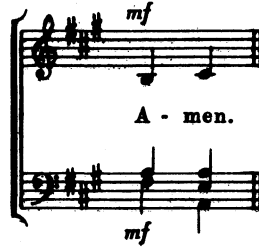
mer - cy up - on us. Lord, have mer - cy up - on us.

PRIEST



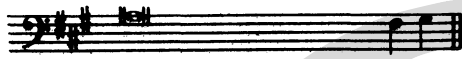
Our Father,.... but deliver us from evil.

ANSWER



A - men.

PRIEST



O Lord, shew thy mercy up-on us.

ANSWER



And grant us thy sal - va - tion.

PRIEST



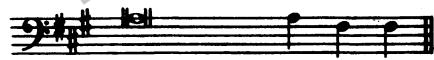
O Lord, save the Queen.

ANSWER



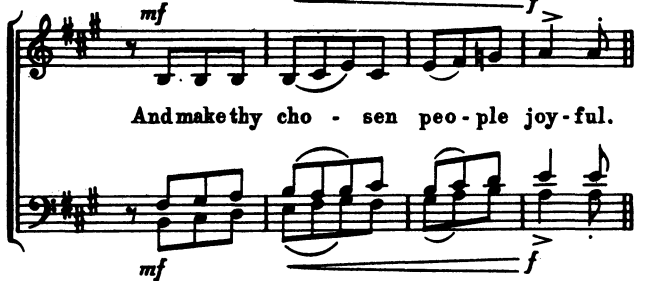
And mer-ci-ful-ly hear us when we call up-on thee.

PRIEST



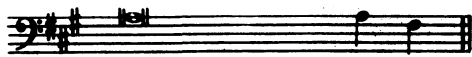
Endue thy
Ministers with righ-teous-ness.

ANSWER



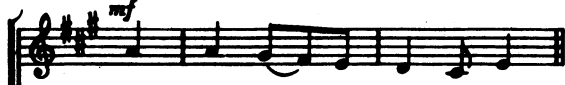
And make thy cho - sen peo - ple joy - ful.

PRIEST



O Lord, save thy peo- ple.

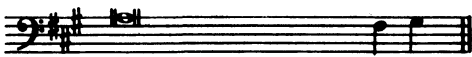
ANSWER



And bless thine in - he - ri - tance.



PRIEST



Give peace in our time, O Lord.

ANSWER



Be - cause there is none o - ther that

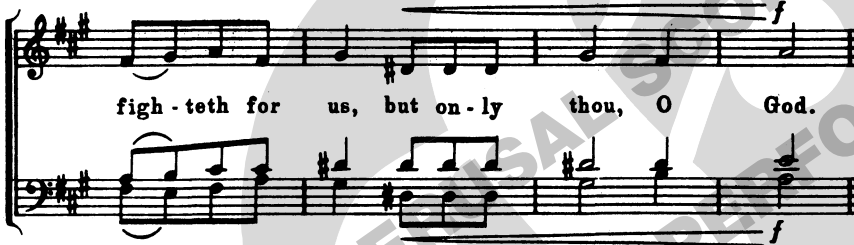


fig - teth for us, but on - ly thou, O God.

PRIEST



O God, make clean our hearts with in us.

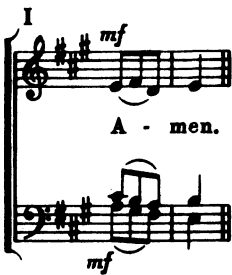
ANSWER



And take not thy Ho - ly Spi - rit from us.



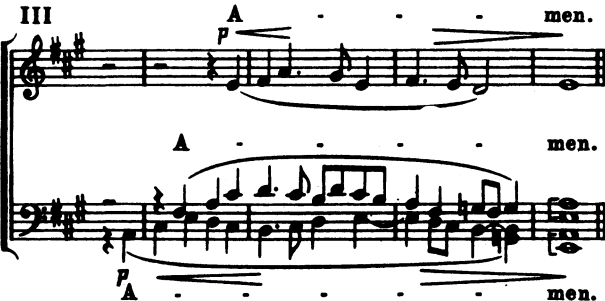
AFTER THE COLLECTS



A - men.



A - men.



men.

men.

men.

God so loved the world

Quartet from *The Crucifixion*

BY

J. STAINER

Arranged for T. T. B. B. by H. A. CHAMBERS

London: NOVELLO & COMPANY, Limited

Andantino ma non lento

TENOR I *p* God so loved the world, — *cresc.* God so loved the world.

TENOR II *p* God so loved the world, — *cresc.* God so loved the world.

BASS I *p* God so loved the world, — *cresc.* God so loved the world.

BASS II *p* God so loved the world, — *cresc.* God so loved the world.

ACCOMP^T (for rehearsal only) *p* *cresc.*

Andantino ma non lento ♩ = 90

— that He gave His on-ly be-got-ten Son, that who-so be-liev-eth, be-

— that He gave His on-ly be-got-ten Son, that who-so be-liev-eth, be-

— that He gave His on-ly be-got-ten Son, that who-so be-liev-eth, be-

that He gave His on-ly be-got-ten Son, that who-so be-liev-eth, be-

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MADE IN ENGLAND

liev-eth on Him should not per-ish, should not per-ish, but have ev-er-

liev-eth on Him should not per-ish, should not per-ish, but have ev-er-

liev-eth on Him should not per-ish, should not per-ish, but have ev-er-

liev-eth on Him should not per-ish, should not per-ish, but have ev-er-

last - ing life. For God sent not His Son in-to the world to con-

last - ing life. For God sent not His Son in-to the world to con-

last - ing life. For God sent not His Son in-to the world to con-

last - ing life.

demn the world, God sent not His Son in-to the world to con - demn the world;

demn the world God sent not His Son in-to the world to con - demn the world;

demn the world God sent not His Son in-to the world to con - demn the world;

God sent not His Son in-to the world to con - demn the world;

p but that the world through Him might be sav - ed. *pp* God so loved the world,
p but that the world through Him might be sav - ed. *pp* God so loved the world,
p but that the world through Him might be sav - ed. *pp* God so loved the world,
p but that the world through Him might be sav - ed. *pp* God so loved the world,

cresc. God so loved the world that He gave His on - ly be - got - ten
cresc. God so loved the world that He gave His on - ly be - got - ten
cresc. God so loved the world that He gave His on - ly be - got - ten
cresc. God so loved the world that He gave His on - ly be - got - ten

mf Son, that who - so be - liev - eth, be - liev - eth on Him *p* should not per - ish,
mf Son, that who - so be - liev - eth, be - liev - eth on Him *p* should not per - ish,
mf Son, that who - so be - liev - eth, be - liev - eth on Him *p* should not per - ish,
mf Son, that who - so be - liev - eth, be - liev - eth on Him *p* should not per - ish,

cresc. *f*
 should not per-ish, but have ev-er-last-ing life,
cresc. *f* *cresc.*
 should not per-ish, but have ev-er-last-ing life, ev-er-last-ing
cresc. *f* *cresc.*
 should not per-ish, but have ev-er-last-ing life, ev-er-last-ing
cresc. *f* *cresc.*
 should not per-ish, but have ev-er-last-ing life, ev-er-last-ing

cresc. *dim.* *rall.* *pp*
 ev-er-last-ing, ev-er-last-ing life. God so loved the
dim. *pp*
 life, ev-er-last-ing, ev-er-last-ing life. God so loved the
dim. *rall.* *pp*
 life, ev-er-last-ing, ev-er-last-ing life. God so loved the
dim. *pp*
 life, ev-er-last-ing, ev-er-last-ing life. God so loved the
rall.

ppp *rall.*
 world, - God so loved the world, - God so loved the world.
ppp
 world, - God so loved the world, - God so loved the world.
ppp *rall.*
 world, - God so loved the world, - God so loved the world.
ppp
 world, - God so loved the world, - God so loved the world.
rall. *ppp*

Magnificat and Nunc Dimittis

Set to music in the key of G

For Alto, Tenor, and Bass

BY

HERBERT SUMSION

MAGNIFICAT

Moderato

ALTO My soul doth mag-ni-fy the

TENOR My soul doth mag-ni-fy the

BASS My soul doth mag-ni-fy the

Moderato ♩ = 72

ORGAN

Ped.

Lord: and my spi-rit hath re-joiced in God my Sa-

Lord: and my spi-rit hath re-joiced in God my Sa-

Lord: and my spi-rit hath re-joiced in God my Sa-

viour. *p* The low-li-ness,
 viour. *mp* For he hath re-gard-ed the low-li-ness, the
 viour. *p* The low-li-ness,

mp his hand-maid-en. *cresc.* For be-hold from hence-forth
 low-li-ness of his hand-maid-en. *mp* *cresc.* Be-hold from hence-forth
 his hand-maid-en. *mp* *cresc.* Be-hold from hence-forth

mf all ge-ne-ra-tions shall call me bless-ed. For
 all ge-ne-ra-tions shall call me bless-ed. For
 all ge-ne-ra-tions shall call me bless-ed. For
mp *cresc.*

he that is might - y hath mag - ni - fi - ed me, bath

he that is might - y hath mag - ni - fi - ed me, bath

he that is might - y hath mag - ni - fi - ed me, bath

mf

Man.

p poco rall.

mag - ni - fi - ed me: and ho - ly, ho - ly, ho - ly is his

mag - ni - fi - ed me: and ho - ly, and ho - ly, ho - ly is his -

mag - ni - fi - ed me: and ho - ly, and ho - ly, ho - ly is his

p poco rall.

Pod.

a tempo

Name.

Name. *mp* And his mer - cy is on them that

Name. *mp* And his mer - cy is on them that

a tempo

mp

Man.

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/2. The lyrics are: "fear him throughout all ge-ne-ra-tions." The piano part includes dynamic markings such as *cresc.*, *f*, and *mf*, and contains triplet figures. A "Ped." (pedal) marking is present at the end of the system.

Musical score for the second system. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/2. The lyrics are: "He hath shew - ed strength with his arm: he hath". The piano part includes dynamic markings such as *f* and contains triplet figures.

Musical score for the third system. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/2. The lyrics are: "scat-tered the proud in the im-a-gi - na-tion of their hearts. He hath". The piano part includes dynamic markings such as *f* and contains triplet figures.

put down the might-y from their seat: and hath ex - alt - ed the
 put down the might-y from their seat: and hath ex-alt-ed the
 put down the might-y from their seat: and hath ex - alt - ed the

mf *mf* *mf*

mf Sw.

hum - ble and meek. He hath fill-ed the hun - gry with
 hum - ble and meek. He hath fill-ed the hun - gry with
 hum - ble and meek.

mp *mp*

mp

G♯

good things: and the rich he hath sent emp - ty, emp - ty a -
 good things: and the rich he hath sent emp - ty, emp - ty a -
 and the rich he hath sent emp - ty, emp - ty a -

mp *p* *p*

p *Sw.*

way.

way.

way. *p* He re - mem - b'ring his - mer - cy hath

mp Solo (L.H.)

p legato

p as he prom - is - ed to our

p as he prom - is - ed - to our

hol - pen. his - ser - vant Is - ra - el: *p* as he prom - is - ed - to our

(R.H.)

mp fore - fa - thers A - bra - ham - and his seed for ev - er. *poco rall. p*

mp fore - fa - thers A - bra - ham - and his - seed - for - ev - er. *p*

mp fore - fa - thers A - bra - ham - and his - seed - for - ev - er. *p*

poco rall.

p

Ped.

a tempo

Glo - ry be to the Fa - ther, and to the Son: and to the

Glo - ry be to the Fa - ther, and to the Son: and to the

Glo - ry be to the Fa - ther, and to the Son: and to the

a tempo

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

f shall be: world with-out end. A - men, A - men. *poco rall.*

f shall be: world with-out end. A - men, A - men. *poco rall.*

f shall be: world with-out end. A - men, A - men. *poco rall.*

NUNC DIMITTIS

Andante con moto

Lord, now

let-test thou thy ser-vant de-part in peace: ac-cord-ing to thy—

For mine eyes have seen thy sal - va-tion, Which
word. For mine eyes have seen thy sal - va-tion, Which

mf

To be a

cresc. *mf*

thou hast pre-pared be - fore the face of all peo - ple; To be a

cresc. *mf*

thou hast pre-pared be - fore the face of all peo - ple; To be a

cresc.

light to light-en the Gen-tiles; and to be the glo-ry of thy peo - ple

cresc.

light to light-en the Gen-tiles; and to be the glo-ry of thy peo - ple—

cresc.

light to light-en the Gen-tiles; and to be the glo-ry of thy peo - ple

Maestoso

Is - ra-el. Glo - ry be to the Fa-ther, and to the

Is - ra-el. Glo - ry be to the Fa-ther, and to the

Is - ra-el. Glo - ry be to the Fa-ther, and to the

Maestoso

Son: and to the Ho - ly - Ghost;

Son: and to the Ho - ly - Ghost;

Son: and to the Ho - ly - Ghost;

mf Full Sw. Man. Ped.

f As it was in the be - gin - ning, is now, and ev - er - *cresc.*

f As it was in the be - gin - ning, is now, and ev - er - *cresc.*

f As it was in the be - gin - ning, is now, and ev - er - *cresc.*

f Sw. *cresc.* Man.

ff shall be: world with - out - end. A - - - men. *poco rall.*

ff shall be: world with - out - end. A - - - men. *poco rall.*

ff shall be: world with - out - end. A - - - men. *poco rall.*

ff *ff* *ff*

JOHN TAVENER

AWED BY THE BEAUTY

FOR UNACCOMPANIED CHOIR TB

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Commissioned by the Harvard Glee Club Foundation for the Harvard Glee Club,
Jameson N. Marvin, Conductor.

COMPOSER'S NOTE

Three texts alternate. Except for the Alliatic Antiphons, they are texts concerning the Mother of God, taken from Orthodox Services. The mood is of quiet ecstasy in praise of the Holy Mother of God, "whose womb He made a throne, and whose belly He made more spacious than the Heavens".

Ideally the music should be performed in a large acoustic, so that the echoes can be heard to die away in the commas between the various sections. The sound should be warm, rich and sonorous.

J.T.

Awed by the beauty

In thee rejoiceth, O thou who art full of Grace,
In thee doth all creation rejoice.
Gabriel called out unto thee,
O Mary full of Grace: Αλληλούια.

Awed by the beauty of thy virginity,
And the exceeding radiance of thy purity,
O thou Mary, full of glory:
Glory to thee. Αλληλούια.

The Greek word Αλληλούια should be pronounced as follows:

A	as in the "a" of French "la"
λλη	"lee"
λού	"loo"
ι	"ee"
α	"ya" with short "a"; as in French "la"

AWED BY THE BEAUTY

John Tavener (2001)

Gently ecstatic ♩ = c. 60-66

p *poco f*
Tenors In thee rejoice,
p *poco f*
Tenors In thee rejoice,
p *poco f*
Basses In thee rejoice,
p *poco f*
Basses In thee rejoice,

pp *mf* *p*
T. Awed by the beauty of thy virginity,
pp *mf* *p*
T. Awed by the beauty of thy virginity,
pp *mf* *p*
B. Awed by the beauty of thy virginity,
pp *mf* *p*
B. Awed by the beauty of thy virginity,

p *mp*
T. Αλ - - - λη - - - λού - ι - - - α.
p *mp*
B. Αλ - - - λη - - - λού - ι - - - α.

10 *mp* *roco f*

T. 

B. *mp* *roco f*

B. 

14 *roco f* *f*

T. 

B. *roco f* *f*

B. 

18 *mp*

T. 

T. *mp*

T. 

B. *mp*

B. 

B. *mp*

B. 

20 *f* *p*

T. 

T. *f* *p*

T. 

B. *f* *p*

B. 

B. *f* *p*

B. 

23 *roco f* *p*,

T. ra - - - diance of thy pu - - - ri - ty,

T. ra - - - diance of thy pu - - - ri - ty,

B. ra - - - diance of thy pu - - - ri - ty,

B. ra - - - diance of thy pu - - - ri - ty,

25 *mp* *roco f*

T. Αλ - - - λη - - - λού - ι - - - α.

B. Αλ - - - λη - - - λού - ι - - - α.

29 *mf* *f*

T. Αλ - - - λη - - - λού - ι - - - α.

B. Αλ - - - λη - - - λού - ι - - - α.

33 *f* *molto f*,

T. Αλ - λη - - - λού - - - ι - - - α.

B. Αλ - λη - - - λού - - - ι - - - α.

37 *poco f*

T. In the doth all cre - a - tion re - jice.

T. *poco f*
In the doth all cre - a - tion re - jice.

B. *poco f*
In the doth all cre - a - tion re - jice.

B. *poco f*
In the doth all cre - a - tion re - jice.

39 *ff molto sonore*

T. O thou Ma - ry, full of glo - ry:

T. *ff molto sonore*
O thou Ma - ry, full of glo - ry:

B. *ff molto sonore*
O thou Ma - ry, full of glo - ry:

B. *ff molto sonore*
O thou Ma - ry, full of glo - ry:

41

T. Glo - - - - - ry to thee.

T. Glo - - - - - ry to thee.

B. Glo - - - - - ry to thee.

B. Glo - - - - - ry to thee.

42 *molto f* *ff*

T. Ga - bri - el called out un - to thee, O Ma - ry, full of grace:

molto f *ff*

B. Ga - bri - el called out un - to thee, O Ma - ry, full of grace:

molto f *ff*

B. Ga - bri - el called out un - to thee, O Ma - ry, full of grace:

44 *poco f molto sonore* *f*

T. Αλ - - - λη - - - λού - ι - - - α.

poco f molto sonore *f*

B. Αλ - - - λη - - - λού - ι - - - α.

poco f molto sonore *f*

B. *Oh.

48 *f* *molto f*

T. Αλ - - - λη - - - λού - ι - - - α.

f *molto f*

B. Αλ - - - λη - - - λού - ι - - - α.

f *molto f*

B. (Oh.)

52 *ff* *rit.*

T. Αλ - λη - - - λού - - - ι - - - α.

ff

B. Αλ - λη - - - λού - - - ι - - - α.

ff

B. (Oh.)

* 'Oh.' as in the 'o' of 'log'. Breathe when necessary, but not simultaneously.



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To Walter Parratt

I will lift up mine eyes

ANTHEM FOR ALTO, TENOR, AND BASS

BY

ERNEST WALKER (Op.16, No.1)

Psalm CXXI. 1-4

London: NOVELLO & COMPANY, Limited

Lento tranquillo ($\text{♩} = \text{circa } 58$)

ORGAN

p

poco f

ff

p

ff

will lift up mine eyes un - to the hills:

will lift up mine eyes un - to the hills:

will lift up mine eyes un - to the hills:

p

from whence

from whence

from whence

f

com - eth my help.

oom - eth my help.

com - eth my help.

f

mf
 My — help com - eth ev - en from the
mf
 My — help com - eth ev - en from the
mf
 My — help com - eth ev - en from the

Lord: who hath made heaven and earth.
 Lord: who hath made heaven and earth.
 Lord: who hath made heaven and earth.

p
 He will not suf-fer thy

foot to be mov - - ed:

He will not suf-fer thy

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "foot to be mov - - ed:". The second staff is an empty vocal line. The third staff is a vocal line in bass clef with the lyrics "He will not suf-fer thy", featuring a piano (*p*) dynamic marking and a triplet of eighth notes. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and a melodic line in the bass.

He will not suf-fer thy

foot to be mov - - ed:

The second system of the musical score consists of four staves. The top staff is an empty vocal line. The second staff is a vocal line in treble clef with the lyrics "He will not suf-fer thy", featuring a piano (*p*) dynamic marking and a triplet of eighth notes. The third staff is a vocal line in bass clef with the lyrics "foot to be mov - - ed:". The fourth staff is a grand staff for piano accompaniment, showing chords and a melodic line in the bass, with piano (*p*) dynamic markings.

and he that keep - eth thee

foot to be mov - - ed: and he that keep - eth thee

and he that keep - eth thee

The first system consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "and he that keep - eth thee", "foot to be mov - - ed: and he that keep - eth thee", and "and he that keep - eth thee".

will not sleep. Be -

will not sleep. Be -

will not sleep. Be -

The second system consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "will not sleep. Be -", "will not sleep. Be -", and "will not sleep. Be -". The piano part includes a *pp* dynamic marking.

pp

- hold, he that keep-eth Is - ra - el

- hold, he that keep-eth Is - ra - el

- hold; he that keep-eth Is - ra - el

calando

shall nei - ther slum - ber nor sleep.

calando

shall nei - ther slum - ber nor sleep.

calando

shall nei - ther slum - ber nor sleep.

più dim.

ppp

Magnificat and Nunc Dimittis

for A.T.B. (unaccompanied)

by

ARTHUR WILLS

London: NOVELLO & COMPANY, Limited

MAGNIFICAT

$\text{♩} = 80$

ALTO
My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

TENOR
My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

BASS
My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

mp
joic - ed in God my Sav - iour. For he hath re - gard - ed the low - li - ness of his

mp
joic - ed in God my Sav - iour. For he hath re - gard - ed the low - li - ness of his

mp
joic - ed in God my Sav - iour. For he hath re - gard - ed the low - li - ness of his

mf
hand - maid - en. For be - hold, from hence - forth all gen - er - a - tions shall

mf
hand - maid - en. For be - hold, from hence - forth all gen - er - a - tions shall

mf
hand - maid - en. For be - hold, from hence - forth all gen - er - a - tions shall

f *dim.*
call me bless - ed. For he that is mighty hath mag - ni - fi - ed me: and

f *dim.*
call me bless - ed. For he that is mighty hath mag - ni - fi - ed me: and

f *dim.*
call me bless - ed. For he that is mighty hath mag - ni - fi - ed me: and

p ho - ly is his Name. And his mercy — is on them that fear him through-out all *cresc.*
 ho - ly is his Name. And his mercy — is on them that fear him through-out all *cresc.*
 ho - ly is his Name. And his mercy — is on them that fear him through-out all *cresc.*

gen-er-a - tions. He hath scat-ter-ed the proud in the im- *f*
 gen-er-a - tions. He hath shew-ed strength with his arm: He hath scat-ter-ed the proud in the im- *f*
 gen-er-a - tions. He hath shew-ed strength with his arm: He hath scat-ter-ed the proud in the im- *f*

ag - in - a - tion of their hearts. He hath put down the might - y from their seat: and hath ex -
 ag - in - a - tion of their hearts. He hath put down the might - y from their seat: and hath ex -
 ag - in - a - tion of their hearts. He hath put down the might - y from their seat: and hath ex -

alt - ed the hum-ble and meek. He hath fill - ed the hun - gry with *mf*
 alt - ed the hum-ble and meek. He hath fill - ed the hun - gry with *mf*
 alt - ed the hum-ble and meek. He hath fill - ed the hun - gry with *mf*

dim. good things: and the rich he hath sent emp - ty a - way. — He re - membering his *p*
dim. good things: and the rich he hath sent emp - ty a - way. — He re - membering his *p*
dim. good things: and the rich he hath sent emp - ty a - way. — He re - membering his *p*

mer - cy hath hol - pen his ser - vant Is - ra-el: as he prom-is-ed to our
 mer - cy hath hol - pen his ser - vant Is - ra-el: as he prom-is-ed to our
 mer - cy hath hol - pen his ser - vant Is - ra-el: as he prom-is-ed to our

fore - fa - thers, A - bra - ham and his seed, for ev - er. Glo - ry be to the Fa - ther,
 fore - fa - thers, A - bra - ham and his seed, for ev - er. Glo - ry be to the Fa - ther,
 fore - fa - thers, A - bra - ham and his seed, for ev - er. Glo - ry be to the Fa - ther,

and to the Son: and to the Ho - ly Ghost; As it was in the be - gin - ning, is
 and to the Son: and to the Ho - ly Ghost; As it was in the be - gin - ning, is
 and to the Son: and to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - - - - men.
 now, and ev - er shall be: world with - out end. A - - - - men.
 now, and ev - er shall be: world with - out end. A - - - - men.

NUNC DIMITTIS

Lord, now let - test thou thy ser - vant de - part in peace: ac -
 Lord, now let - test thou thy ser - vant de - part in peace: ac -
 Lord, now let - test thou thy ser - vant de - part in peace: ac -

cord-ing to thy word. For mine eyes have seen thy sal-va-tion,

cord-ing to thy word. For mine eyes have seen thy sal-va-tion,

cord-ing to thy word. For mine eyes have seen thy sal-va-tion,

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

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

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

più animato
mf cresc.

mf cresc.

mf cresc.

light to light-en the Gen-tiles: and to be the glo- ry of thy peo- ple Is- ra- el.

light to light-en the Gen-tiles: and to be the glo- ry of thy peo- ple - Is- ra- el.

light to light-en the Gen-tiles: and to be the glo- ry of thy peo- ple Is- ra- el.

f *rall. dim.* *p*

f *dim.* *p*

f *dim.* *p*

Glo- ry be to the Fa- ther, and to the Son; and to the Ho- ly Ghost; As it was in the be-

Glo- ry be to the Fa- ther, and to the Son; and to the Ho- ly Ghost; As it was in the be-

Glo- ry be to the Fa- ther, and to the Son; and to the Ho- ly Ghost; As it was in the be-

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

gin- ning, is now, and ev- er shall be: world with- out end. A- men.

gin- ning, is now, and ev- er shall be: world with- out end. A- men.

gin- ning, is now, and ev- er shall be: world with- out end. A- men.

cresc. *f* *rall.* *molto rall.*

cresc. *f* *rall.* *molto rall.*

cresc. *f* *rall.* *molto rall.*



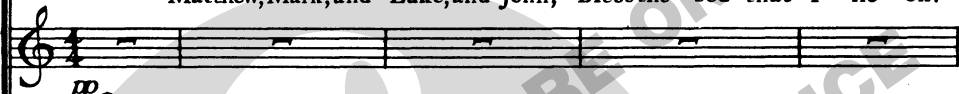
Matthew, Mark, Luke and John.

WEST COUNTRY FOLK-SONG.
ARRANGED FOR MEN'S VOICES
BY GUSTAV HOLST.


Words and Melody from
'SONGS OF THE WEST'
by permission
of Messrs. METHUEN & Co.

Poco adagio. (SOLO OR SEMI-CHORUS.)

Tenor I. 

Tenor II. 

Bass I. 

Bass II. 

Piano. *(for practice only.)* 











Edition for Mixed Voices 61085

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CURWEN

when I pray, Two to bear my soul a - way. — Mm

(SOLO OR SEMI-CHORUS.)

Two to bear my soul a - way. — Mm

TUTTI. *cresc.* *pp*

cresc. *pp*

cresc. *pp*

cresc. *pp*

Mm

cresc. *pp*

God is the branch and I — the flow'r, Pray God send me a bless-ed hour.

God is the branch and I — the flow'r, Pray God send me a bless-ed hour.

p

p

(mouths half open)

mp

I go to bed some sleep to take: The Lord, He knows if I shall wake.

mp

I go to bed some sleep to take: The Lord, He knows if I shall wake.

cresc. **Largo. *f***

God re - ceive my soul, for ev - er.

cresc. *f* *p* *pp*

God re - ceive my soul, for ev - er.

mf *f* *p* *pp*

Sleep I ev - er, sleep I nev - er, God re - ceive my soul for ev - er.

mf *f* *p* *pp*

Sleep I ev - er, sleep I nev - er, God re - ceive my soul for ev - er.

Largo.

f *p* *pp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

To Ernest Mills

THOU MUST LEAVE THY LOWLY DWELLING

The Shepherds' Farewell to the Holy Family

from *The Childhood of Christ*, Opus 25

English words by Paul England*

Music by

HECTOR BERLIOZ

Arranged for TTBar.B by K.J. Dinham

TENOR I *Allegretto* *p* Thou must leave thy

TENOR II *p* Thou must leave thy

BARITONE *mf* Thou must leave thy

BASS *p* Thou must leave thy

ACCOMPT. *Allegretto* $\text{♩} = 50$ *f* *p* Voices alone ad lib.

low - ly dwel-ling, The hum - ble crib, the sta - ble bare,

low - ly dwel-ling, The hum - ble crib, the sta - ble bare,

low - ly dwel-ling, The hum - ble crib, the sta - ble bare,

low - ly dwel-ling, The hum - ble crib, the sta - ble bare,

(♩)

* Copyright words

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mf *cresc.* *f*

Babe, all mor - tal babes ex - cel-ling, Con - tent our earth - ly

p *cresc.* *mf*

Babe, all mor-tal babes ex - cel-ling, Con - tent our — earth-ly

p *cresc.* *mf*

Babe, all mor-tal babes ex - cel-ling, Con - tent our earth - ly

p *cresc.* *mf*

Babe, all babes ex - cel-ling, Con - tent_ our earth - ly

p *cresc.* *mf*

13

p *mf*

lot_ to share, Lov - ing fa - ther, lov - ing mo - ther, Shel - ter

p *mf*

lot_ to share, Lov - ing fa - ther, lov - ing mo - ther, Shel-ter

mf *p*

lot to share, Lov - ing fa - ther, lov - ing mo - ther, Shel-ter

p

lot_ to share, fa - ther, lov - ing mo - ther, Shel - ter

p

19

thee with ten - der care! Lov - ing fa - ther, lov - ing

thee with ten - der care! Lov - ing fa - ther, lov - ing

thee with ten - der care! Lov - ing fa - ther, lov - ing

thee with ten - der care! Lov - ing fa - ther, lov - ing

26

mo - ther, Shel - ter thee with ten - der care, Shel - ter

mo - ther, Shel - ter thee with ten - der care, Shel - ter

mo - ther, Shel - ter thee with ten - der care, Shel - ter

mo - ther, Shel - ter thee with ten - der care, — Shel - ter

32

a tempo

thee with ten - der care!

thee with ten - der care!

thee with ten - der care!

thee with ten - der care!

a tempo

38

Bless - ed Je - sus we - im - plore thee with hum - ble love and

Bless - ed Je - sus we - im - plore thee with hum - ble love and

Bless - ed Je - sus we - im - plore thee with hum - ble love and

Bless - ed Je - sus we - im - plore thee with hum - ble love and

Voices alone ad lib.

45

ho - ly fear, In the land that lies be - fore thee, For -

ho - ly fear, In the land that lies be - fore thee, For -

ho - ly fear, In the land that lies be - fore thee, For -

ho - ly fear, In the land that lies be - fore thee, For -

51

get not us who lin - ger here! May the shep - herd's
 - get not us who lin - ger here! May the shep - herd's
 get not us who lin - ger here! May the shep - herd's
 get - not us - who lin - ger here! May the

57

low - ly call - ing, Ev - er to thy heart be dear!
 low - ly call - ing, Ev - er to thy heart be dear!
 low - ly call - ing, Ev - er to thy heart be dear!
 shep-herd's low-ly call - ing, Ev - er to thy heart be dear!

63

May - the shep-herd's low - ly call - ing, Ev - er to thy
 May the shep-herd's low - ly call - ing, Ev - er to - thy
 May the shep-herd's low - ly call - ing, Ev - er to thy
 May the shep - herd's low - ly call - ing, Ev - er to - thy

69

poco rall.

mf

heart be dear, Ev - er to thy heart be dear!

heart be dear, Ev - er to thy heart be dear!

heart be dear, Ev - er to thy heart be dear!

heart be dear, Ev - er to thy heart be dear!

poco rall.

75

a tempo

pp

Blest are ye be - yond all

Blest are ye be - yond all

Blest are ye be - yond all

Blest are ye be - yond all

a tempo

Voices alone ad lib.

81

mea - sure, Thou hap - py fa - ther, mo - ther mild!

p

(pp)

Guard ye

mea - sure, Thou hap - py fa - ther, mo - ther mild!

pp

mea - sure, Thou hap - py fa - ther, mo - ther mild!

(pp)

Guard ye

mea - sure, Thou hap - py fa - ther, mo - ther mild!

88

well your Heav'n-ly Trea-sure, The Prince of Peace, the Ho - ly
 well your Heav'n-ly Trea-sure, The — Prince of — Peace, the Ho - ly
 well your Heav'n - ly Trea-sure, The Prince of Peace, the Ho - ly
 well your Heav'n - ly Trea-sure, The Prince of Peace, the Ho - ly

94

pp Child! God go with you, God pro - tect you, Guide you
 Child! God go with you, God pro - tect you, Guide you *pp*
 Child! God go with you, God - pro - tect - you, Guide you
 Child! God go with you, God pro - tect you, Guide you

100

safe - ly through the wild! God - go with - you, God pro -
 safe - ly through the wild! God go with - you, God pro -
 safe - ly through the wild! God go with - you, God - pro -
 safe - ly through the wild! God go with you, God pro -

106

poco rall.

tect. you, Guide you safe - ly through the wild! Guide you safe - ly

tect you, Guide you safe - ly through the wild! Guide you safe - ly

tect. you, Guide you safe - ly through the wild! Guide you safe - ly

tect you, Guide. you safe - ly through the wild! — Guide you safe - ly

poco rall.

112

through the wild!

through the wild!

through the wild!

through the wild!

119

Patrick Hawes

JOSEPH'S CAROL
(2006)

for TTBB

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Joseph's Carol

Words by
ANDREW HAWES

Music by
PATRICK HAWES

$\text{♩} = \text{c. } 94$
With a sense of adoration

T 1 SOLO *p*
T 2
B 1
B 2

O Child that lies soft-

$\text{♩} = \text{c. } 94$
With a sense of adoration

ORGAN *p* *sempre legato*
man.

5 (TUTTI) *p*
sleep-ing in my arms, I shall keep you safe from all that harms. I

10
know that your life did not spring from mine; and yet I know that all I am is

Detailed description of the musical score: The score is for a choir and organ. It begins with a tempo marking of approximately 94 beats per minute and a dynamic of piano. The first system shows the vocal parts (Tenors 1 and 2, Basses 1 and 2) and the organ. The organ part is marked 'sempre legato'. The lyrics are: 'O Child that lies soft-'. The second system starts at measure 5, marked '(TUTTI) p'. The lyrics are: 'sleep-ing in my arms, I shall keep you safe from all that harms. I'. The third system starts at measure 10. The lyrics are: 'know that your life did not spring from mine; and yet I know that all I am is'. The score includes a large watermark: 'ONLINE PERFORMING SCORE ONLY NOT FOR USE IN PERFORMANCE'.

15

mp

thine. My craft is hew-ing,

mp

20

join-ing, mak-ing good; and now my end is shaped and made by God. A

mp

25

cresc.

mf

sim-ple car-pen - ter my cho-sen trade; and now my life is fixed by

cresc. *mf*

cresc. *mf*

30 *dim.* *mf*

powers that all things made. Your being ful-fils a

dim. *mf*

mf

ped.

37 *f*

prom-ise born of dreams; both in - no cence and fear shall make my

f

f

41 *mf* *dim.* *p*

des - ti - ny. By star-lit night your mid-wife I have been; your

mf *dim.* *p*

mf *dim.*

45

blood on my hands the off - 'ring seals.

p

man.

This system contains measures 45 through 49. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature changes from 3/8 to 4/4 at measure 46. The piano part includes a dynamic marking of *p* (piano) at measure 47 and the word "man." at measure 49.

50

SOLO *p* O Child that lies soft-sleep-ing in my arms, **TUTTI *p*** I shall keep you

This system contains measures 50 through 54. It features a vocal line and a piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The piano part includes dynamic markings of **SOLO *p*** at measure 50 and **TUTTI *p*** at measure 52.

55

safe from all that harms. I know that your life did not spring from

This system contains measures 55 through 59. It features a vocal line and a piano accompaniment. The key signature is B-flat major. The time signature is 4/4.

59

mine; and yet I know that all I am is thine. and

63

yet I know that all I am is thine, all I am is

68

rit. al fine *pp*

thine, all is thine.

rit. al fine *pp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



Hey nonny no!

PART-SONG FOR MEN'S
VOICES (UNACCOMPANIED).

Christchurch MS. xvith Cent.

C. ARMSTRONG GIBBS.

Allegro.

TENOR I. *f* Hey non-ny no! Men are fools that wishto die! Is't not

TENOR II. *f* Hey non-ny no! Men are fools that wish to die!

BASS I. *f* Hey non-ny no! Men are fools — that wish to die!

BASS II. *f* Hey non-ny no! Men are fools — that wish to die!

Allegro.

PIANO (for practice only). *f*

p fine to dance and sing, — to dance — and sing When the

p Is't not fine to dance and sing, — to dance — and sing When the

p Is't not fine to dance — and sing When the

p Is't not fine to dance and sing When the

E \flat minor. *B \flat minor.*

bells of Death — do ring?

bells of Death — do ring?

bells of Death — do ring? *f* *Is't not*

bells of Death — do ring? *f* *Is't not fine to swim*

F minor.

f *Is't not fine to swim in wine — And*

f *Is't not fine to swim in wine — And turn up - on the*

fine to swim — in wine And turn up - on the toe, And

in wine — And turn up - on the toe, And

G minor.

turn up - on the toe, And sing hey non - ny no! *ff* When the

toe, And sing hey non - ny no! *ff* When the

sing hey non - - - ny no! *ff* When the

sing hey non - ny no! hey non - ny no! *ff* When the

D minor. G minor.

winds blow and the seas flow? Hey non-ny non-ny

winds blow and the seas flow? Hey non-ny non-ny

winds blow and the seas flow? Hey non-ny non-ny

winds blow and the seas flow? Hey non-ny non-ny

no! Hey non-ny no! Hey non-ny no! Men are

no! Hey non-ny no! Hey non-ny no! Men are

no! Hey non-ny no! Hey non-ny no! Men are

no! Hey non-ny no! Hey non-ny no! Men are

fools that wish to die! Hey non-ny no!

fools that wish to die! Hey non-ny no!

fools that wish to die! Hey non-ny no!

fools that wish to die! Hey non-ny no!

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



Hymn to Diana

FOR QUARTET OR CHORUS OF MEN'S VOICES
(T. T. B. B)

BEN JONSON

C. ARMSTRONG GIBBS

Moderato

p

Tenor I
Queen and hunt-ress, chaste and fair, Now the sun is laid to sleep,
Key Bb { m :-.r | m :m | m :r | f :- | f :m | s :m | d :r | t, :- }

Tenor II
Queen and hunt-ress, chaste and fair, Now the sun is laid to sleep,
{ d :-t, | d :d | d :d | t, :- | r :d | t, :t, | l, :l, | t, :- }

Bass I
Queen and hunt-ress, chaste and fair, Now the sun is laid to sleep,
{ s, :l, | s, :s, | l, :l, | l, :s, | s, :l, | t, :s, | m, :fe, | l, :se, }

Bass II
Queen _____ and hunt - ress, Now the sun is laid to sleep,
{ d, :- | :-d, | f, :- | r, :- | m, :f, | s, :s₂ | l₂ :d, | m, :- }

Moderato

p

Piano
(for rehearsal only)

mf

Seat-ed in thy sil-ver chair, State in wont-ed man-ner keep: Hes-
 {^{Gtm1}de :m :s ll :d' | r' :-.l ll :s | ^{4/8}st :-.t lt :d' | r' :d' l- :t | d' :-.^{Bbt}m'l:-}

Seat-ed in thy sil-ver chair, State in wont-ed man-ner keep: Hes-
 {^{de}m :m lm :m | r :r lm :f | ^mse :-.selse :l | l :- ls :- | s :-^{d'}f:-}

Seat-ed in thy sil-ver chair, State in wont-ed man-ner keep:
 {^ld :r ld :t, | l, :t, ld :t, | ^dm :- l- :m | f :-m lr :f | m :-l : }

Seat-ed in thy sil-ver chair, State in wont-ed man-ner keep:
 {^ld :t, ll, :s, | f, :f, lm, :r, | ^dm, :- ll, :- | f, :f, ls, :s, | d :-l : }

mf

- per-us en-treats thy light, God-dess ex-cel-lent-ly bright. —
 { - :-.l ll :s | s :-f lm :- | m :- ls :- | ta :l ls :f | s :- l- :- }

- per-us en-treats thy light, God-dess ex-cel-lent-ly bright. —
 { - :-.f lf :m | m :r lt, :- | m :- lm :- | f :-fd :d | r :- lm :f }

mf

Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright. —
 { ^sd :t, lt, :l, | l, :t, :l, ll, :s, | d :- ld :- | r :d lt, :l, | t, :- l- :- }

mf

Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly
 { ^df, :r, lm, :d, | r, :t, lm, :- | d :- l- .ta, :l, :s, | f, :- lr, :- | s, :f, lm, :r, }

p

Earth,— let not thy en-vious shade Dare it-self to in-ter-pose;

p

Earth,— let not thy en-vious shade Dare it-self to in-ter-pose;

p

Earth, let not thy en-vious shade Dare it-self to in-ter-pose;

p

bright. Earth, let not thy shade Dare to in-ter-pose;

mf

Cyn-thia's shin-ing orb was made Heaven to clear when day— did close: Bless—

mf

Cyn-thia's shin-ing orb was made Heaven to clear when day did close: Bless—

Cyn-thia's shin-ing orb was made Heaven— to clear when day did close:

Cyn-thia's shin-ing orb was made Heaven to clear when day did close:

ust then with wish - èd sight, God - dess ex - cel - lent - ly
 { - : - l ll : s | s : - f lm : - | m : - ls : - | ta : l ls : f }

ust then with wish - èd sight, God - dess ex - cel - lent - ly
 { - : - f lf : m | m : r lt, : - | m : - lm : - | f : - f ld : d }

mf
 Bless us then with wish - èd sight, God - dess ex - cel - lent - ly
 { (s) d : t, lt, : l, | l, : t, . l, ll, : s, | d : - ld : - | r : d lt, : l, }

mf
 Bless us then with wish - èd sight, God - dess ex -
 { (d) f, : r, lm, : d, | r, : t₂ lm, : - | d : - | - ta, : l, s, | f, : - | r, : - }

mf
 bright. Lay thy bow of pearl a - part,
 { s : - | - : - : | : 4G¹ | ad' : s | l : m lf : s | d : - | l : }

bright. Lay thy bow of pearl a - part, And thy
 { r : - | m : f | : | mas : f | m : r ld : t, | d : - | m¹ : - . l }

mf
 bright. Lay thy bow of pearl a - part, And thy
 { t, : - | - : - | : | d^m : r | d : t, ll, : m, | l, : - | d^f : f }

- cel - lent - ly bright. Lay a - part thy
 { s, : f, lm, : r, | d, : - | : | : | : | : | : l, . l, | d^f : m }

Give un-to the fly - - ing

cry - stal shin - ing qui - ver; Give un-to the fly - - ing

cry - stal shin - ing qui - ver; Give un-to the fly - ing

cry - stal shin - ing qui - ver; Give un-to the fly - ing

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The piano accompaniment is in the same key and features a steady eighth-note accompaniment in the right hand and chords in the left hand. The lyrics are: 'Give un-to the fly - - ing', 'cry - stal shin - ing qui - ver; Give un-to the fly - - ing', 'cry - stal shin - ing qui - ver; Give un-to the fly - ing', and 'cry - stal shin - ing qui - ver; Give un-to the fly - ing'. There are various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

hart Space to breathe how short so e - ver: Thou —

hart Space to breathe how short so e - ver: Thou —

hart Space to breathe how short so e - ver:

hart Space to breathe how short so e - ver:

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The piano accompaniment is in the same key and features a steady eighth-note accompaniment in the right hand and chords in the left hand. The lyrics are: 'hart Space to breathe how short so e - ver: Thou —', 'hart Space to breathe how short so e - ver: Thou —', 'hart Space to breathe how short so e - ver:', and 'hart Space to breathe how short so e - ver:'. There are various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'.

— that mak'st a day of night God - dess ex - cel - lent - ly
 || :.l ll :s | s :.f lm :— | m :— ls :— | ta :l ls :f

— that mak'st a day of night God - dess ex - cel - lent - ly
 || :.f lf :m | m :r lt, :— | m :— lm :— | f :.f ld :d

Thou that mak'st a day of night God - dess ex - cel - lent - ly
 || d :t, lt, :l, | l, :t, .l, ll, :s, | d :— ld :— | r :d lt, :l,

Thou that mak'st a day of night God - dess ex - -
 || f, :r, lm, :d, | r, :t₂ lm, :— | d :— l- .ta, :l, s, | f, :— lr, :—

bright. God - dess ex - cel - lent - ly bright.
 || s :— l- :— | l :— lm :— | f :s ir :r | m :— l- :∞ ||

bright. God - dess ex - cel - lent - ly bright.
 || r :— lm :f | m :— lr :— | d :t, ld :t, | d :— l- :∞ ||

bright. God - dess ex - cel - lent - ly bright.
 || t, :— l- :— | l, :— ls, :— | l, :s, ll, :l, | s, :— l- :∞ ||

- cel - lent - ly bright. God - dess ex - cel - lent - ly bright.
 || s, :f, lm, :r, | d, :— lt₂ :t₂ | l₂ :m, lf, :f, | d, :— l- :∞ ||



The Silver Penny.

CHORUS FOR MEN'S VOICES
(UNACCOMPANIED.)

WALTER DE LA MARE.
By permission.

ARMSTRONG GIBBS.

Moderato.

Tenor I. *mf* 'Sail-or-man, I'll

Tenor II. *P* Ah! *mf* 'Sail-or-man, I'll

Bass I. *P* Ah! *mf* 'Sail-or-man, I'll

Bass II. Ah! *mf* 'Sail-or-man, I'll

Moderato.

Piano. *P* *mf*

(for practice only)

give to you My bright sil-ver pen-ny, If out to sea you'll sail me And

give to you My bright sil-ver pen-ny, If out to sea you'll sail me And

give to you My bright sil-ver pen-ny, If out to sea you'll sail me And

give to you My bright sil-ver pen-ny, If out to sea you'll sail me And

Piu mosso.

f feroce

mydearsis-ter Jen-ny?" 'Get in young sir, I'll sail ye And yourdearsis-ter Jen-ny,
mydearsis-ter Jen-ny?" 'Get in young sir, I'll sail ye And yourdearsis-ter Jen-ny,
mydearsis-ter Jen-ny?" 'Get in young sir, I'll sail ye And yourdearsis-ter Jen-ny,
mydearsis-ter Jen-ny?" 'Get in young sir, I'll sail ye And yourdearsis-ter Jen-ny, But

Piu mosso.

f feroce

But paysheshall her gold - en locks In - stead of your pen-ny."
But paysheshall her gold - en locks In - stead of your pen-ny."
But pay she shall, but paysheshall her gold - en locks In - stead of your pen-ny."
paysheshall, but she shall pay, but paysheshall her gold-en locks In - stead of your pen-ny."

f Eb minor. *ff*

They sail a-way, O fierce the winds blew! The foam flew in

f *ff*

They sail a-way, O fierce the winds blew! The foam flew in

f *ff*

They sail a-way, they sail a-way, O fierce the winds blew! — The foam flew — in —

f *ff*

They sail a-way, they sail a-way, O fierce the winds blew! — The foam flew — in

B dim. *rall.* Eb. *p ff* Tempo I.

clouds And dark the night grew, And all the wild sea - water Climbd steep into the boat.

dim. *p ff*

clouds And dark the night grew, And all the wild sea - water Climbd steep into the boat.

dim. *p ff*

clouds And dark the night grew, And all the wild sea - water Climbd steep into the boat.

dim. *p ff*

clouds And dark, dark the night grew, And all the wild sea - water Climbd steep into the boat.

rall. Tempo I.

P Back to the shore a-gain — *P* Drown'd is the

P Back to the shore a-gain — *P* Ah! — *P* Drown'd is the

P Back to the shore a-gain — *P* Ah! — *P* Drown'd is the

Ah! — *P* Sail they will not, they will not, Drown'd is the

P

P

mf sail-or-man, Drown'd is sweet Jenny, And drown'd in the deep sea A bright sil-ver penny. *fp* Ah! —

mf sail-or-man, Drown'd is sweet Jenny, And drown'd in the deep sea A bright sil-ver penny. *fp* Ah! —

mf sail-or-man, Drown'd is sweet Jenny, And drown'd in the deep sea A bright sil-ver penny. *fp* Ah! —

mf sail-or-man, Drown'd is sweet Jenny, And drown'd in the deep sea A bright sil-ver penny. *fp* Ah! —

mf

fp



MY LUVE IS LIKE A RED, RED ROSE.

QUARTET (or CHORUS) of MALE VOICES.

ROBERT BURNS.

GRANVILLE BANTOCK.

Lento con molto espressione, rubato. ♩ = about 80.

dolce e sostenuto

TENOR I. *p dolce e sostenuto*
My Luve is like a red, red rose That's new-ly sprung in June; My

TENOR II. *p dolce e sostenuto*
My Luve is like a red, red rose That's new-ly sprung in June; My

BASS I. *p dolce e sostenuto*
My Luve is like a red, red rose That's new-ly sprung in June; My

BASS II. *p dolce e sostenuto*
My Luve is like a red, red rose That's new-ly sprung in June; My

Lento con molto espressione, rubato. ♩ = about 80.

PIANO.
(for practice only.)

p dolce e sostenuto

più p Luve is like the mel-o-die That's sweet-ly play'd in tune. As *dim.*

più p Luve is like the mel - - o-die That's sweet-ly play'd in tune. *dim.*

più p Luve is like the mel - - o-die That's sweet - ly play'd in tune. *espress. ten.*

più p Luve is like the mel - - o-die That's sweet-ly play'd in tune. *dim.*

più p Luve is like the mel - - o-die That's sweet-ly play'd in tune. *espress. dim. ten.*

N.B. The 1st Tenors may be strengthened by the addition of male Altos.

cresc.
 fair thou art my bon - nie lass, So deep in luv^e am
cresc.
 As fair thou art my bon - nie lass, So deep in luv^e am
cresc.
 As fair thou art my bon - nie lass, So deep in luv^e am
cresc.
 As fair thou art my bon - - nie lass, So deep in

dim. I; And I will luv^e thee still, my Dear, Till
dim. I; And I will luv^e thee still, my Dear, Till a' the
dim. I; And I will luv^e thee still, my Dear, Till a' the
espress. mf luv^e am I; And I will luv^e thee still, my Dear, Till a' the

dim. I; And I will luv^e thee still, my Dear, Till a' the
espress. sf luv^e am I; And I will luv^e thee still, my Dear, Till a' the
pp luv^e am I; And I will luv^e thee still, my Dear, Till a' the
a tempo mp luv^e am I; And I will luv^e thee still, my Dear, Till a' the

dim. a' the seas gang dry. Till a' the seas gang
p seas gang dry. Till a' the seas gang
p seas gang dry. Till a' the seas gang
p seas gang dry. Till a' the seas gang

p dim. a' the seas gang dry. Till a' the seas gang
pp a' the seas gang dry. Till a' the seas gang
mp espress. a' the seas gang dry. Till a' the seas gang

p ten. *cresc.*

dry, my Dear, And the rocks melt wi' the sun:

dry, my Dear, *p ten.* And the rocks melt wi' the sun: I will

dry, my Dear, *p ten.* And the rocks melt wi' the sun: I will

dry, my Dear, *ten.* And the rocks melt wi' the sun: I will

f. *dim.* *cresc.*

I will love thee still, my Dear, While the sands o' life shall

love thee still, *dim.* my Dear, While the sands o' life shall

love thee still, *dim.* my Dear, While the sands o' life shall

love thee still, my Dear, While the sands o' life shall

p *ten.*

run. And fare thee weel, my on - ly Luve! And

run. *ten.* And fare thee weel, my on - ly Luve! And

life shall run. And fare thee weel, my on - ly Luve! And

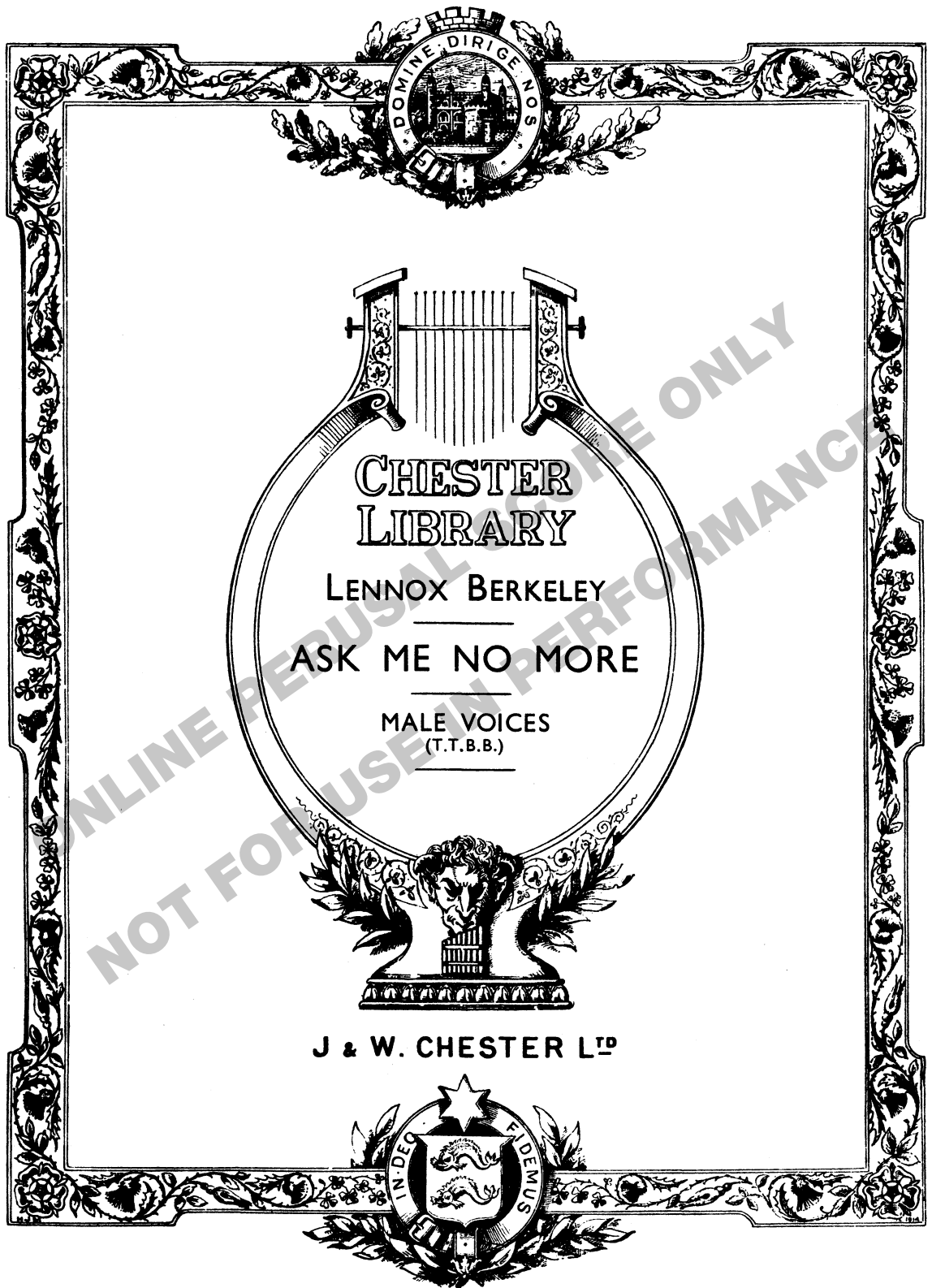
run. And fare thee weel, my on - - ly

dim. fare thee weel a - while! And I will come a -
dim. fare thee weel a - while! And I will come a -
dim. fare thee weel a - while! And I will come a -
dim. Luvel And fare thee weel a-while! And I will come a - gain, my

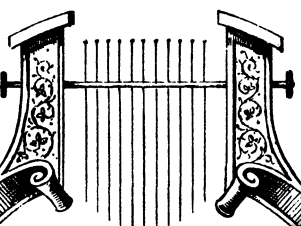
dim. *p*

ten. rall molto gain, my Luve, Tho' 'twere *dim.* ten thou-sand mile. *pp*
 gain, my Luve, Tho' 'twere *dim.* ten thou-sand mile. *pp*
 gain, my Luve, Tho' 'twere *dim.* ten thou-sand mile. *pp*
 Luve, Tho' 'twere ten thou - sand mile. *dim. espress.* *pp*

ten. rall molto *dim.* *pp*
espress.



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THOMAS CAREW

LENNOX BERKELEY

Lento

I
TENORS

Ask me no more— where Jove be - stows, When June is

II

Ask me no more— where Jove— be -

I
BASSES

Ask me no

II

past,— the fa - ding rose; For in your

stows, When June— is past, the fa - ding rose;

more— where Jove— be - stows, When June is past,— the

Ask me no more— where Jove— be - stows, When June is

1 *pp*

beau - ty's o - ri-ent deep Those flow-ers, as in— their cau - ses,

For in your beau - ty's o - ri-ent deep— Those flow - ers, as in their

fa - ding rose; For in your beau-ty's o - ri-ent

past,— the fa - ding rose; For in your beau - ty's o - ri-ent

cresc. - - *mf*

cresc. - - *mf*

(p) *cresc.*

(p) *cresc.*

2

pp

sleep _____ sleep. _____

cau - ses sleep sleep. _____

mf *dim.* - - - - *pp*

deep Those flow - ers, as in — their cau - ses, sleep. _____

mf *dim.* - - - - *pp*

deep Those flow - ers, as in — their cau - ses, sleep. _____

3

p

Ask me no more _____

Ask me no more _____ whi - ther do stray the

p Ask me no more whi - ther do stray the gold - en a - toms of the

p

Ask me no more whi - ther do stray the gold - en

whi - ther do stray the — gold - en a - toms of the

gold - en a - toms of the day, For in pure

mf

day, For in pure love did

a - toms of the day,

4

mf

day, For in pure love did hea - ven pre -
 love_ did hea - ven pre - pare Those pow-ders to en - rich your
 hea - ven pre - pare_ Those pow-ders to en - rich your hair
 For in pure love did hea - ven pre - pare Those pow - ders to en -

pare Those pow-ders to en - rich your hair.
 hair_ to en - rich your hair.
 to_ en - rich your hair.
 rich to en - rich your hair.

5

Ask me no more whi - ther doth haste The nigh - tin -
 Ask me no more whi - ther, whi - ther doth haste The nigh - tin -
 Ask me no more whi - ther doth haste The nigh - tin -
 Ask me no more whi - ther doth haste The nigh - tin -

gale _____ When May is past; For in your sweet di -

gale _____ When May is past; For in your

gale When _____ May _____ is past; For in your sweet di -

gale When _____ May _____ is past; For in your sweet di -

vi - ding throat _____ She win - ters, _____ and keeps warm her

sweet di - vi - ding throat She win - ters, _____ she win - ters

vi - ding throat _____ She win - ters, _____ and keeps warm her

vi - ding throat _____ She win - ters, _____ and keeps warm her

note _____

and keeps warm her note _____

note _____

p (sempre)

note _____ She win - ters she win - ters and keeps warm her note -

7

p Ask me no more — if east or

p Ask me no more — if east or west — The phoe - nix

p Ask — me no more — if east or west — The

Ask — me no more — if

8

west The phoe - nix builds her spi - cy nest;

builds her spi - cy nest; — For

phoe - nix builds her spi - cy nest; —

east or west The phoe - nix builds — her spi - cy

p For un - to you — at last — she

un - to you — at last — she flies, — And in your

— For un - - to you at last —

nest; For un - to you — at last she flies, And in your

flies, ——— And in your fra - grant bo - som
 fra - grant bo - som dies ———
 she flies, And —
 fra - grant bo - som dies ——— in — your fra - grant

pp 9
 dies. ———
pp And in your fra - grant bo - som dies ———
pp in — your fra - grant bo - som dies —
pp bo - som dies ——— dies

dies ——— dies. ———
 dies ——— dies ——— *pp* dies. ———
 dies ——— dies ——— *pp* dies. ———

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Admiral's Broom

(Male Voice Quartett or Chorus)

Words by
F. E. WEATHERLY

Music by
FREDERICK BEVAN
(Arr. by HENRY GEEHL)

Allegro

PIANO

Musical notation for the piano introduction, consisting of a treble and bass clef staff with a 4/4 time signature and a key signature of two flats (B-flat and E-flat).

TEN. I Key Ab (Lah is F)

Vocal line for Tenor I, starting with a double bar line and a repeat sign.

Vocal line for Tenor II, starting with a double bar line and a repeat sign.

Vocal line for Bass I, starting with a double bar line and a repeat sign. The lyrics "Van Tromp was an Ad-mir-al" are written below the staff.

Vocal line for Bass II, starting with a double bar line and a repeat sign. The lyrics "Van Tromp was an Ad-mir-al" are written below the staff.

Van Tromp was an Ad-mir-al brave and bold, The Dutchman's pride was he, And he

Van Tromp was an Ad-mir-al brave and bold, The Dutchman's pride was he, And he

Piano accompaniment for the first vocal entry, showing the treble and bass clef staves.

Vocal lines for the second vocal entry, including Tenor I, Tenor II, and Bass I.

f .m :r .d ,d | t, .l, :se, .se, .se, | l, .l, ,l, :t, .t, | d :- .l, ,l, |

cried "I'll reign on the roll - ing main, As I do on the Zuy - der Zee, As I

f .m :r .d ,d | t, .l, :se, .se, .se, | l, .l, ,l, :t, .t, | d :- .fe, ,fe, |

cried "I'll reign on the roll - ing main, As I do on the Zuy - der Zee, As I

Piano accompaniment for the second vocal entry, showing the treble and bass clef staves.

rall. | t, .t, t, :d .t, | m :- .m | m .m :m .m | m .m :m .,m | m .m ,m :m .m }
a tempo cresc.
 do on the Zuy-der Zee!" And as he paced his quar-ter deck And look'd o'er the mis-ty

rall. | t, .t, t, :d .t, | t, :- .m | d .d :d .d | d .d :d .,d | d .d ,d :d .d }
a tempo cresc.
 do on the Zuy-der Zee!" And as he paced his quar-ter deck And look'd o'er the mis-ty

rall. | t, .t, t, :l, .l, | se, :- .m, | d . :s, . | d . :s, . | d . :s, s, }
a tempo cresc.
 do on the Zuy-der Zee!" And as he paced and look'd o'er the

rall. | t, .t, t, :t, .t, | m, :- .m, | d, . :s₁ . | d, . :s₂ . | d, . :s₁ .s₁ }
a tempo cresc.
 do on the Zuy-der Zee!" And as he paced and look'd o'er the

rall. *a tempo cresc.*

|| f :- .f | l .s :f .m | r .d :t, .t, t, | d .d :r .re | m :- . }
 tide, He saw old Eng-land like a speck, And he shook his fist and cried,

|| t, :- .t, | f .m :r .d | t, .l, :se, .se,,se, | l, .l, :t, .t, | t, :- . }
 tide, He saw old Eng-land like a speck, And he shook his fist and cried,

|| r . :s₁ . | t, . :s₁ . | se, .l, :t, .m, | l, .l, :l, .l, | se, :- .t, }
 tide he saw old Eng-land, and he shook his fist and cried, He

|| r₁ . :s₂ . | s₁ . :s₁ . | se, .l, :m, .m, | l, .l, :f, .f, | m, :- .t, }
 tide he saw old Eng-land, and he shook his fist and cried, He

F t m l

He shook his fist and cried: "I've a Broom at the mast!" said

He shook his fist and cried: "I've a Broom at the mast!" said

shook his fist and cried, He shook his fist and cried: "I've a Broom at the mast!" said

shook his fist and cried, He shook his fist and cried: "I've a Broom at the mast!" said

he, "For a Broom is the sign for me, That the world may know, wher-ev I go, I

he, "For a Broom is the sign for me, That the world may know, wher-ev-er I go, I

he, said he, "For a Broom is the sign for me, for me, That the world may know, I

he, said he, "For a Broom is the sign for me, for me, That the world may know, wher-ev-er I go, I

|| f .m : r .d | s :- .s₁,s₁ | s .f ,f : m .r | d :- .s₁,s₁ | s .f ,f : m .r |
 sweep the migh-ty sea! I've a Broom at the mast said he, "For a Broom is the sign for
 || f .m : r .d | t₁ :- .s₁,s₁ | m .f ,f : m .r | d :- .s₁,s₁ | s .f ,f : m .r |
 sweep the migh-ty sea! I've a Broom at the mast said he, "For a Broom is the sign for
 || r .d : t₁ .l₁ | s₁ .f : m .t₁,t₁ | d .r ,r : d .t₁ | d .t₁ : l₁ .s₁,s₁ | d .r ,r : d .t₁ |
 sweep the migh-ty sea! the sea! I've a Broom at the mast said he, said he, "For a Broom is the sign for
 || s₁ .s₁ : s₁ .fe₁ | s₁ .f : m .s₁,s₁ | m₁ .f₁,f₁ : s₁ .s₁ | l₁ .s₁ : f₁ .m₁,m₁ | m₁ .f₁,f₁ : s₁ .s₁ |
 sweep the migh-ty sea! the sea! I've a Broom at the mast said he, said he, "For a Broom is the sign for

|| d :- .d .d | d',d' : t₁ : l₁ .s | f .m : i .l | d' .,m : s .s | d₁ :- . | *Ahs.d.f.*
 me, That wher - ev - er I go, The world may know I sweep the migh-ty sea!"
 || d :- .d .d | d ,d .d : d .d | d .d : ma .,ma | m .,m : f .f | m_d :- . |
 me, That wher - ev - er I go, The world may know I sweep the migh-ty sea!"
 || d .t₁ : l₁ .s₁,s₁ | l₁,l₁ .s : f .m | r .d : d .,d | d .,d : t₁,t₁ | d₁ :- . |
 me, for me, That wher - ev - er I go, The world may know I sweep the migh-ty sea!"
 || l₁ .s₁ : f₁ .m₁,m₁ | l₁,l₁ .s₁ : f₁ .m₁ | r₁ .d₁ : fe₁,fe₁ | s₁ .s₁ : s₁ .s₁ | d₁ :- . |
 me, for me, That wher - ev - er I go, The world may know I sweep the migh-ty sea!"

Now Blake was an Ad-mi-ral true as gold, And he walked by the Eng-lish

sea; And when he was told of that Dutch-man bold A mer - ry laugh laugh'd he,

mer - ry laugh laugh'd he. And he cried "Ho ho! And a - way well go: Come a-board, mer-ry men, with

mer - ry laugh laugh'd he. And he cried "Ho ho! Come a-board, mer-ry men, with

mer - ry laugh laugh'd he. "Ho ho! And a - way well go: Come a-board, mer-ry men, with

mer - ry laugh laugh'd he. "Ho ho! And a - way well go: Come a-board, mer-ry men, with

rall. *cresc.*

me, And we'll drive this Dutch man down be - low To the bot-tom of his Zuy-der Zee, To the

me, And we'll drive this Dutch-man down be - low To the bot-tom of his Zuy-der Zee, To the

me, And we'll drive this Dutch-man down be - low To the bot-tom of his Zuy-der Zee, To the

me, And we'll drive this Dutch-man down To the bot-tom of his Zuy-der Zee, To the

f *cresc.*

||m ,m .t, ,t, :m .t, | m :- . | : | F.t.m.l. :m s, || s .f, f :m .r |

bottom of his Zuy-der Zee. His Broom may be trim and

bottom of his Zuy-der Zee. His Broom may be trim and

bottom of his Zuy-der Zee. His Broom may be trim and

bottom of his Zuy-der Zee. His Broom may be trim and

||d :- .d ,d | s .f :m .r | d :- .d ,d | d' .t :l .s | l .s :f .m ,m |

gay, But we'll haul it down to - day; When he says he'll sweep the migh-ty deep, 'Tis a

gay, But we'll haul it down to - day; When he says he'll sweep the migh-ty deep, 'Tis a

gay, and gay, But we'll haul it down to - day, to-day; When he says he'll sweep the migh-ty deep, 'Tis a

gay, and gay, But we'll haul it down to - day, to-day; When he says he'll sweep the migh-ty deep, 'Tis a

game that two can play! His Broom may be trim and gay, But we'll haul it down to -

game that two can play! His Broom may be trim and gay, But we'll haul it down to -

game that two can play, can play! His Broom may be trim and gay, and gay, But we'll haul it down to -

game that two can play, can play! His Broom may be trim and gay, and gay, But we'll haul it down to -

s.d.f. Ab.

- day; When he says he'll sweep the migh-ty deep, 'Tis a game that two can play!"

- day; When he says he'll sweep the migh-ty deep, 'Tis a game that two can play!"

- day, to - day; When he says he'll sweep the migh-ty deep, 'Tis a game that two can play!"

- day, to - day; When he says he'll sweep the migh-ty deep, 'Tis a game that two can play!"

He cried "Come here!" fight with
 He cried "Come here!" fight with
 He cried "Come here!" fight with
 Then he cried: "Come here, you Dutch-man queer, To-day you must fight with

me. "I'll be
 me. "I'll be
 me. "I'll be
 me. For while I ride the roll-ing tide I'll be second to none," said he, "I'll be

second to none" said he. So he blazed a-way at the Dutch man gay Till he made Myn-heer to fall, Then he
 second to none" said he. So he blazed a-way at the Dutch man gay Till he made Myn-heer to fall, Then he
 second to none" said he. Boom, Boom, Boom, Boom, Boom, Boom, Boom Then he
 second to none" said he. Boom, Boom, Boom, Boom, Boom, Boom, Boom

rall. *cresc.*

hoist-ed a Whip to the mast of his ship And cried to his merry men all, He cried to his merry men
 hoist-ed a Whip to the mast of his ship And cried to his merry men all, He cried to his merry men
 hoist-ed a Whip to the mast of his ship And cried to his merry men all, He cried to his merry men
 And cried to his merry men all, He cried to his merry men

F t.m.l.

all "I've a Whip at the fore" said he "For a Whip is the sign for
 all "I've a Whip at the fore" said he "For a Whip is the sign for
 all "I've a Whip at the fore" said he, said he, "For a Whip is the sign for
 all "I've a Whip at the fore" said he, said he, "For a Whip is the sign for

me, That the world may know, wher - ever we go, We ride and rule the sea, I've a
 me, That the world may know, wher - ever we go, We ride and rule the sea, I've a
 me, for me, That the world may know, wher - ever we go, We ride and rule the sea, the sea, I've a
 me, for me, That the world may know, wher - ever we go, We ride and rule the sea, the sea, I've a

Whip at the fore" said he, "For a Whip is the sign for me, That wher-ev-er we go, the
 Whip at the fore" said he, "For a Whip is the sign for me, That wher-ev-er we go, the
 Whip at the fore" said he, said he, "For a Whip is the sign for me, for me, That wher-ev-er we go, the
 Whip at the fore" said he, said he, "For a Whip is the sign for me, for me, That wher-ev-er we go, the

rall

world may know, We ride and rule the sea?"
 world may know, We ride and rule the sea?"
 world may know, We ride and rule the sea?"
 world may know, We ride and rule the sea?"

ff Presto
allegro

As Torrents in Summer

FOUR-PART SONG from "KING OLAF"

Words by LONGFELLOW

MUSIC BY

EDWARD ELGAR

Arranged for T. T. B. B. by H. A. Chambers

London: NOVELLO & COMPANY, Limited

Andantino

TENOR I
As tor-rents in summer, Half-dried in their chan-nels,

TENOR II
As tor-rents in summer, Half-dried in their chan-nels,

BASS I
As tor-rents in summer, Half-dried in their chan-nels,

BASS II
As tor-rents in summer, Half-dried in their chan-nels,

Andantino ♩-76

For rehearsal only

ten. 8
Sud-den-ly rise,— sud-den-ly rise, tho' the Sky is still cloud-less, the *dim.*

ten. 8
Sud-den-ly rise, tho' the Sky is still cloud-less, the *dim.*

ten. 8
Sud-den-ly rise, sud-den-ly rise, tho' the Sky is still cloud-less, the *dim.*

ten. 8
Sud-den-ly rise,— sud-den-ly rise, tho' the Sky is still cloud-less, the *dim.*

dim.

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S.A.T.B. (Original) in P.S.B. No. 796, Sol-fa No. 1192

S.S.C. in Trios No. 517, Sol-fa No. 2588

sky in still cloud-less, For rain, for rain has been
 sky in still cloud-less, For rain, for rain has been
 sky in still cloud-less, For rain, for rain has been
 sky in still cloud-less,

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

fall - ing, fall - ing Far off at their foun - tains;
 fall - ing, rain has been fall - ing Far off at their foun - tains;
 fall - ing, rain has been fall - ing Far off at their foun - tains;
 Rain has been fall - ing at their foun - tains;

pp *pp* *pp* *pp* *poco rit.* *pp* *pp* *pp* *pp*

So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,
 So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,
 So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,
 So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,

a tempo *mf* *ten.* *mf* *ten.* *a tempo* *mf* *ten.* *a tempo* *mf* *ten.*

So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,
 So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,
 So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,
 So hearts that are faint-ing Grow full to o'er-flow-ing, And they that be-hold it,

a tempo *mf* *ten.* *a tempo* *mf* *ten.*

cresc. g *f* *dim.* *p*
 they that be-hold it Mar - vel, and know not, mar - vel, and know not
cresc. g *f* *dim.* *p*
 they that be - hold it Mar - vel, mar - vel, and know not
cresc. g *f* *dim.* *p*
 they that be-hold it Mar - vel, and know not. mar - vel, and know not That
cresc. g *f* *dim.* *p*
 they that be-hold it Mar - vel, and know not, mar - vel, and know not

mf *dim.*
 That God, that God at their fountains their foun - tains
mf *dim.*
 That God, that God at their fountains Far off has been
cresc. *dim.*
 God, that God at their fountains Far off has been

pp *poco rit.*
 Far off, far off has been rain - ing.
pp *poco rit.*
 rain - ing, far off, far off has been rain - ing.
pp *poco rit.*
 rain - ing, far off, far off has been rain - ing.
pp *poco rit.*
 Far off, far off has been rain - ing.

ONLINE PERUSAL SCORE ONLY
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Commissioned by the BBC

Royal Ring Road

Words by Iain Sinclair

Music by John Harle

Adagio $\text{♩} = 72$

Countertenor 1
Slip sil - ver stream from stone to stone, tar - mac bur - nished like a throne,

Countertenor 2
Slip sil - ver stream from stone to stone, tar - mac bur - nished like a throne,

Tenor
Slip sil - ver stream from stone to stone, tar - mac bur - nished like a throne,

Baritone 1
Slip sil - ver stream from stone to stone, tar - mac bur - nished like a throne,

Baritone 2
Slip sil - ver stream from stone to stone, tar - mac bur - nished like a throne,

Bass
Slip sil - ver stream from stone to stone, tar - mac bur - nished like a throne,

6
land - fill dress - ing soft es - tate, cat - tle culled and pad - locked gate. 'No

land - fill dress - ing soft es - tate, cat - tle culled and pad - locked gate. 'No

land - fill dress - ing soft es - tate, cat - tle culled and pad - locked gate. 'No

land - fill dress - ing soft es - tate, cat - tle culled and pad - locked gate. 'No

land - fill dress - ing soft es - tate, cat - tle culled and pad - locked gate. 'No

soft es - tate, cat - tle culled and pad - locked gate. 'No

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11

mf *mp*

Tra - vel - ers' greet - ed at the bar, forced to roam by ne - on star.

mf *mp*

Tra - vel - ers' greet - ed at the bar, forced to roam by ne - on star.

mf *mp*

Tra - vel - ers' greet - ed at the bar, forced to roam by ne - on star.

mf *mp*

Tra - vel - ers' greet - ed at the bar, forced to roam by ne - on star.

mf *mp*

Tra - vel - ers' greet - ed at the bar, forced to roam by ne - on star.

17

p *rit.* *pp* **A** *Allegro* ♩ = 120 *ff* *ff*

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce! For

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce!

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce!

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce!

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce!

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce!

Trapped in - side a sto - len car. Re - joi - ce! Re - joi - ce!

Energetically declaimed/shouted cut glass, Tory Boy!

23

on this day, this bright be - gin - ning, the twen - ty ninth of Oc - to - ber nine - teen eight - y six,

p Driv - in', driv - in', driv - in' 'round the high - - - way, — *mp* driv - in', driv - in', driv - in' go - in' *p*

p Driv - in', driv - in', driv - in' 'round the high - - - way, — *mp* driv - in', driv - in', driv - in' go - in' *p*

p Driv - in', driv - in', driv - in' 'round the high - - - way, — *mp* driv - in', driv - in', driv - in' go - in' *p*

p Driv - in', driv - in', driv - in' 'round the high - - - way, — *mp* driv - in', driv - in', driv - in' go - in' *p*

p Driv - in', driv - in', driv - in' 'round the high - - - way, — *mp* driv - in', driv - in', driv - in' go - in' *p*

26

we de - clare, — an or - bi - tal mo - tor - way, a six - lane chap - let, 'tween Pot - ters Bar and

sfp no - where. — *p* (crisply) Trapped in - side a sto - len car, we go driv - in' a - round the town, driv - in' a - round the town.

sfp no - where. — *p* (crisply) Trapped in - side a sto - len car, we go driv - in', driv - in',

sfp no - where. — *p* (crisply) Trapped in - side Re - joice! *f* (spoken) No to cars and car - ria - ges, to *mf*

sfp no - where. — *p* (crisply) Trapped in - side a sto - len car, driv - in', *f* (spoken) Re - joice!

sfp no - where. — *p* (crisply) Trapped in - side a sto - len car, driv - in', driv - in',

29

Hawks-moor's Shen - ley, op - en to the un - washed. One hun - dred and se - ven - teen

Trapped in - side a sto - len car, we go driv - in' a - round the town, driv - in' a - round the town.

8 Trapped in - side a sto - len car. *f* (spoken) Re-joyce! No to cars and

car - di - nals and Kings, and to the col - le - ges and cor - ri - dors where

No to cars and car - ria - ges, to car - di - nals and Kings, and to the

Trapped in - side a sto - len car, driv - in', driv - in',

31

miles of the black-stuff. 'We can't stand those who carp and cri - ti - cize. *fff* Off your ar - ses!

Driv - in', driv - in', driv - in' 'round the high - - - way, *ff* (spoken) Re-joyce! *fff* No ex - cu - ses!

8 car - ria - ges, to car - di - nals and Kings who wear the ring! *ff* Re-joyce! *fff* No ex - cu - ses!

war - ders wear the ring, and to the Kings who wear the ring! *ff* Re-joyce! *fff* No ex - cu - ses!

col - le - ges and cor - ri - dors with Kings who wear the ring! *ff* Re-joyce! *fff* No ex - cu - ses!

driv - in', driv - in', driv - in', *f* (spoken) Re-joyce! Kings who wear the ring! *ff* Re-joyce! *fff* No ex - cu - ses!

34

On your bikes! All true Bri-tons must a-rise! Re-joice! Re-joice!

Watch my piles! Vi-ag-ra! Re-joice! Re-joice!

Watch my piles! Vi-ag-ra! Re-joice! Re-joice!

Watch my piles! Vi-ag-ra! Re-joice! Re-joice!

Watch my piles! Vi-ag-ra! Re-joice! Re-joice!

Watch my piles! Vi-ag-ra! Re-joice! Re-joice!

§ feign wide-eyed look of pain/horror

* make upward arm gesture with clenched fist!

B Andante $\text{♩} = 30$

40

No to cars and car-ria-ges, to car-di-nals and Kings, to col-le-ges and cor-ri-dors—

No to cars and car-ria-ges, to car-di-nals and Kings, to col-le-ges and cor-ri-dors—

to cars and car-ria-ges, and Kings, col-le-ges and cor-ri-dors—

to cars and car-ria-ges, and Kings, col-le-ges and cor-ri-dors—

to cars and car-ria-ges, and Kings, col-le-ges and cor-ri-dors—

to cars and car-ria-ges, and Kings, col-le-ges and cor-ri-dors—

45

mf

— where war - ders wear the ring. To hos - pi - tals sold for hous - ing

mf

— where war - ders wear the ring. To hos - pi - tals sold for hous - ing

mf

— the ring. To hos - pi - tals sold for hous - ing

mf

— the ring. and a - sy - lums that

mf

— the ring. and a - sy - lums that

mf

— the ring. and a - sy - lums that

50

mp

— to pin - stripe, hard - hat ar - chi-tects, wind-bags who rant.

mp

— to pin - stripe, hard - hat ar - chi-tects, wind-bags who rant.

mp

— to pin - stripe, hard - hat ar - chi-tects, wind-bags who rant.

mp

aren't, to pin - stripe, hard - hat ar - chi-tects, wind-bags who rant.

mp

aren't, to pin - stripe, hard - hat ar - chi-tects, wind-bags who rant.

mp

aren't, to pin - stripe, hard - hat ar - chi-tects, wind-bags who rant.

C

54 *p*

aah, aah, aah, aah

p

aah, aah, aah, aah

p

aah, aah, aah, aah

p

aah, aah, aah, aah

p

aah, aah, aah, aah

f "Dark Man" Voice/spoken - deep, resonant, projected

No to Domes and zones and C. C. T. V. scans, to four-wheel drives and Rol-lers, bull-bars and off-white vans.

D Allegro ♩ = 120

59 *ff*

When scis-sors snip and rib-bons part and cham-pers breaks on tank, we'll daz-zle our sup-port-ers and

p *mp* *p*

Driv-in', driv-in', driv-in' 'round the high - - - way, — driv - in', driv - in', driv - in' go - in'

p *mp* *p*

Driv-in', driv-in', driv-in' 'round the high - - - way, — driv - in', driv - in', driv - in' go - in'

p *mp* *p*

Driv-in', driv-in', driv-in' 'round the high - - - way, — driv - in', driv - in', driv - in' go - in'

p *mp* *p*

Driv-in', driv-in', driv-in' 'round the high - - - way, — driv - in', driv - in', driv - in' go - in'

63

flash the cam-era crew. We'll wink and slink and shim - my at ranks of deep - est blue. We'll

sfp no - where. — *p* Trapped in - side a sto - len car, we go driv - in' a - round the town, driv - in' a - round the town.

sfp no - where. — *p* Trapped in - side a sto - len car, we go driv - in', driv - in',

sfp no - where. — *p* Trapped in - side Re - joi - ce! *f* (spoken) No to cars and car - ria - ges, to *mf*

sfp no - where. — *p* Trapped in - side a sto - len car, driv - in', *f* (spoken) Re - joi - ce!

sfp no - where. — *p* Trapped in - side a sto - len car, driv - in', driv - in',

66

bul - ly, brag and bray - of trun - cheons, sticks and staves,

Trapped in - side a sto - len car, we go driv - in' a - round the town, driv - in' a - round the town.

f (spoken) Trapped in - side a sto - len car. Re - joi - ce! No to cars and

car - di - nals and Kings, and to the col - le - ges and cor - ri - dors where

No to cars and car - ria - ges, to car - di - nals and Kings, and to the

Trapped in - side a sto - len car, driv - in', driv - in',

68

fff >

ma - na - cles for ex - port, iron hoops for slaves. Ex - port made our Na - tion great and

ff >

Driv - in', driv - in', driv - in' 'round the high - - way, — What!

ff >

8 car - ria - ges, to car - di - nals and Kings who wear the ring! What!

ff >

war - ders wear the ring, and to the Kings who wear the ring! What!

ff >

col - le - ges and cor - ri - dors with Kings who wear the ring! What!

f (spoken) *ff* >

driv - in', driv - in', driv - in', Re-joyce! Kings who wear the ring! What!

71

will do so a - gain.

fff >

We're just a float - ing car - ri - er, boy, an air - strip in the rain!

fff >

We're just a float - ing car - ri - er, boy, an air - strip in the rain!

fff >

We're just a float - ing car - ri - er, boy, an air - strip in the rain!

fff >

We're just a float - ing car - ri - er, boy, an air - strip in the rain!

fff >

We're just a float - ing car - ri - er, boy, an air - strip in the rain!

E Andante ♩ = 80

76 *mf* (dark)

Sha - dows ov - er Pur - fleet, songs that can't be sung,

8 *mf* (dark)

Sha - dows ov - er Pur - fleet, songs that can't be sung.

mf (dark)

Sha - dows ov - er Pur - fleet, songs that can't be sung.

mf (dark)

Sha - dows ov - er Pur - fleet, songs that can't be sung.

mf (dark)

Sha - dows ov - er Pur - fleet, songs that can't be sung.

80 *p*

sul - len cows and cat - tle are queu - ing to be hung.

p

sul - len cows and cat - tle are queu - ing to be hung.

8 *p*

sul - len cows and cat - tle queu - ing to be hung.

p

sul - len cows and cat - tle queu - ing to be hung.

mp

queu - ing to be hung.

mp

queu - ing to be hung.

84 *mf* (warmly) *f*

Gid - dy, grin - ning spin - ners com - pelled to ad - mit the

mf (warmly) *f*

Gid - dy, grin - ning spin - ners com - pelled to ad - mit the

mf (warmly) *f*

Gid - dy, grin - ning spin - ners com - pelled to ad - mit the

mf (warmly) *f*

Gid - dy, grin - ning spin - ners com - pelled to ad - mit

mf (warmly) *f*

Gid - dy, grin - ning spin - ners com - pelled to ad - mit

89 *cresc.* *ff* *mf*

on - ly ri - ver traf - fic is a tan - ker full of shit! Say no to rib - bon - cut - ters,

cresc. *ff* *mf*

on - ly ri - ver traf - fic is a tan - ker full of shit! Say no to rib - bon - cut - ters,

cresc. *ff* *mf*

on - ly ri - ver traf - fic is a tan - ker full of shit! no to rib - bon - cut - ters,

(f) *cresc.* *ff* *mf*

ri - ver traf - fic is a tan - ker full of shit! no to rib - bon - cut - ters,

(f) *cresc.* *ff* *mf*

traf - fic is a tan - ker full of shit! no to rib - bon - cut - ters,

(f) *cresc.* *ff* *mf*

tan - ker full of shit! no to rib - bon - cut - ters,

93

no to re - tail parks, to ghost - ly vamps and vam - pires

no to re - tail parks, to ghost - ly vamps and vam - pires

8 no to re - tail parks, ghost - ly vamps and vam - pires

no to re - tail parks, ghost - ly vamps and vam - pires

no to re - tail parks, ghost - ly vamps and vam - pires

no to re - tail parks, ghost - ly vamps and vam - pires

97

Slower – spacious and eerie

p on our die - sel ark.

p on our die - sel ark.

p on our die - sel aah, *pp* (covered sound) aah.

p on our die - sel ark. *pp* (covered sound) aah.

p ark. *pp* (covered sound) aah.

p aah. *pp* Solo *mf* *sonore*

1

102 **F**

8 aah, aah,

aah, aah, aah,

aah, aah,

am the for-bid - den Tra - vel - er, Dark Man at the door, curs - ing liars with

108

pp The on - ly sight of Royal - ty that I will

pp The on - ly sight of Royal - ty that I will

8 aah

aah, aah,

aah, aah,

mf (*sempre solo*)

pro - mi - ses, a - po - lo - gists for war. The on - ly sight of Royal - ty that I will

113

in covered chest voice

ev - er know is down the A - Thir - teen from Beck - ton, hitch - ing out of Bow.

ev - er know is down the A - Thir - teen from Beck - ton, hitch - ing out of Bow.

is down the A - Thir - teen from Beck - ton, hitch - ing out of Bow.

is down the A - Thir - teen from Beck - ton, aah,

aah hitch - ing out of Bow.

ev - er know is down the A - Thir - teen from Beck - ton, hitch - ing out of Bow.

118

p legato

p legato
Black clouds ov - er Rain - ham, re - fuse on the ridge,

p legato
Black clouds ov - er Rain - ham, re - fuse on the ridge,

p legato
Black clouds ov - er Rain - ham, re - fuse on the ridge,

p
aah re - fuse on the ridge,

p legato
Black clouds ov - er Rain - ham, aah,

124

124

ff aah, aah

ff aah, aah

mf Solo
My high-way to hea-ven? The Queen E-li-za-beth the Se-cond Bridge.

129

Allegro ♩ = 120

129 Allegro ♩ = 120

ff Re - joice! Re - joice! car horn *ff*

ff Re - joice! Re - joice! car horn *ff*

ff Re - joice! Re - joice! car horn *ff*

ff Re - joice! Re - joice! car horn *ff*

ff Re - joice! Re - joice! car horn *ff*

ff Re - joice! Re - joice! car horn *ff*

ONLINE PERUSAL SCORE ONLY
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The Derby Ram

Male Voice Quartet or Chorus

AN OLD COUNTRY RHYME

Arranged by Henry Geehl

Music by

WILLIAM Y. HURLSTONE

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a sixteenth-note triplet (marked with a '3' in a circle) and continues with a series of eighth and sixteenth notes. The left hand starts with a bass clef and a similar rhythmic pattern, also featuring a triplet. The music concludes with a final chord.

TENOR I
As I was go-ing to Der - by all on a mar - ket day, I

TENOR II
As I was go-ing to Der - by all on a mar - ket day, I

BASS I *mf*
As I was go-ing to Der - by all on a mar - ket day, I

BASS II *mf*
As I was go-ing to Der - by all on a mar - ket day, I

sempre stacc.

This section contains the vocal parts for Tenor I, Tenor II, Bass I, and Bass II, along with the piano accompaniment. The vocal lines are written in treble clef for the tenors and bass clef for the basses. The piano accompaniment is in a grand staff. The lyrics are: "As I was go-ing to Der - by all on a mar - ket day, I". The piano part is marked "sempre stacc." and features a steady accompaniment of eighth notes.

met the fin - est ram, sir, that ev - er was fed up - on hay, up - on

met the fin - est ram, sir, that fed on hay,

met the fin - est ram, sir, that fed on hay,

met the fin - est ram, sir, that fed on hay,

cresc.

This section continues the vocal and piano accompaniment. The lyrics are: "met the fin - est ram, sir, that ev - er was fed up - on hay, up - on". The piano part is marked "cresc." and continues with the same accompaniment pattern.

ram was fat be - hind, sir, This ram was fat be - fore, This
 ram was fat be - hind, sir, This ram was fat be - fore, This
 hind, sir, This ram was fat be - fore, **SOLI** This ram was ten yards
 hind, sir, This ram was fat be - fore, This ram was ten yards

ram was ten yards round, no more, *cresc.* no more, no more, no
 ram was ten yards round, no more, **SOLI** no more, no more, no
 round, sir, in - deed he was no more, no more, no more, no
 round, sir, he was no more, no more, no more, no

more This ram was ten yards round, sir, in - deed he was no
 more This ram was ten yards round, sir, he was no
 more This ram was ten yards round, sir, he was no
 more This ram was ten yards round, sir, he was no

more. The
 more, no more. The *mf* *Sott.*
 more, no more. The
 more, no more. The

horns that grew on his head, they were so high
 horns that grew on his head, sir, they were so wond-'rous high As
 horns that grew on his head, they were so high
 horns that grew on his head, they were so high

più allegro *cresc.*

As I've been plain-ly told they reach'd up to the sky The sky
 I've been plain-ly told, sir, they reach'd up to the sky The sky the
 As I've been plain-ly told they reach'd up to the sky The sky
 As I've been plain-ly told they reach'd up to the sky The sky

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

f *mp* *cresc.*

the sky, the sky, _____ As I've been told, sir,

sky, the sky, _____ As I've been plain-ly told, sir, they

the sky, the sky, _____ As I've been told, sir,

the sky, the sky, _____ As I've been told, sir,

L.H.

they reach'd the sky. The

reach'd up to the sky. The

they reach'd the sky. The

they reach'd the sky. The

tail that grew from his back, sir, was six yards and an ell, And it was sent to

tail that grew from his back was six yards and an ell, And it was

tail was six yards and an ell, And it was

tail was six yards and an ell, And it was

cresc.
 Der - by to toll the mar - ket bell. The bell, the bell, the
 sent to toll the mar - ket bell. The bell, to toll the
 sent to toll the mar - ket bell. The bell, to toll the
 sent to toll the bell. The bell, to toll the

F. 4

piu cresc.

cresc.
 bell And it wassent to Der - by to
 bell And it wassent to Der - by to
 bell And it wassent to Der - by to
 bell And it wassent to Der - by to

piu cresc.

piu cresc.

piu cresc.

piu cresc.

piu cresc.

Più mosso

toll the mar - ket bell.
 toll the mar - ket bell.
 toll the mar - ket bell.
 toll the mar - ket bell.

Più mosso

accel. sf sf sf sf

A wet sheet and a flowing sea

BY

C. H. LLOYD

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Written for, and dedicated to, the Pembroke College Musical Society, Oxford.

A WET SHEET AND A FLOWING SEA

A FOUR-PART SONG

THE POETRY WRITTEN BY ALLAN CUNNINGHAM

THE MUSIC COMPOSED BY

CHARLES HARFORD LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED

Allegro con spirito.

1st TENOR.
A wet sheet and a flow - ing sea, A wind that fol - lows

2nd TENOR.
A wet sheet and a flow - ing sea, A wind that fol - lows

1st BASS.
A wet sheet and a flow - ing sea, A wind that fol - lows

2nd BASS.
A wet sheet and a flow - ing sea, A wind that fol - lows

PIANO.
(ad lib.)
♩ = 144.
f

Allegro con spirito.

fast, . . . And fills . . . the sail, . . . And bends the

fast, And fills the sail . . . And bends the gal - lant

And fills the white and rust - ling sail, And bends the gal - lant

And fills the white and rust - ling sail, And bends the gal - lant

sf

* To be played an octave lower.

A WET SHEET AND A FLOWING SEA

mast, and bends the gal-lant mast, my boys, While

mast, and bends the gal-lant mast, my boys, While

mast, and bends the gal-lant mast, my boys, While

mast, and bends the gal-lant mast, my boys, While

like the ea-gle free, A-way the good ship

like the ea-gle free, A-way the good ship

like the ea-gle free, A-way the good ship

like the ea-gle free, A-way the good ship

ff

flies . . . and leaves Old Eng-land on . . . the lee.

flies . . . and leaves Old Eng-land on . . . the lee.

flies . . . and leaves Old Eng-land on . . . the lee.

flies . . . and leaves Old Eng-land on . . . the lee.

A WET SHEET AND A FLOWING SEA

O for a soft and gen - tle wind! I hear a fair one cry; But

O for a soft and gen - tle wind! I hear a fair one cry; But

O for a soft and gen - tle wind! I hear a fair one cry, But

O for a soft and gen - tle wind! I hear a fair one cry; But

give to me the snor - ing breeze, And white waves heav - ing

give to me the snor - ing breeze, And white waves heav - ing

give to me the snor - ing breeze, And white waves heav - ing

give to me the snor - ing breeze, And white waves heav - ing

high. the snor - ing breeze, and

high, the snor - ing, snor - ing, snor - ing . . breeze, and

high, the snor - ing, snor - ing, snor - ing . breeze, and

high, the snor - ing, snor - ing . breeze, and

A WET SHEET AND A FLOWING SEA.

white waves heav - ing high . And white waves heav ing
 white waves heav - ing high , And white waves heav - ing
 white waves heav - ing high , And white waves heav - ing
 white waves heav - ing high ; And white waves heav - ing

rit. *a tempo.* *mf*
rit. *a tempo.* *mf*
rit. *a tempo.* *mf*
rit. *a tempo.* *mf*

high, my lads, The good ship tight and free, The world of wa - ters
 high, my lads, The good ship tight and free, The world of wa - ters
 high, my lads, The good ship tight and free, The world of wa - ters
 high, my lads, The good ship tight and free, The world of wa - ters

rit. *mf* *a tempo.* *ff*

is . our home, And mer - ry, mer - ry men are we.
 is . our home, And mer - ry, mer - ry men . are we.
 is . our home, And mer - ry, mer - ry men . . are we.
 is our home, And mer - ry, mer - ry men . . are we.

A WET SHEET AND A FLOWING SEA.

Con fuoco.

There's tem - pest in yon horu - ed moon, There's light - ning in yon
 There's tem - pest in yon horn - ed moon, There's light - ning in yon
 There's tem - pest in yon horn - ed moon, There's light - ning in yon
 There's tem - pest in yon horn - ed moon, There's light - ning in yon

Con fuoco.

p

cloud, But hark the mu - sic, . ma - ri - ners, The
 cloud, But hark the mu - sic, ma - ri - ners, The
 cloud; But hark the mu - sic, . . ma - ri - ners, The
 cloud; But hark the mu - sic, ma - ri - ners, The

mf

wind is pip - ing loud, The wind is pip - ing loud, my boys, The
 wind is pip - ing loud; The wind is pip - ing loud, my boys, The
 wind is pip - ing loud, The wind is pip - ing loud, my boys, The
 wind is pip - ing loud; The wind is pip - ing loud, my boys, The

A WET SHEET AND A FLOWING SEA.

light - ning flash - es free, While the hol - low oak our
 light - ning flash - es free, While the hol - low oak our
 light - ning flash - es free, While the hol - low oak our
 light - ning flash - es free, While the hol - low oak our

ff

pa - lace is, while the hol - low oak our pa - lace is, while the
 pa - lace is, while the hol - low oak our pa - lace is, while the
 pa - lace is, while the hol - low oak our pa - lace is, while the
 pa - lace is, while the hol - low oak our pa - lace is, while the

rall. *a tempo.*
rall. *a tempo.*
rall. *a tempo.*
rall. *a tempo.*

rall. *a tempo.*

hol - low oak our pa - lace is, Our he - ri - tage the sea.
 hol - low oak our pa - lace is, Our he - ri - tage the sea.
 hol - low oak our pa - lace is, Our he - ri - tage the sea.
 hol - low oak our pa - lace is, Our he - ri - tage the sea.

ff

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Let the past be dead

FROM "COLOMBA," A LYRICAL DRAMA, WRITTEN BY FRANCIS HUEFFER

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.

1st TENOR. Let the past, the past be dead, let the spell . . . be bro - ken Of

2nd TENOR. Let the past, the past be dead, let the spell be bro - ken

1st BASS. Let the past, the past be dead, let the spell . . be bro - ken

2nd BASS. Let the past, the past be dead, let the spell be bro - ken

Larghetto.

$\text{♩} = 52.$ *p*

ha - tred, de - scended from fa - ther to son ; Let our hands be join'd

Of ha - tred, de - scended from fa - ther to son ; Let our hands be join'd

Of ha - tred, de - scended from fa - ther to son ; Let our hands, let our hands be join'd as a

Of hatred, de - scended from fa - ther to son ; Let our hands be join'd

LET THE PAST BE DEAD.

as a symbol and to - ken That all thought of discord is van - - ished, is
 as a sym - bol and token That all thought of dis - cord is van - ished,
 sym - bol, as a sym - bol and token That all thought of dis - cord is van - ished,
 as a sym - bol and token That all thought of dis - cord is van - ished,

SOPRANO.

Let the past, the past be dead, let the

ALTO.

Let the past, the past be dead,

van - ished and gone, is van - ished and gone, Let the past be dead, let the

van - ished and gone, is van - ished and gone, Let the past be dead, let the

van - ished and gone, is van - ished and gone, Let the past be dead,

and gone, is van - ished and gone, Let the past be dead,

LET THE PAST BE DEAD.

all thought of dis-cord is van - - - ished, is van - ished and
 all thought of dis-cord is van - - - ished and gone, and
 to - ken, That all thought of dis - cord is van-ished, is van - ished and
 to - ken, That all thought of dis - cord is van-ished, is van - ished and
 to - ken, That all thought of dis - cord is van-ished, van - ished and
 to - ken, That all thought of dis - cord is van-ished, van - ished and

gone, is van-ished, van-ished, is van-ished and gone. . .
 gone, is van-ished, van-ished, van-ished and gone. . .
 gone, is van-ished, is van - ished . and gone, and gone. . .
 gone, is van-ished, is van - ished . and gone, and gone. . .
 gone, is van-ished, van - ished and gone, and gone. . .
 gone, is van-ished, van - ished and gone, and gone. . .

For the Cheltenham Male-voice Choir

Candlemas Eve

MADRIGAL FOR MALE VOICES

Poem by ROBERT HERRICK

MUSIC BY
E. J. MOERAN

London: NOVELLO & COMPANY, Limited

Andante con moto
mp

TENOR I
Down with the rose-mar-y and bays, Down with the mis-tle-

TENOR II
Down with the rose-mar-y and bays,— Down with the mis-tle-

BASS I
Down with the rose-mar-y and bays, Down with the mis-tle-

BASS II
Down with the rose-mar-y and bays, Down with the mis-tle-

Andante con moto ♩ = circa 56
mp

PIANO
(for practice only)

-toe; In- stead of hol-ly, — now up-raise The green-er box, for

-toe; In - stead of hol-ly, now up-raise The green-er box, for

-toe; — In - stead of hol-ly, now up-raise The green-er box, for

-toe; — In - stead of hol-ly, now up-raise The green-er box, for

show. The hol-ly hith-er - to did sway; Let

show. *p* The hol-ly hith-er - to did sway; — Let

show. — *p* The hol-ly hith-er - to did sway, — did sway; — Let

show. *p* The hol-ly hith-er - to did sway; Let

p

mf box now dom - in - eer; *mp* Un - til the dan - cing Eas - ter day, Or *p*

mf box now dom - in - eer; — *mp* Un - til the dan - cing Eas - ter day, —

mf box now dom - in - eer; *mp* Un - til the dan - cing Eas - ter day, —

mf box now dom - in - eer; *mp* Un - til the dan - cing Eas - ter day, —

mf *mp* *p*

Eas - ter's Eve ap - pear. Then youth-ful box, which now hath grace Your
 Or Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace—
 Or Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace
 Cr Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace

hous - es to re - new; Grown old, sur - ren - der must his place, Un -
 Your hous-es to re - new;— Grown old, sur-ren-der must his place, Un -
 Your hous-es to re - new;— Grown old, sur-ren-der must his place, Un -
 Your hous-es to re - new;— Grown old, sur-ren-der must his place, Un -

mp -to the cris - pèd yew. *mp* When yew is

mp -to the cris - pèd yew. *mp* When yew is

mp -to the cris - pèd yew. — *mp* When yew is out, then birch comes

mp -to the cris - pèd yew. *mp* When

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature and feature lyrics such as "-to the cris - pèd yew." and "When yew is". The piano accompaniment is in a 2/4 time signature and provides harmonic support for the vocal lines.

mf out, then birch comes in, *p* And ma-ny a flower be - side;

mf out, then birch comes in, *p* And ma-ny a flower be - side; —

mf in, comes in, *p* And ma-ny a flower be - side; Both

mf yew is out, then birch comes in, *p* And ma-ny a flower be - side; Both

The second system of the musical score continues the vocal and piano parts. It includes lyrics such as "out, then birch comes in, And ma-ny a flower be - side;". The piano accompaniment continues with a consistent rhythmic pattern. The system concludes with a double bar line and a key signature change to C major.

Both of a fresh and fra-grant kin To hon-our Whit - sun - tide.

Both of a fresh and fra-grant kin — To hon-our Whit - sun - tide.

of a fresh and fra-grant kin — To hon-our Whit - sun - tide.

of a fresh and fra-grant kin — To hon-our Wiit - sun - tide.

poco più lento

pp
Green rush-es then, and sweet-est bents, With cool - er oak-en

pp
Green rush-es then, — and sweet-est bents, With cool - er oak-en

poco più lento

pp
Green rush-es then, — and sweet-est bents, With cool - er oak-en

pp
Green rush-es then, — and sweet-est bents, With cool - er oak-en

poco più lento

pp

boughs, Come in for come-ly or - na - ments, To
 boughs, Come in for come-ly or - na - ments,
 boughs, Come in for come-ly or - na - ments,
 boughs, Come in for come-ly or - na -

re - a - dorn the house. Thus times —
 To re - a - dorn the house. Thus times —
 To re - a - dorn the house. Thus times do shift, thus times —
 - ments, To re - a - dorn the house. Thus

Tempo I

do shift; each thing his turn does hold;

do shift; each thing his turn does hold;—

do shift; each thing his turn does hold;

times do shift; each thing his turn does hold;

f *rall.* *mp* *molto più lento* *pp*
 New things suc - ceed, as for - mer things grow old.

f *rall.* *mp* *molto più lento* *pp*
 New things suc - ceed, as for - mer things grow old.

f *rall.* *mp* *molto più lento* *pp*
 New things suc - ceed, as for - mer things grow old.

f *rall.* *mp* *molto più lento* *pp*
 New things suc - ceed, as for - mer things grow old.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Carl Nielsen

AFTENSTEMNING

For mandskor

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



EDITION WILHELM HANSEN AS

Aftenstemning.

Abendstimmung.

(for Mandskor.)

(für Männerchor.)

Carl Nielsen.

Andante molto tranquillo. (drømmende.)

Ten. I.

1. Alt Sko - ven sig for - dunk - ler; den
 2. Hvor ro - ligt Jor - den hvi - ler bag
 1. Der Mond ist auf - ge - gan - gen, die
 2. Wie ist die Welt so stil - le, und

Ten. II.

Bas. I.

1. Alt Sko - ven sig for - dunk - ler; den
 2. Hvor ro - ligt Jor - den hvi - ler bag
 1. Der Mond ist auf - ge - gan - gen, die
 2. Wie ist die Welt so stil - le, und

Bas. II.

gyld - ne Stjer - ne funk - ler paa Him - len - reen og
 Nat - tens Slør og smi - ler saa mild og som - mer -
 gold' - nen Stern - lein pran - gen am Him - mel kell und
 in der Dämm' rung Hül - le , so traun - lich und so

gyld - ne Stjer - ne funk - ler paa Him - len reen og
 Nat - tens Slør og smi - ler saa mild og som - mer -
 gold' - nen Stern - lein pran - gen am Him - mel kell und
 in der Dämm' rung Hül - le , so traun - lich und so

mf *ppp* *p*

blid, paa Him-len reen og blid; sin Ret Na - tu - ren
 varm, saa mild og som - mer - varm, fast lig et stil - le
 klar, am Him-mel kell und klar; der Wald steht schwarz und
 hold, so traulich und so hold! Als ei - ne stil - le

mf *ppp* *p*

blid, paa Him-len reen og blid; sin Ret Na - tu - ren
 varm, saa mild og som - mer - varm, fast lig et stil - le
 klar, am Him-mel kell und klar; der Wald steht schwarz und
 hold, so traulich und so hold! Als ei - ne stil - le

mf *ppp* *p*

kræ - ver, og o - ver En - gen svæ - ver den
 Kam - mer, hvor - i al Da - gens Jam - mer for -
 schwei - get und aus den Wie - sen stei - get der
 Kam - mer, wo Ihr des Ta - ges Jam - mer ver -

kræ - ver, og o - ver En - gen svæ - ver den
 Kam - mer, hvor - i al Da - gens Jam - mer for -
 schwei - get und aus den Wie - sen stei - get der
 Kam - mer, wo Ihr des Ta - ges Jam - mer ver -

poco f espress. *dim.* *rall.* *pp*

hvi - de Damp ved Af - tens - tid.
 glem - mes skal i Sø - nens Arm.
 weis - se Ne - bel wun - der - bar.
 schla - fen und ver - ges - sen sollt.

poco f espress. *dim.* *rall.* *pp*

poco f espress. *dim.* *rall.* *pp*

hvi - de Damp ved Af - tens - tid.
 glem - mes skal i Sø - nens Arm.
 weis - se Ne - bel wun - der - bar.
 schla - fen und ver - ges - sen sollt.

poco f espress. *dim.* *rall.* *pp*

(C. Hauch efter Claudius.)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

WH14328



TRAMPING SONG

for Male Voices T.T.B.B.

Words and Music by
THOMAS B. PITFIELD

ONLINE PERICAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

TRAMPING SONG

for Male Voices (T.T.B.B.)

Words and Music by
THOMAS B. PITFIELD

Alla marcia $\text{♩} = 72$
KEY Bb (2-pulse measure)
pp

BASS I
Ju - lius Cae - sar's long since dead, Long since dead, At least, so his - tory said O,

BASS I *poco più cantabile*
Ju - lius Cae - sar's long since dead, So ma - ny years a - go. O, so

BASS II *basso quasi pizzicato pp.*

ma - ny years a - go, Just how ma - ny we don't know, All we

ma - ny years a - go, — Just how ma - ny we don't know, — All we

know, he's dead and gone, And old Time goes trudg - ing — on. Trudg - ing

know, he's dead and gone, — And old Time goes trudg - ing on. — Trudg - ing

TENOR I || s₁ : d | : | s₁ : d | : | : | : | d : - . r | m : s }
 Trudg-ing Trudg-ing Chi - na is so
 TENOR II || : | s₁ : l₁ | s₁ : | : | d₁ : - . r₁ | m₁ : s₁ | d : d | d : - . d }
 Trudg-ing on Chi - na is so far a - way. So
 BASS I || m₁ : | m₁ : f₁ | m₁ : | m₁ : f₁ | m₁ : | m₁ : f₁ | m₁ : | : | : }
 on. Trudg-ing on. Trudg-ing on. Trudg-ing on.
 BASS II || d₁ : | id₁ : s₂ | d₁ : | id₁ : s₂ | d₁ : | id₁ : s₂ | d₁ : | : | : }
 on. Trudg-ing on. Trudg-ing on. Trudg-ing on.
 PIANO (for rehearsal only) *pp* *mp*
 Optional Percussion *pp* S.D. tr----- tr----- take Tamb. and B.D.

|| r : - . m | f : l | s : s : , f | m : , f : m : , r | d : | : | : | : | : }
 far a-way So far, far a-way So far a-way.
 || r : r | r : - . r | m : , f : m : , r | d : s₁ | d₁ : - . r₁ | m₁ : s₁ | d : d | d : d }
 far a - way Towards the break of day. O, Chi - na is so far a - way, Be-
 || d : t₁ | l₁ : t₁ | d : | : | : | : | : | m₁ : - . f₁ | s₁ : t₁ | }
 far a - way. Chi - na is so
 || l₁ : s₁ | f₁ : s₁ | d : | : | : | : | : | d₁ : - . r₁ | m₁ : s₁ | }
 far a - way. Chi - na is so
mp

|| : | : | : | d : d | f . f :- | f : f | m :- | m : m }
mp poco più cantabile

O, so ma-ny miles a - way, Just how
 -yond the east-ern sea.

far a - way, Be - yond the east-ern sea. So ma - ny
 far a - way, Be - yond the east-ern sea. So ma - ny

mp

|| r : r | r : r | m, r. d :- | d : d | f : f | f : f | m :- | m : m }
mf

ma - ny we can't say; All we know, it's ve - ry far— Keep straight
 So ma - ny miles. We know it's ve - ry far— Keep straight
 miles a - way. We know it's ve - ry far— Keep straight
 miles a - way. We know it's ve - ry far— Keep straight

mf

|| r : r | s, : l, . t, | d :- | : | s, : d | : | s, : d | : |

on from where you are! Tramp-ing, tramp-ing.

|| d : d | s, : s, f, | m, : mp | s, : l, | s, : | s, : l, | s, : | s, : l, |

on from where you are! Miles a - way. Miles a - way. Tramp-ing

|| l, : f, | s, : f, s | s, . l, : t, | m, : mp | f, | m, : | m, : f, | m, : | m, : f, |

on from where you are! Miles a - way. Miles a - way. Tramp-ing

|| f, : r, | s, : s, | d, : | d, : s, | d, : | d, : s, | d, : | d, : s, |

on from where you are! Miles a - way. Miles a - way. O, —

Tamb. shake
B.D.

|| : | : s | s : s | s : s | s : s | s : s | s : s | s : s | s : s |

mf sempre staccato

A Thames-side town, A Thames-side town, A Thames - side town, A

|| s, : | : m | m : f | m : m | f : m | f : f | f : f | m : . f |

mf sempre staccato

on. A Thames-side town, A Thames-side town, A Thames - side town, A

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

on. ——— *Whistled*

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

* Lon - don is a Thames-side town, A Thames-side town, Whose boats go up and down, O,

strike

* Alternative words for v. 3 Nelson is a weaver's town, A weaver's town (repeat)
(first half only) By moorlands bare and brown O, Nelson (etc.)

piu cantabile

Thames-side town, A Thames-side town, Not so

Thames-side town, A Thames-side town, Not so

Lon - don is a Thames-side town, Not ma - ny miles a - way. Not so

take S.D.

ma - ny miles a - way. You can walk it in a day. — If in

ma - ny miles a - way. — You can walk it in a day. — If in

(sung)

Tramp - ing on. If in

ma - ny miles a - way — You can walk it in a day. If in

|| f : f | f : f | m :- | m : m | r : r | s₁ : l₁ . t₁ | d : | : |

f Chi - na, and not here, It will take at least a year. *mf* *p*

|| d : m | r . d : t₁ | l₁ :- | d : s₁ | d : d | s₁ : s₁ . f₁ | m₁ : | s₁ : l₁ |

f Chi - na, and not here, It will take at least a year. Tramp-ing *mf* *p*

|| f₁ : s₁ | l₁ : t₁ | r : d | : t₁ . t₁ | l₁ : f₁ | s₁ : f₁ . s₁ | s₁ : d . m₁ : r₁ |

f Chi - na, and not here, - It will take at least a year. - Tramp-ing, *mf* *p*

|| r₁ : m₁ | f₁ : s₁ | l₁ :- | : m₁ . m₁ | f₁ : r₁ | s₁ : s₂ | d₁ : | d₁ : s₂ |

f Chi - na, and not here, It will take at least a year. Tramp-ing, *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

Estinto ma non rall.

|| s₁ : d | : | s₁ : d | : | : | s₁ : l₁ | s₁ : | : ||

pp *bis*

Tramping, tramping, tramping, tramping on.

|| s₁ : | s₁ : l₁ | s₁ : | s₁ : l₁ | s₁ : | s₁ : l₁ | s₁ : | m₁ : f₁ | s₁ : | : ||

pp

on, tramping on, tramping on, tramping on, tramping on.

|| m₁ : | m₁ : f₁ | m₁ : | m₁ : f₁ | m₁ : | m₁ : f₁ | m₁ : | d₁ : r₁ | m₁ : | : ||

pp

on, tramping on, tramping on, tramping on, tramping on.

|| d₁ : | d₁ : s₂ | d₁ : | d₁ : s₂ | d₁ : | d₁ : s₂ | d₁ : | d₁ : s₂ | d₁ : | : ||

pp

on, tramping on, tramping on, tramping on, tramping on.

Estinto ma non rall.

pp

pp *tr* *tr* *pp* *tr*

* Notes in square brackets may be repeated once or twice if desired, for dying-away effect.

Mobile

Words by Andrew Motion

Music by Jocelyn Pook

• = 90

mp plaintive *mf*

Countertenor 1
Half a cen-tury back news broke with the tap-tap-tap-ping of fin-gers, — Half a cen-tury back news

Countertenor 2
with the tap-tap-tap-ping of fin-gers, — Half a cen-tury back news

Tenor
with the tap-tap-tap-ping of fin-gers, — Half a cen-tury back news

Baritone 1
Half a cen-tury back news

Baritone 2
Half a cen-tury back news

Bass
Half a cen-tury back

9 *mp*

broke with the tap-tap-tap-ping of fin-gers, or mouths in a dark lit-tle Ba-ke-lite cave, — and so_ word

broke with the tap-tap-tap-ping of fin-gers, or mouths in a dark lit-tle Ba-ke-lite cave, — and so_ word

broke with the tap-tap-tap-ping of fin-gers, or mouths in a dark lit-tle Ba-ke-lite cave, — and so_ word

broke mouths Ba-ke-lite cave, — and so_ word word,

mouths Ba-ke-lite cave, — and so_ word, word

mouths Ba-ke-lite cave, — and so_ word, word

16 *f* *mf* $\text{♩} = 180$

spreads _____ which was some - times grief _____ bright and brash

spreads _____ which was some-times grief _____

spreads _____ which was some-times grief _____ and some - times praise. _____

spreads _____ some-times grief _____ praise. _____

spreads _____ some-times grief _____ praise. _____

spreads _____ some-times grief _____ and some - times praise. _____

24 $\text{♩} = 82$

mf *sim.*

na na na na na na na na na na na na na na na na etc.

mf *sim.*

na na na na na na na na na na na na na na na na etc.

mf *sim.*

na na na na na na na na na na na na na na na na etc.

The fu-ture's bright and pre-sent talk-ing, hap-pens run-ning, rest-ing, walk-ing - it's

sempre staccato
 bm bm bm bm etc.

na na na na na na na na na na na na na na na na

con - nect, con - nec - ted, si - lent, loud, with

held in the hand, in the op - en air, or squeezed through a wire to the na - ked ear -

34 *sim.*

etc.

pub - lic chats or pri - vate codes - in bed, a - lone, news stays news with the te - le - phone,___

in gangs, in bars,

37 $\text{♩} = 90$

news stays news with the te - le-phone. The years flick past and voi - ces change to speak their mind but stay the same..

news stays news with the te - le-phone. The years flick past and voi - ces change to speak their mind but stay the same..

news stays news with the te - le-phone. The years flick past and voi - ces change to speak their mind but stay the same..

news stays news with the te - le-phone. ___

news news te - le-phone. ___

news news te - le-phone. ___

44

Je - ru - sa - lem's mills and moun - tains green re - fus - ing to sleep in the head and hand, re - fus - ing to sleep in the

Je - ru - sa - lem's mills and moun - tains green re - fus - ing to sleep in the head and hand, re - fus - ing to sleep in the

Je - ru - sa - lem's mills and moun - tains green re - fus - ing to sleep in the head and hand, re - fus - ing to sleep in the

Je - ru - sa - lem's mills and moun - tains green re - fus - ing to sleep in the

Je - ru - sa - lem's mills and moun - tains green re - fus - ing to sleep in the

Je - ru - sa - lem's mills and moun - tains green re - fus - ing to sleep in the

51

$\text{♩} = 82$

head and hand. With the tin - sel - tunes of a dial - ing tone it's a free for all, it's a one to one -

head and hand. *sim.* na na na na na na na na na na na na na na na na etc.

8 head and hand. *sim.* na na na na na na na na na na na na na na na na etc. are you

head and hand. With the tin - sel - tunes of a dial - ing tone it's a free for all, it's a one to one -

head and hand. *sim.* na na na na na na na na na na na na na na na na etc. are you

head and hand. *sempre staccato* bm bm bm bm etc.

56

na na na na na na na na na na na na na na etc.

am I break - ing up, am I get - ting through, ___ is

there, are you here, at home, a - way, ___ do you un - der - stand or can't you say - na na na na na na na na na na na na na na

sim.
na na na na na na na na na na na na na na etc. am I break - ing up, am I get - ting through, ___ is

there, are you here, at home, a - way, ___ do you un - der - stand or can't you say - na na na na na na na na na na na na na na

59

keep talk - ing, ___ keep

this my voice, is that voice you - na na na na na na na na na na na na na na na that's our on - ly hope, ___

etc. the fu - ture's bright, just read my lips, na na na na na na na na na na na na na na

this my voice, is that voice you - na na na na na na na na na na na na na na etc.

etc. the fu - ture's bright, just read my lips, keep talk - ing, ___ keep

♩ = 180

62

talk - ing, keep talk - ing, talk - ing, talk - ing.

that's our on - ly hope. na na na na na na na na na na na na na na na

etc. na

na

talk - ing, keep talk - ing, talk - ing, talk - ing, talk - ing.

keep talk - ing, talk - ing, talk - ing, talk - ing.

65

ah

ah

ah

71

ah

77 $\text{♩} = 120$

mf

mf

mf

Talk - ing, talk - ing, talk - ing, talk - ing, talk - ing, talk - ing, etc.

mf

Talk - ing, talk - ing, talk - ing, talk - ing, talk - ing, talk - ing, etc.

82

mf

na na na na na na etc.

na na na na na na etc.

na na na na na na etc.

talk - ing, talk - ing, talk - ing, etc.

talk - ing, talk - ing, talk - ing, etc.

87

91

Musical score for measures 91-94. The score is written for six staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of two sharps and contains triplets. The third staff is in treble clef with a key signature of two sharps and contains triplets. The fourth staff is in bass clef with a key signature of two sharps and contains triplets. The fifth staff is in bass clef with a key signature of two sharps. The sixth staff is in bass clef with a key signature of two sharps. A large watermark is visible across the score.

95

Musical score for measures 95-98. The score is written for six staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of two sharps and contains triplets. The third staff is in treble clef with a key signature of two sharps and contains triplets. The fourth staff is in bass clef with a key signature of two sharps and contains triplets. The fifth staff is in bass clef with a key signature of two sharps. The sixth staff is in bass clef with a key signature of two sharps. A large watermark is visible across the score.

99

na na na na na na na na etc.

103

na na na na na na na na etc.

107

Musical score for measures 107-110. The score is written for six staves (three treble clefs and three bass clefs). The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many triplets and eighth notes. A large watermark "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is overlaid on the score.

111

Musical score for measures 111-114. The score is written for six staves (three treble clefs and three bass clefs). The key signature is two sharps (F# and C#). The music continues with the complex rhythmic pattern from the previous system, ending with a double bar line and repeat signs. A large watermark "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is overlaid on the score.

mp
sounds

mp
sounds

mp
8 In the here and now, in the here and now of af-ter-Ba-bel the sounds all

mp
8 In the here and now, in the here and now of af-ter-Ba-bel the sounds all

mp
8 In the here and now, in the here and now of af-ter-Ba-bel the sounds all

mp
sounds

twist talk lives we make.

twist in a sin-gle braid, talk lives we make.

8 twist in a sin-gle braid, so the words we choose are those we share, and the talk we talk the lives we make.

8 twist in a sin-gle braid, so the words we choose are those we share, and the talk we talk the lives we make.

8 twist in a sin-gle braid, so the words we choose are those we share, and the talk we talk the lives we make.

8 twist in a sin-gle braid, so the words we choose are those we share, and the talk we talk the lives we make.

twist sin-gle braid, talk lives we make.

ONLINE PERUSAL SCORE ONLY
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NOVELLO'S
ORIGINAL OCTAVO
EDITION

ALEC
ROWLEY

FULL TIDE

A Sea-Cycle
for Male Voices
T.T.B.B.

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ALEC ROWLEY

FULL TIDE

A SEA-CYCLE FOR MALE VOICES

T.T.B.B.

WORDS BY ARTHUR L. SALMON

ONLINE PERUSALS SCORE ONLY
NOT FOR USE IN PERFORMANCE

MADE IN ENGLAND

NOVELLO

AND COMPANY LIMITED

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ONLINE PRACTICE SCORE ONLY
NOT FOR USE IN PERFORMANCE

1. Dockside

Arthur L. Salmon

Alec Rowley

Andante


TENOR I *p* Rain and riv - er and sun - less sky, And the

TENOR II *p* Rain and riv - er and sun - less sky, And the

BASS I *p* Rain and riv - er and sun - less sky, And the

BASS II *p* Rain and riv - er and sun - less sky, And the

For rehearsal only



Andante

gi - ant li - ners loom - ing; And the shriek of the trains that

gi - ant li - ners loom - ing; that

gi - ant li - ners loom - ing; Shriek of the trains that

gi - ant li - ners loom - ing; Shriek of the trains that



hur - tle by, The steam - ers' sul - len boom - ing.

hur - tle by, The steam - ers' sul - len boom - ing.

hur - tle by, — The steam - ers' sul - len boom - ing.

hur - tle by, The steam - ers' sul - len boom - ing. These —

These — are your works, O struggling man, Yours — is the ref - use and

These — are your works, O struggling man, Yours is the ref - use and

These — are your works, O struggling man, Yours is the ref - use and

— are your works, O struggling man, Yours is the ref - use and

soil - ing;

soil - ing;

soil - ing;

soil - ing; — And the riv - er that clear as a child be - gan Is

cresc. *rit.* *tranquillo*
cresc. *rit.* *tranquillo*
cresc. *rit.* *tranquillo*
cresc. *rit.* *tranquillo*

black with the stain of your toil - ing. Riv - er that lapped by the
black with the stain of your toil - ing. Riv - er that lapped the
black with the stain of your toil - ing. Riv - er that lapped by the
black with the stain of your toil - ing. Riv - er that lapped by the

dais - ied sides, Is this the end you were seek - ing?
dais - ied sides, Is this the end you were seek - ing?
dais - ied sides, Is this the end you were seek - ing, were seek - ing?
dais - ied sides, Is this the end you were seek - ing?

mp *f*
mp *f*
mp *f*
mp *f*

Hemmed by the quays that im - pris - on your tides, Tav - ern and hov - el
Hemmed by the quays that im - pris - on your tides, - Tav - ern and hov - el
Hemmed by the quays that im - pris - on your tides, - Tav - ern and hov - el
Hemmed by the quays that im - pris - on your tides, Tav - ern and hov - el

reeking. *mf* *accel.* Dar - ing the ven - ture that conquers doubt, Freed from pol - *cresc.*

reeking. *mf* *accel.* Dar - ing the ven - ture that conquers doubt, Freed from pol - *cresc.*

reeking. *mf* *accel.* Dar - ing the ven - ture, the ven - ture that conquers doubt, Freed from pol - *cresc.*

reeking. *mf* *accel.* Dar - ing the ven - ture, the ven - ture that conquers doubt, Freed from pol - *cresc.*

- lu - tions that spoil them, *f* *a tempo* Gath - er your car - goes and

- lu - tions that spoil them, *f* *a tempo* Gath - er your car - goes and

- lu - tions that spoil them, *f* *a tempo* Gath - er your car - goes and

- lu - tions that spoil them, *f* *a tempo* Gath - er your car - goes and

take them out *mf* *rit.* Where the winds of God may as - soil them.

take them out *mf* *rit.* Where the winds of God may as - soil them.

take them out *mf* *rit.* Where the winds of God may as - soil them.

take them out *mf* *rit.* may as - soil them.

2. Coastwise

Moderato - con moto

TENOR I *f* Cast a-board the moor-ings, Long-shore-man a - hoy!

TENOR II

BASS I *mp* A -

BASS II

Moderato - con moto

For rehearsal only

dim. *rit.* **a tempo**

The boat has come to life a - gain, -

rit. **a tempo**

The boat has come to life a - gain, -

- hoy! *p* *rit.* **a tempo**

A - hoy! - The boat has come to life a - gain, -

rit. **a tempo**

The boat has come to life a - gain, -

Throb-bing with its joy. We've had e-nough of ci-ties Where the good men

Throb-bing with its joy. We've had e-nough of ci-ties Where the good men

Throb-bing with its joy. We've had e-nough of ci-ties Where the good men

Throb-bing with its joy. We've had e-nough of ci-ties Where the good men

rot - Rub-bish-heaps and rat-holes Where you die and are for - got; And

rot - Rub-bish-heaps and rat-holes Where you die and are for - got;— And

rot - Rub-bish-heaps and rat-holes Where you die and are for - got;— And

rot - Rub-bish-heaps and rat-holes Where you die and are for - got; And

we're a-feared of no-thing Save the dev - il and his fogs, As we

we're a-feared of no-thing Save the dev - il and his fogs, As we

we're a-feared of no-thing Save the dev - il and his fogs, As we

we're a-feared of no-thing Save the dev - il and his fogs, As we

rit. *ff*

sail to-wards the Dog-ger from the Isle of Dogs.

sail to-wards the Dog-ger from the Isle of Dogs.

sail to-wards the Dog-ger from the Isle of Dogs.

sail to-wards the Dog-ger from the Isle of Dogs, the Isle of

rit. *ff*

mp a tempo *f cresc.*

— We've had e-nough of Lon-don— Let the tackle fly!— *mf*

— We've had e-nough of Lon-don— Let the tackle fly!— Riv-er sharks to

mp a tempo *f cresc.* *mf*

— We've had e-nough of Lon-don— Let the tackle fly!— Riv-er sharks to

Dogs. We've had e-nough of Lon-don— Let the tackle fly!— Riv-er sharks to

a tempo

f *p*

Girls to drain us dry.— We're bound _____ be-

rob us, Girls to drain us dry.— We're bound _____ be-

rob us, Girls to drain us dry.— We're bound _____ be-

rob us, Girls to drain us dry.— We're bound beyond the fair-way For the

f
 -yond the fair-way; Days of chop-ping wa-ters- Nights of lit-tle
 -yond the fair-way; Days of chop-ping wa-ters- Nights of lit-tle
 -yond the fair-way; Days of chop-ping wa-ters- Nights of lit-tle
 Nar-row Seas; Days of chop-ping wa-ters.

f ease. But we're a-feared of no-thing Save the dev-il and his fogs, As we
f ease. But we're a-feared of no-thing Save the dev-il and his fogs, As we
f ease. But we're a-feared of no-thing Save the dev-il and his fogs, As we
 — But we're a-feared of no-thing Save the dev-il and his fogs, As we

rit.
 sail to-wards the Dog-ger from the Isle of Dogs.
 sail to-wards the Dog-ger from the Isle of Dogs.
rit.
 sail to-wards the Dog-ger from the Isle of Dogs.
 sail to-wards the Dog-ger from the Isle of Dogs, the Isle of Dogs.
rit.

3. In Port

Allegretto

TENOR I

TENOR II

BASS I

BASS II

p Way - O! Way - O! *mp* This is where the

p Way - O! Way - O! *pp* Way - O! Way - O! *p* Way - O!

Allegretto

For rehearsal only

pp Their

mf Here when mid-night skies are black *pp* Their

mf old ships lay, Once up-on a day. — Here when mid-night skies are black *pp* Their

mp Way - O! Way - O! Way - O! Way - O! Way - O!

ghosts come back. *dim.* Way - -

ghosts come back. *dim.* Way - -

ghosts come back. *mp* Way - O! Way - O! Here in dreams they

Way - O! Way - O!

- O! *mf dim.* Schoon-er, barque and brig-an-tine, *p* O-cean-Witch and

- O! *mf dim.* Schoon-er, barque and brig-an-tine, *p* O-cean-Witch and

may be seen, *mf dim.* Here in dreams they may be

Here in dreams they may be

Fai-ry Queen, *mf* Wait-ing winds to give them way. *fp*

Fai-ry Queen, *mf* Wait-ing winds to give them Way - O! Way - O!

seen. *mf* Wait-ing winds to give them Way - O! Way - O!

seen. *fp* Way - O! Way - O!

rit. *p* Way - O! *a tempo*

rit. *p* Way - O! *a tempo* *p* Birds of pas-sage, loth to stay, Here they
p Way - O! *p* Way - O! *p* Way - O! *p* Way - O! *p* Way - O!

rit. *a tempo*

mf cresc. Long-ing for the lash-ing seas, — the stea-dy breeze. *mp*
mf cresc. Long-ing for the lash-ing seas, — the stea-dy breeze. — *mp*
mf cresc. Long-ing for the lash-ing seas, — the stea-dy breeze. *mp*
 lay, Long-ing for the lash-ing seas, — the stea-dy breeze. *mp*
 Way - O! Way - O! Way - O! Way - O! Way - O!

p Way - O! *mf* Lug-ger, ketch and cut-ter neat, *mf* Tim-bers stout and
p Way - O! *mf* Lug-ger, ketch and cut-ter neat, *mf* Tim-bers stout and
 Way - O! *mf* Lug-ger, ketch and cut-ter neat, *mf* Tim-bers stout and
 Lug-ger, ketch and cut-ter neat, Tim-bers stout and

Andante
pp trust-y sheet; Here at dead o' night they meet,
pp trust-y sheet; Here at dead o' night they meet,
pp **Andante** trust-y sheet; Here at dead o' night they meet,
pp trust-y sheet; Here at dead o' night they meet, *mf* Way - O! Way - O!
Andante

Tempo I
mf Wait - ing winds to give them way.
mf Wait - ing winds to give them Way - O! Way - O!
mf **Tempo I** Wait - ing winds to give them Way - O! Way - O!
mf Wait - ing winds to give them Way - O! Way - O!
Tempo I
 Way - O! Way - O!

pp Way - O!
ppp rit. Way - O!
pp Way - O!
ppp rit. Way - O!
pp Way - O! Way - O!
ppp rit. Way - O! Way - O! Way!
 Way - O! Way - O! Way - O! Way - O! Way!

4. The Good Ship "ARK"

Allegro

TENOR I *p* A -

TENOR II *p* A -

BASS I *f* When No - ah sailed his ship a - way, *dim.*

BASS II *f* When No - ah sailed his ship a - way,

For rehearsal only

Allegro

pp - way - O! and a - way! *mf* A -

pp - way - O! and a - way! *mf* A -

pp *f* The good ship saved us all that day; *mf* A -

f The good ship saved us all that day;

f cresc.
 -way-O! and a-way! There was
f *cresc.*
 -way-O! and a-way! He built it straight and he built it true-There was
f *cresc.*
 -way-O! and a-way! He built it straight and he built it true-There was
f *cresc.*
 A-way-O! He built it straight and he built it true-There was

f *cresc.*
 ma-ny a thing the Old Man knew; And the rain came down and the tem-pest blew.
f *cresc.*
 ma-ny a thing the Old Man knew; And the rain came down and the tem-pest blew.
f *cresc.*
 ma-ny a thing the Old Man knew; And the rain came down and the tem-pest blew.
f *cresc.*
 ma-ny a thing the Old Man knew; And the rain came down and the tem-pest blew.

ff rit.
 A-way-O! and a-
ff
 A-way-O! and a-
ff rit.
 A-way-O! and a-
ff
 and a-
rit.

rained all day and it rained all night; And nev-er a land-fall came in sight.

rained all day and it rained all night; And nev-er a land-fall came in sight.

rained all day and it rained all night; And nev-er a land-fall came in sight.

rained all day and it rained all night; And nev-er a land-fall came in sight.

ff rit.
A - way - O! and a -

ff
A - way - O! and a -

ff rit.
A - way - O! and a -

ff
and a -

rit.

a tempo *f* *dim.*
- way! O the good ship Ark was a rare old boat

a tempo
- way, and a-way! O the good ship Ark was a rare old boat

a tempo *p*
- way! A -

a tempo *p*
- way! A -

pp *f*
 The world was drowned but it kept a - float.
pp The world was drowned but it kept a - float. — *p*
 - way - O! and a - way! *p*
 - way - O! and a - way! *p*
pp *p* *A -*
pp *p* *A -*

p *f* *ff* *cresc.*
 A - way - O! *f* And he *cresc.*
 - way - O! and a - way - O! He'd grog for all and he fed them fat, And he *cresc.*
 - way - O! and a - way - O! He'd grog for all and he fed them fat, And he *cresc.*
 - way - O! and a - way - O! He'd grog for all and he fed them fat, And he

allargando
 nev - er lost a dog or a cat, And he land - ed them all on Ar - ar - at.
 nev - er lost a dog or a cat, And he land - ed them all on Ar - ar - at, on *allargando*
 nev - er lost a dog or a cat, And he land - ed them all on Ar - ar - at, on
 nev - er lost a dog or a cat, And he land - ed them all on Ar - ar - at. *allargando*

a tempo

f A - way - O! *ff* A - way - O!

f Ar - ar - at. A - way - O! *ff* A - way - O!

a tempo

f Ar - ar - at. A - way - O! A - way - O! A - way - O!

f A - way - O! A - way - O! A - way - -

a tempo

rit. *f* A - way - O! *Presto* *f* and a - way!

f A - way - O! *f* and a - way!

rit. *f* A - way - O! *Presto* *f* and a - way!

f - O! A - way - O! *f* and a - way!

rit. *Presto*

CYRIL SCOTT

MYSTIC ODE

for

Male Chorus

(or Mixed Chorus ad lib.)

Words by ARKWRIGHT LUNDY

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Note

It is recommended that the parts for Soprani and Contralti be used when such voices are available; the work is, however, complete without them.

The accompaniment is scored for the following:

2 Bassoons
2 Trumpets
4 Horns
3 Trombones
Tuba
Timpani and Percussion
* Harp
'Cellos
Double Basses
Organ

Score and Parts may be hired from the Publishers

* *Piano may be used if Harp unavailable.*

MYSTIC ODE

ARKWRIGHT LUNDY

CYRIL SCOTT.

Slowly and gravely

TENOR I.

TENOR II. *pp*

BARITONE *pp*

BASS *pp*

ACCOMP. *pp* Timp, Harp, Cellos & Bases add Bans.

Hail to Thee, the ONE, The change-less,

8

p

In Whom are all things, Who

p

In Whom are all things, Who

p

In Whom are all things, Who

p

In Whom are all things, Who

8 *espress.*

1

mf

art in all things, Yet be - yond all things, —

mf

art in all things, Yet be - yond all things, —

mf *p*

art in all things, Yet be - yond all things, — Hail to

mf *p*

art in all things, Yet be - yond all things, — Hail to

1

mf *p*

8

pp

Thee, — Hail to Thee — Hail —

pp

Thee — Hail to Thee: — Hail —

pp *pp*

8

2 Più animato

mp The

mp Who art the es - sence of U - - ni - ty, The

mp Who art the es - sence of U - - ni - ty, The

2 Più animato

sfz mp

Cellos.

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics in Italian. The piano part is in bass clef. Dynamics include *mp* and *sfz mp*. The tempo/mood is **2 Più animato**. The key signature has one flat (B-flat), and the time signature is 4/4.

cresc. form - less and un - know - a - ble In - fi - ni - ty, _____

cresc. form - less and un - know - a - ble In - fi - - ni - ty, The un -

cresc. form - less and un - know - a - ble In - fi - ni - ty, The un -

cresc.

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics in Italian. The piano part continues with a *cresc.* marking. The tempo/mood is **2 Più animato**. The key signature has one flat (B-flat), and the time signature is 4/4.

p **3** *mf*

The Spi-rit of Fra-ter-ni-

mp *mf*

All hail to

pp *p* *mf*

fa-thom-a-ble Mys-ter-y The Spi-rit of Fra-ter-ni-

pp *p* *mf*

fa-thom-a-ble Mys-ter-y The Spi-rit of Fra-ter-ni-

3 Hns.

cresc. *f sosten.*

- ty. The e-ter-nal Re-al-i-ty. Hail to

cresc. *f sosten.*

Thee. The e-ter-nal Re-al-i-ty. Hail to

cresc. *f sosten.*

ty. The e-ter-nal Re-al-i-ty. Hail to

cresc. *f sosten.*

ty. The e-ter-nal Re-al-i-ty. Hail to

cresc. *f*

allarg. *poco dim.* [4] **Molto maestoso**

Theel _____ Hail _____

poco dim.

Theel _____ Hail _____

poco dim.

Theel _____ Hail _____

poco dim.

Theel _____ Hail _____

allarg. *poco dim.* [4] **Molto maestoso**

Troms. *ff* Brass

Tempo II. (piu animato)

mp

Thou art the Light that shi - neth E - ven through the sem - blance of

mp

Thou art the Light that shi - neth E - ven through the sem - blance of

mp

Thou art the Light that shi - neth E - ven through the sem - blance of

mp

Thou art the Light that shi - neth E - ven through the sem - blance of

Tempo II. (piu animato)

Hns.

mp

sf *mp* Cellos.

p subito *p* *poco*

dark - ness, The Voice that sound - eth E-ven through the sem-blance of

p subito *p*

dark - ness, The Voice that sound - eth E-ven through the sem-blance of

p subito *p*

dark - ness, The Voice that sound - eth E-ven through the sem-blance of

p subito *p*

dark - ness, The Voice that sound - eth E-ven through the sem-blance of

p subito *p* *poco*

rubato *p subito* **5** *mf*

si - lence, The Life that liv - eth

p subito *mf*

si - lence, The Life that liv - eth

p subito *mf*

si - lence, The Life that liv - eth

p subito *mf*

si - lence, The Life that liv - eth

rubato **5** *mf*

p subito *mf*

tranne **tranne** *mf* *p subito* **a tempo** **tranne**

E-ven through the sem - blance of death.

E-ven through the sem - blance of death. E - ven through the sem - blance of

E-ven through the sem - blance of death. E - ven through the sem - blance of

E-ven through the sem - blance of death. E - ven through the sem - blance of

tranne **a tempo** **tranne**

p *mf* *p subito* *p* (*Trombones*)

death.

death.

death.

p lontano **Brass.** *ff*

pp (Organ)

8

SOP. 6 *ff*

CON. *ff* The ONE, the Change

TEN. I. Hail to thee, The ONE, the Change

TEN. II. *ff* The ONE, the Change

BAR. *ff* Hail to thee, The ONE, the Change

BASS. *ff* Hail to thee, The ONE, the Change

P *ff* Organ

less, The ONE, The Form less!

less, The ONE, The Form less!

less, The ONE, The Form less!

less, The ONE, The Form less!

less, The ONE, The Form less!

less, The ONE, The Form less! The

less, The ONE, The Form less! The

8

poco meno forte

7

Hail to Thee! Hail to Thee!

Hail to Thee!

Hail to Thee!

es - sence of U - ni - ty, The Spi - rit of Fra - ter - ni -

es - sence of U - ni - ty, The Spi - rit of Fra - ter - ni -

poco meno forte

Hail to Thee! Hail to Thee!

Hail to Thee! Hail to Thee!

Hail to Thee! Hail to Thee!

Hail to Thee! Hail to Thee!

ty, Hail to Thee! Hail to Thee!

ty, Hail to Thee! Hail to Thee!

poco tenuto

cresc. ff

Con moto
 8 *dramatically*
mp poco marcato

TEN I.
 Be-cause Man, in his pride — and nes - ci - ence, Hath

TEN II.
dramatically
mp poco marcato
 Be-cause Man, in his pride — and nes - ci - ence, Hath

BAR.
dramatically
mp poco marcato
 Be-cause Man, in his pride — and nes - ci - ence, Hath

BASS.
dramatically
mp poco marcato
 Be-cause Man, in his pride — and nes - ci - ence, Hath

8 **Con moto**
poco marcato

mp Cellos & Bases.

turned his face a - way from Thine ef - ful - gence, —

turned his face a - way from Thine ef - ful - gence, —

turned his face a - way from Thine ef - ful - gence, —

turned his face a - way from Thine ef - ful - gence, —

8

mp *cres* *cendo* *f*
 Lo, the black - ness of night hath ob - scured his fel - i
mp *cres* *cendo* *f*
 Lo, the black - ness of night hath ob - scured his fel - i
sfz mp *cresc.* *f*
 8

9
 ci - ty.
 ci - ty.
 9
f Brass. *gliss.* (Harp)
 8

p *cres* *cen* *do*
 Be-cause the na - tions have turned deaf ears To the Voice of Thy Wis - dom, And

p *cres* *cen* *do*
 Be-cause the na - tions have turned deaf ears To the Voice of Thy Wis - dom, And

mf *cresc.*
 Be - cause the na - tions have

p *cres* *cen* *do*
 Be - cause the na - tions have turned deaf ears To the Voice of Thy Wis - dom, And

mp Cellos Basses, Bsns. *cres* *cen* *do*

8

10 *f* allarg.
 Lo, they are

SOP. *f* Lo, they are

CON. *f* Lo, they are

TEN. I. *f* walked in the val - leys of sep - ar - ate - ness, *mf* *f* Lo, they are

TEN. II. *f* walked in the val - leys of sep - ar - ate - ness, *mf* *f* Lo, they are

BAR. *f* walked in the val - leys of sep - ar - ate - ness, *mf* *f* Lo, they are

BASS. *f* walked in the val - leys of sep - ar - ate - ness, *mf* *f* Lo, they are

ff *f* **10** Trpts. *f* Troms. allarg.

8

ando

doomed to weep Round the grave of Pros - per - i - ty.

doomed to weep Round the grave of Pros - per - i - ty.

doomed to weep Round the grave of Pros - per - i - ty.

doomed to weep Round the grave of Pros - per - i - ty.

doomed to weep Round the grave of Pros - per - i - ty.

doomed to weep Round the grave of Pros - per - i - ty.

doomed to weep Round the grave of Pros - per - i - ty.

ando

mp Trom.

molto tranquillo **ritard.** **Andante tranquillo idealmente**

pp *senza parole*

O, pierce their hearts with the

pp *senza parole*

pp *senza parole*

molto tranquillo **Andante tranquillo idealmente**

Hns. **mp** **ritard.** **p Organ**

Harp

8

11 *p*

Hail to Thee!

Hail to Thee!

shafts of Thy LOVE!

mp *semplice*

11 *espress.*

mp

cl

quick-en their minds with the nec - tar of Thy Know -

mp

mp

espress.

mp

p
Hail to Thee!

p
Hail to Thee!

ledge. *pp* *p* *mp* *p* *pp* *pp* *espress.*

12

pp - lu - mine their souls with the Light of Thy Peace.

pp 12

13 *più tranquillo*

Musical score for measures 13-14. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Light of Thy Peace, The Light of Thy". The tempo is marked *più tranquillo*. Dynamics include *pp* and *p*. A large watermark "ONLINE PERFORMANCES ONLY NOT FOR USE IN PERFORMANCE" is visible across the page.

14 *più tranquillo al fine*

Musical score for measures 14-15. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hail to Thee! Hail". The tempo is marked *più tranquillo al fine*. Dynamics include *pp* and *p*. A large watermark "ONLINE PERFORMANCES ONLY NOT FOR USE IN PERFORMANCE" is visible across the page.

morendo

to Thee!
to Thee!
to Thee!
to Thee!
to Thee!

morendo

5
5
5
5

8

The score consists of six systems of staves. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one piano accompaniment staff. The lyrics 'to Thee!' are written under each vocal staff. The second system contains two piano accompaniment staves. The third system contains five vocal staves and one piano accompaniment staff. The lyrics 'to Thee!' are written under each vocal staff. The fourth system contains two piano accompaniment staves. The fifth system contains five vocal staves and one piano accompaniment staff. The lyrics 'to Thee!' are written under each vocal staff. The sixth system contains two piano accompaniment staves. The tempo marking 'morendo' appears at the beginning of the second system and above the piano accompaniment staff in the third system. The piano accompaniment features a prominent five-fingered arpeggiated pattern in the right hand, with the number '5' written below the notes. The score concludes with a final measure in the piano accompaniment staff marked with the number '8'.

ONLINE PERUSAL SCORE ONLY
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An Evening's Pastorale.

Part-Song for Male Voices.

QUINTON AYRTON.

WILFRID SHAW.

Adagio. $\text{♩} = 72.$
pp

Tenors.
 1 Slow - ly steal - ing o'er the plain, Eve - ning's sha - dows
 2 Slow - ly steal - ing o'er the plain, Eve - ning's sha - dows

Basses.
 1 Slow - ly steal - ing o'er the plain, Eve - ning's sha - dows
 2 Slow - ly steal - ing o'er the plain, Eve - ning's sha - dows

Piano.
 (for practice only.)
pp
 Adagio. $\text{♩} = 72.$

lon - ger grow, Home - ward toils the load - ed wain,
 lon - ger grow, Home - ward toils the load - ed wain,
 lon - ger grow, Home - ward toils the load - ed wain,
 lon - ger grow, Home - ward toils the load - ed wain,

To their fold the cat - tle go; Lit - tle song - sters

To their fold the cat - tle go; Lit - tle song - sters

To their fold the cat - tle go; Lit - tle song - sters

To their fold the cat - tle go; Lit - tle song - sters

To their fold the cat - tle go; Lit - tle song - sters

pp

pp

SOLO. *p*

pp

pp

SOLO.

cease their trill, Na - ture sleeps and all is still.

cease their trill, Na - ture sleeps and all is still.

cease their trill, Na - ture sleeps and all is still.

cease their trill, Na - ture sleeps and all is still.

cease their trill, Na - ture sleeps and all is still.

rall.

rall.

rall.

rall.

rall.

Meno mosso.

Lit - tle song - sters cease their trill, Na - ture

Lit - tle song - sters cease their trill, Na - ture

Lit - tle song - sters cease their trill, Na - ture

Hm (with closed lips) Na - ture

Hm (with closed lips) Na - ture

Meno mosso.

p

pp

pp

pp

pp

mf Tempo I.

sleeps and all is still. Bright - ly shin - ing o'er the dell,

sleeps and all is still. Bright - ly shin - ing o'er the dell,

sleeps and all is still. Bright - ly shin - ing o'er the dell,

sleeps and all is still. Bright - ly shin - ing o'er the dell,

Tempo I.

p

Sil - ver stars their vi - gil keep, Whilst a dis - tant toll - ing bell,

Sil - ver stars their vi - gil keep, Whilst a dis - tant toll - ing bell,

Sil - ver stars their vi - gil keep, Whilst a dis - tant toll - ing bell,

Sil - ver stars their vi - gil keep, Whilst a dis - tant toll - ing bell,

pp

Lulls the wea - ried mind to sleep; Soft - ly rip - pling sounds the rill,

Lulls the wea - ried mind to sleep; SOLO. *p* Soft - ly rip - pling sounds the rill,

Lulls the wea - ried mind to sleep; Soft - ly rip - pling sounds the rill,

Lulls the wea - ried mind to sleep; SOLO. *pp* Soft - ly rip - pling sounds the rill,

Poco rall. *pp* rall.

Na - ture sleeps and all is

Na - ture sleeps *Poco rall.* and all is

Na - ture sleeps and all is still, is

Na - ture sleeps *Poco rall.* and all is

pp *rall.*

p *Meno mosso.*

still. *p* Soft - ly rip - pling sounds the

still. *p* Soft - ly rip - pling sounds the

still. *p* Hm (with closed lips)

still. *p* Hm (with closed lips)

Meno mosso.

pp

rill, *pp* Na - ture sleeps and all is still.

rill, *pp* Na - ture sleeps and all is still.

pp Na - ture sleeps and all is still.

Na - - ture sleeps and all is still.

Commissioned by the BBC and the King's Singers

The Wishing Tree

Words by Kathleen Jamie

Music by Joby Talbot

Metronomic and very vigorous! ♩ = 120

The musical score is arranged in two systems. The first system includes parts for Alto 1, Alto 2, Tenor, Baritone 1, Baritone 2, and Bass. The second system continues the vocal parts. The lyrics are: "I, I stand in I, I stand in I, I stand in" for the upper parts, and "I stand nei-ther I stand nei-ther I stand nei-ther" for the lower parts. Dynamics include *ff* and *sim.*

* pronounced 'nigh' rather than 'knee'

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7 A

I stand in I stand in I stand in

I stand nei-ther I stand nei-ther I stand nei-ther

I stand nei-ther I stand nei-ther I stand nei-ther

I stand nei-ther I stand nei-ther I stand nei-ther

10

I stand in I stand in I stand in

I stand nei-ther I stand nei-ther I stand nei-ther

I stand nei-ther I stand nei-ther I stand nei-ther

I stand nei-ther I stand nei-ther I stand nei-ther

sim.

13

I, I stand in I, I stand in I, I stand in

I stand nei-ther I stand nei-ther I stand nei-ther

I stand nei-ther I stand nei-ther I stand nei-ther

stand

16

p cresc.
I, I stand in I, I stand in I, I stand in

p cresc.
I, I stand in I, I stand in I, I stand in

p cresc. *sim.*
I, I stand I stand nei-ther in I, I stand in I, I stand in

p cresc.
I stand nei-ther I stand nei-ther I stand nei-ther

p cresc.
I stand nei-ther I stand nei-ther I stand nei-ther

ff
I stand in the wild - - - er - - - ness nor fai-ry-

B

19 *ff cantabile marcato*

I stand in the fold of a green hill, the land, the fold green land, the fold green hill, from one in - land, but in the fold of a green land, but in the fold of a green hill, the tilt from one par-ish in - but in of a but in of a the fold par-ish land, but in the fold of a green hill, the tilt

22

tilt from one par-ish in - to a no - - - ther. To look - to a no - ther. To look at me - to a no - me - to a no - me - to - ther. To me - to a no - ther. To look at me - to a no - ther. To look at a - no - look at a - no - look at a - no - look at in the fold of a from one par-ish in - to a no - - - ther. To

25

at me through a smirr of rain is to
 -to - ther. To me look at me through a smirr of rain
 -to a - no - ther. To look at me look through a rain
 a - no - look at at me smirr of
 green hill,
 look at me through a smirr of rain is to

27

taste the iron in your own blood; taste the iron in your own blood;
 taste the iron in your own blood; taste the iron in your own blood;
 taste the iron in your own blood; taste the iron in your own blood;
 taste the iron in your own blood; taste the iron in your own blood;
 sub. *p* *cresc.* taste the iron in your own
 sub. *p* *cresc.* taste the iron in your own

C Subito doppio piu lento ♩ = 60

29 *p* be - I the - mon *cant.* be - cause I bear I the - mon

p be - I the - mon be - I the - mon

p - cause bear com - cur - ren - cy of long - ing: *p* be - I the - mon

p be - I the - mon *p* - cause bear com cur - ren - cy of

p - cause bear com - cur - long - ing: *mp* be - cause bear com - cur -

p - cause bear com - cur - long - ing: *mp* be - cause bear com - cur -

33 *p* each - ish each - cret *cant.* My limbs lift, scabbed - nish I

p each - ish each - cret *p* with - nish I

p wish se - vi - si - ta - tion: *p* with - nish I

long - ing: *p* each - ish each - cret *p* green - coins; -

p wish se - vi - *p* with green - coins; -

p wish se - vi - *p* with

37

pp in - lys, th'en - throned Brit - Beyond, the

pp in - lys, th'en - throned

pp in - lys, th'en - throned - ta -

pp draw - to my slow wood, fleur-de - lys, th'en - throned

pp draw - to - lys, th'en - throned

pp draw - to - lys, th'en - throned - nia.

D Tempo I ♩ = 120

42 *p* land to - ward - tic. *sim.* land to - ward - tic. land to - ward - tic.

p land to - ward - tic. *sim.* land to - ward - tic. land to - ward - tic.

p land to - ward - tic. *sim.* land to - ward - tic. land to - ward - tic.

p reach - es th'At - lan - reach - es th'At - lan - reach - es th'At - lan -

p reach - es th'At - lan - reach - es th'At - lan - reach - es th'At - lan -

p reach - es th'At - lan - reach - es th'At - lan - reach - es th'At - lan -

45

land to - ward - tic. though - soned, cho - the poi - -king on - change

land to - ward - tic. though - soned, cho - the poi - -king on - change

8 land to - ward - tic. though - soned, cho - the poi - -king on - change

reach - es th'At - lan - I'm poi - - king on - soned, cho - the small

reach - es th'At - lan - I'm poi - - king on - soned, cho - the small

reach - es th'At - lan - And - though

48

on change of hope, gen - ten in - look:

on change of hope, gen - ten in - look:

8 on change of hope, gen - ten in - look:

the small hu - man - tly bea - to me,

the small hu - man - tly bea - to me,

I'm poi - - soned, I'm still a -

50

E

p

I a - live; in I a - live; in bud, in

p

I a - live; in I in fact, in bud, in

p

I a - live; in I in fact, in bud, in

am still in fact, am still a - live; in fact, in bud,

am still in fact, am still in fact, bud, in

-live; in fact, bud,

falsetto

falsetto

53

bud, in bud, in bud,

bud, in bud, in bud,

bud, in bud, in bud,

bud,

bud, in bud, in bud,

bud,

ONLINE PERUSAL SCORE ONLY
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JUDITH WEIR

MADRIGAL

for unaccompanied vocal ensemble TTBB

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

This work was commissioned by the BBC Singers in celebration of
the sixtieth birthday of Stephen Cleobury.

Duration: c. 2½ minutes

Score on sale: Order No. CH74712

MADRIGAL

text from a Sardinian folk tale

Cantate e ballate voi,
che ora las festa è la vostra
Quando verrà la nostra,
cantiamo e balliamo noi.

*Sing, and dance –
it's your birthday.
When it's our birthday,
we'll certainly dance and sing.*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

in honour of Stephen Cleobury

Madrigal

Judith Weir

(2008)

$\text{♩} = 56$ [$\text{♩} = 112$]

Tenors *mf* *mp* *p* *mf*
Can - ta - - - - - te Can -

Basses *mf* *mp* *p* *mf*
Can - ta - - - - - te Can -

5 *mp*
T. - ta - - - - - Can - ta - - - - - te

B. - ta - - - - - Can - ta - - - - - te

9 *mf* *f* *mf* *f*
T. Can - ta - - - - - ta - - - - -

B. *mf* *f* *mf* *f*
Can - ta - - - - - ta - - - - -

12 *mf* *p* *mp* *f* *mp* *mf* *f*
T. - te e bal - la - te voi, e bal - la - te Can - ta -

B. *mf* *p* *mp* *f* *mp* *mf* *f*
- te e bal - la - te voi, e bal - la - te Can - ta -

17

T. *mf* *f* *mf* *f* *mp*
 ta - - te è la vos-tra

B. *mf* *f* *mf* *f* *mp*
 ta - - te è la vos-tra

21

T. *p* *mp* *p* *mp* *f*
 e ba - la - te voi, e ba - la - te voi, Che

B. *p* *mp* *p* *mp* *f*
 e ba - la - te voi, e ba - la - te voi, Che

25

T. *mf* *mp* *mf*
 o - ra la fes-ta è, Can - ta - te e bal-la - te voi, che o - ra la fes-ta

B. *mf* *mp* *mf*
 o - ra la fes-ta è, Can - ta - te e bal-la - te voi, che o - ra la fes-ta

28

T. *f* *mf* *mf* *f*
 è la vos - tra, Che o - ra la fes-ta è la

B. *f* *mf* *mf* *f*
 è la vos - tra, è la vos-tra, Che o - ra la fes-ta è la

31

T. *mp* *mf* *p*
 vos - - tra Quan-do ver-rà la nos - tra,

B. *mp* *mf* *p*
 vos - - tra, che o - ra la fes-ta è

34

T. *mf* Quan-do ver-rà la nos - tra, *mp* Quan-do *mf*

B. *mf* > *mp* Quan-do ver-rà *mf* > *mp* Quan-do ver-rà

37

T. *mp* ver-rà la nos - tra *mf* can-tia-mo e bal - lia-mo noi. *p*

B. *mf* > *mp* la nos-tra *mf* > *p* è la vos-tra

40

T. *mf* che o-ra la fes-ta è la vos - tra, *f* *mp*

B. *mf* quan-do ver-rà la nos - tra, *f* *mf* è la

44

T. *f* Quan-do ver-rà la nos - tra, *mf* Quan-do

B. *p* *mf* vos-tra, *mf* Quan-do ver-rà la nos - tra, *mf* unis. *mf* Quan-do

47

T. *f* ver-rà la nos - tra, *mf* can-tia-mo e bal-lia-mo noi. *p* *mf* Can-

B. *f* ver-rà la nos - tra, *mf* can-tia-mo e bal-lia-mo *p*

50

T. *mp* *mf* *f*
 - ta - te e bal - la - te voi, che o - ra la fes - ta è la vos -

B. *mf* *mp* *mf*
 noi, voi, che o - ra la fes -

53

T. *mp* *mf* *f*
 - tra, Quan - do ver - rà la nos - tra

B. *f* *p* *mf* *f*
 - ta è la vos - tra, Quan - do ver - rà la nos - tra,

56

T. *mp* *mf* *mp* *mf*
 can - tia - mo e bal - lia - mo noi, can - tia - mo e bal - lia - mo noi, can - tia - mo e

B. *mp* *mf* *mp* *mf*
 quan - do ver - rà la nos - tra, can - tia - mo e bal - lia - mo e

59

T. *f* *mp* *mf*
 bal - lia - mo noi, can - tia - mo e bal - lia - mo noi, can - tia - mo e

B. *f* *mp* *mf*
 bal - lia - mo noi, can - tia - mo e bal - lia - mo noi, can - tia - mo e

62

T. *f* *mf* *mp* *p*
 bal - lia - mo noi, can - tia - mo e bal - lia - mo noi.

B. *f* *mf* *mp* *p*
 bal - lia - mo noi, can - tia - mo e bal - lia - mo noi.

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Shenandoah

Part-Song for Chorus of Men's Voices

Traditional Chantey
freely arranged by
Marshall Bartholomew

Andante ben sostenuto *pp*

Tenor I

Tenor II

Bass I *pp*

Bass II *pp*

Piano (Only for rehearsal)

1. O Shen-an - doah, I long to see you —

And *pp*

And *pp*

And *pp*

And

The first system of the musical score is for the vocal parts and piano accompaniment. It features five staves: Tenor I, Tenor II, Bass I, Bass II, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is 'Andante ben sostenuto' and the dynamic is 'pp'. The lyrics for the first line are '1. O Shen-an - doah, I long to see you —'. The piano part provides a harmonic accompaniment with a steady bass line and a more active upper line.

hear your roll-ing riv - er, —

hear your roll-ing, riv - er, —

hear your roll-ing riv - er, — O Shen-an - doah, I long to

hear your roll-ing riv - er, —

The second system of the musical score continues the vocal parts and piano accompaniment. It features five staves: Tenor I, Tenor II, Bass I, Bass II, and Piano. The key signature and time signature remain the same. The lyrics for the second line are 'hear your roll-ing riv - er, —'. The lyrics for the third line are 'hear your roll-ing riv - er, — O Shen-an - doah, I long to'. The lyrics for the fourth line are 'hear your roll-ing riv - er, —'. The piano part continues with its accompaniment, including a 'pp' dynamic marking.

pp *poco cresc.* *pp*
 'Way, ————— We're bound a-way, A - cross the wide Mis-
pp *poco cresc.* *pp*
 'Way, ————— We're bound a-way, A - cross the wide Mis-
poco cresc. *mp*
 see you, ————— We're bound a-way, A - cross the wide Mis-
poco cresc. *pp*
 We're bound a-way, A - cross the wide Mis-

mp
 sou-ri. ————— And
mp *mp*
 sou-ri. ————— 2. I long to see your smiling val-ley ————— And
mp *mp*
 sou-ri. ————— 2. I long to see your smiling val-ley ————— And
mp
 sou-ri. ————— And

hear your roll-ing riv - er, _____

hear your roll-ing riv - er, _____ *poco cresc.* I long to see your smil-ing

hear your roll-ing riv - er, _____ I long to see your smil-ing

hear your roll-ing riv - er, _____

poco cresc.

'Way, We're bound a-way, A - cross the wide Mis-

val - ley, 'Way, We're bound a-way, A - cross the wide Mis-

val - ley, We're bound a-way, A - cross the wide Mis-

We're bound a-way, A - cross the wide Mis-

mp

mp

mf

mp

mf sou-ri. _____ 3. 'Tis sev'n long years since last I see thee, — And *f* legato
mf sou-ri. _____ 3. 'Tis sev'n long years since last I see thee, — And *mf* legato
mf sou-ri. _____ 3. 'Tis sev'n long years since last I see thee, — And *mf* legato
mf sou-ri. _____ 3. 'Tis sev'n long years since last I see thee, — And *mf* legato

mf hear your roll-ing riv-er, 'Tis sev'n long years since last I
f hear your roll-ing riv-er, 'Tis sev'n long years since last I
mf hear your roll-ing riv-er, 'Tis sev'n long years since last I
mf hear your roll-ing riv-er, 'Tis sev'n long years since last I

ff maestoso

see thee, 'Way,— We're bound a-way, A - cross the wide Mis -

ff maestoso

see thee, 'Way,— We're bound a-way, A - cross the wide Mis -

ff maestoso

see thee, 'Way,— We're bound a-way, A - cross the wide— Mis -

ff maestoso

see thee, 'Way,— We're bound a-way, A - cross the wide— Mis -

mp sou - ri. — Ah *mf* To —

mp sou - ri. — To

mp sou - ri. — 4. When first I took a ram-bling no - tion — To

mp sou - ri. — 4. When first I took a ram-bling no - tion — To

p poco a poco dim.

leave your roll-ing riv-er; Ah

mp

leave your roll-ing riv-er; To sail a-cross the brin-y

mp

leave your roll-ing riv-er; To sail a-cross the brin-y

mp

leave your roll-ing riv-er; To sail a-cross the brin-y

piu lento pp rall. ppp lunga ppp

oh oo mm A-cross the wide Mis-sou-ri.

ppp

o-cean, A-cross the wide Mis-sou-ri.

pprall. pp

o-cean, We're bound a-way, A-cross the wide Mis-sou-ri.

pp piu lento rall. ppp

o-cean, 'Way, We're bound a-way, A-cross the wide Mis-sou-ri.

lunga

ONLINE PERFORMANCE ONLY
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CURWEN'S EDITION.

WARD, THE PIRATE.

ENGLISH FOLK-SONG

Arranged for four men's voices
(T. T. B. B.)

by R. VAUGHAN WILLIAMS.

Allegro moderato. ♩ = 132.

TENOR I. *f risoluto*
1. Come all you gal-lant sea-men bold, all you that march to

TENOR II. *f risoluto*
1. Come all you gal-lant sea-men bold, all you that march to

BASS I *f risoluto*
1. Come all you gal-lant sea-men bold, all you that march to

BASS II. *f risoluto*
1. Come all you gal-lant sea-men bold, all you that march to

PIANO.
(for practice only.)
f risoluto
Allegro moderato. ♩ = 132.

drum, Let's go and look for Cap-tain Ward, far on the sea he roams; He

drum, — Let's go and look for Cap-tain Ward, far on the sea he roams; He

drum, — Let's go and look for Cap-tain Ward, far on the sea he roams; — He

drum, Let's go and look for Cap-tain Ward, far on the sea he roams; — He

is the big-gest rob - ber that ev - er you did hear, There's

is the big-gest rob - ber that ev - er you did hear, There's

is the big-gest rob - ber that ev - er you did hear, There's

is the big-gest rob - ber that ev - er you did hear, There's

not been such a rob - ber found for a - bove this hun - dred year.

not been such a rob - ber found for a - bove this hun - dred year.

not been such a rob - ber found for a - bove this hun - dred year.

not been such a rob - ber found for a - bove this hun - dred year.

mf

2. A ship was sail - ing from the east and go - ing to the west, Load -
 3. O then the king pro - vid - ed a ship of no - ble fame, She's

mf

2. A ship was sail - ing from the east and go - ing to the west, Load -
 3. O then the king pro - vid - ed a ship of no - ble fame, She's

mf

2. A ship was sail - ing from the east and go - ing to the west, Load -
 3. O then the king pro - vid - ed a ship of no - ble fame, She's

mf

2. A ship was sail - ing from the east and go - ing to the west, Load -
 3. O then the king pro - vid - ed a ship of no - ble fame, She's

- ed with silks and sat - ins and vel - vets of the best, But
 called the "Roy - al Rain - bow," if you would know her name; She

- ed with silks and sat - ins and vel - vets of the best, But
 called the "Roy - al Rain - bow," if you would know her name; She

- ed with silks and sat - ins and vel - vets of the best, But
 called the "Roy - al Rain - bow," if you would know her name; She

- ed with silks and sat - ins and vel - vets of the best, But
 called the "Roy - al Rain - bow," if you would know her name; She

meet - ing there with Cap - tain Ward, it - proved a bad meet - ing; He
 was as well pro - vid - ed for as an - y ship could be, Full

rob - bled them of all their wealth, and - bid them tell their king.
 thir - teen hun - dred men on board, to - bear her com - pan - y.

f marcato

4. 'Twas eight o' clock when they be - gan, when they be -

f marcato

4. 'Twas eight o' clock in the morn - - ing when they be - gan to

f marcato

4. 'Twas eight o' clock in the morn - - ing, 'twas eight o' clock when they be-gan to

mf marcato.

4. 'Twas eight o' clock in the morn - ing, 'twas eight o' clock when

- gan to fight, And so they did con - tin - ue there till nine o' clock, till

fight, — And so they did con - tin - ue there till

fight, — And so they did con - tin - ue there till

they be-gan to fight, And so they did con-tin-ue there, and so they did con-

nine o' clock at night. "Fight on, fight on," says

nine o' clock at night. "Fight on," says

nine o' clock at night, till nine o' clock at night. "Fight on, fight on,"

- tin - ue there till nine o' clock at night. "Fight on, fight

* Note. The words of this verse may be sung as at V. 3, if preferred.

Cap - tain Ward, "This — sport — well pleases me, — For if you
 Cap - tain Ward, "This — sport well pleas - es me, For
 "fight on, fight on," says Captain Ward, "This sport well pleas - es me, — For
 on," says Cap - tain Ward, "This sport well pleas - es me, For if you fight, if you

fight this month or more, — Your
 if you fight this month or more, this — month or more,
 if you fight, if you fight this month or more, — Your
 fight this month or more, if you fight this month or more,

mas - ter I — will be, *ff* your mas - ter I will be." *Molto rit.*
 Your mas - ter I will be." *ff* *Molto rit.*
 mas - ter I — will be, *ff* your mas - ter I will be." *Molto rit.*
 Your mas - ter I will be." *ff* *Molto rit.*

a Tempo *p sostenuto*

5. O then the gal-lant "Rain - bow" she fired, she fired in

a Tempo *p sostenuto*

5. O then the gal-lant "Rain - bow" she fired, she fired in

a Tempo *p sostenuto*

5. O then the gal-lant "Rain - bow" she fired, she fired in

a Tempo *p sostenuto*

5. O then the gal-lant "Rain - bow" she fired, she fired in

a Tempo *p sostenuto*

5. O then the gal-lant "Rain - bow" she fired, she fired in

vain, Till six and thir - ty of her men all on the deck were

vain, Till six and thir - ty of her men all on the deck were

vain, Till six and thir - ty of her men all on the deck were

vain, Till six and thir - ty of her men all on the deck were

Poco animato.
f risoluto

slain. "Go home, go home," says Cap - tain Ward, "and tell your king from

f risoluto

slain. "Go home, go home," says Cap - tain Ward, "and tell your king from

f risoluto

slain. "Go home, go home," says Cap - tain Ward, "and tell your king from

f risoluto

slain. "Go home, go home," says Cap - tain Ward, "and tell your king from

Poco animato.
f risoluto

me, If he reigns king on all the land, _____

me, If he reigns king on all the land, _____

me, If he reigns king on all the land, _____

me, If he reigns king on all the land, _____

Molto rall.
ff marcato

Ward will reign king on sea." _____

Molto rall.
ff marcato

Ward will reign king on sea." _____

Molto rall.
ff marcato

Ward will reign king on sea." _____

Molto rall.
ff marcato

Ward will reign king on sea." _____

TEN NEGRO SPIRITUALS

ARRANGEL FOR
CHORUS OF MALE VOICES (UNACCOMPANIED)

BY
GRANVILLE BANTOCK

Nº 1. GO DOWN, MOSES

London: NOVELLO & COMPANY, Limited

Andante solenne
f pesante

TENOR I
Go down, Mo-ses, 'way down

TENOR II
Go down, Mo-ses, 'way down

BARITONE SOLO
(or a few voices)
f espress.
Go down, Mo-ses, 'way down in

BASS I
f pesante
Go down, Mo-ses, 'way down

BASS II
f pesante
Go down, Mo-ses, 'way down

Andante solenne
f pesante

(For practice only)

E-gypt land, Tell ole Pha - raoh to let my peo - ple

E-gypt land, Tell ole Pha - raoh to let my peo - ple

E - gypt land, — Tell ole Pha - raoh to let my peo - ple

E-gypt land, Tell ole Pha - raoh to let my peo - ple

E-gypt land, Tell ole Pha - raoh to let my peo - ple,

ten. go. *pp* Go down, Mo-ses, 'way down

ten. go. *pp* Go down, Mo-ses, 'way down

ten. go. *f* Go down, Mo-ses, 'way down in

ten. go. *pp* Go down, Mo-ses, 'way down

ten. my peo-ple go. *pp* Go down, Mo-ses, 'way down

ten. *f* *pp*

E-gypt land, Tell ole Pha - raoh to let my peo - ple

E-gypt land, Tell ole Pha - raoh to let my peo - ple

E - gypt land, — Tell ole Pha - raoh to let my peo - ple

E-gypt land, Tell ole Pha - raoh to let my peo - ple

E-gypt land, Tell ole Pha - raoh to let my peo - ple,

ten. sost. **Liberamente** *f legato*

go. let my peo-ple go,

ten. sost. *f legato*

go. let my peo-ple go,

espress. mf legato *mp*

go. When Is-rael was in E-gypt's land Op -

ten. *f legato*

go. let my peo-ple go,

ten. *f legato*

my peo-ple go. let my peo-ple go,

Liberamente

ten. *espress. legato* *p* *mp*

ten.

pp
 let my peo - ple go,
pp
 let my peo - ple go,
cresc.
 - pressed so hard they could not stand, "Thus
pp
 let my peo - ple go,
pp
 let my peo - ple go,
pp *cresc.*
cresc.
 let my peo - ple go,
cresc.
 let my peo - ple go,
f
 spake the Lord," bold Mo - ses said, "If
cresc.
 let my peo - ple go,
cresc.
 let my peo - ple go,
cresc. *f*

più f *ten.*
let my peo - ple go.

più f *ten.*
let my peo - ple go.

not, I'll smite your first born dead."

più f *ten.*
let my peo - ple go.

più f *ten.*
let my peo - ple go.

più f *ten.*

Solenne
f
Go down, Mo-ses, 'way down E-gypt land,

f
Go down, Mo-ses, 'way down E-gypt land,

f
Go down, Mo-ses, 'way down in E - gypt land, —

f
Go down, Mo-ses, 'way down E-gypt land,

f
Go down, Mo-ses, 'way down E-gypt land,

Solenne
f

Tell ole Pha - raoh to let my peo - ple go, *ten.*

Tell ole Pha - raoh to let my peo - ple go, *ten.*

Tell ole Pha - raoh to let my peo - ple go. *ten.*

Tell ole Pha - raoh to let my peo - ple go, *ten.*

Tell ole Pha - raoh to let my peo - ple, my peo - ple go, *ten.*

ten.

più largamente

let my peo - ple go, *più f* O let my peo - ple go. *ff sost.*

let my peo - ple go, *più f* O let my peo - ple go. *ff sost.*

più largamente

let my peo - ple go, *più f* O let my peo - ple go. *ff sost.*

let my peo - ple go, *più f* O let my peo - ple go. *ff sost.*

let my peo - ple go, *più f* O let my peo - ple go. *ff sost.*

più largamente

f *più f* *ff sost.*

TEN NEGRO SPIRITUALS

ARRANGED FOR
CHORUS OF MALE VOICES (UNACCOMPANIED)

BY
GRANVILLE BANTOCK

Nº 10. THE GOSPEL TRAIN

London: NOVELLO & COMPANY, Limited

Animato

TENOR

I *f* Get on board,

II *f* Get on board, *mp.* get on board, _____

BARITONE SOLO
(or a few voices) *mf* *espress.* Get on board, lit-tle chil - lun, get on

BASS

I *f* Get on board,

II *p* Lit-tle chil-lun, *mp* get on board, _____

Animato

(For practice only)

f *mf* *espress.*

p *mp*

mp
get on board, _____
get on board,
board, lit-tle chil - lun, get on board, lit-tle chil - lun, dere's
mp
get on board, _____
mp
get on board, _____
mp

room for ma-ny more. *p* Gos - pel train just at hand,
room for ma-ny more. *p* Gos - pel train just at hand,
mp
room for ma-ny a more. De gos-pel train's a-co-min', I hear it just at hand, I
p
room for ma-ny more. Gos - pel train just at hand,
p
room for ma-ny more. Gos - pel train just at hand,
p

cresc. car wheels rum - blin' thro' de land. *ten.*
cresc. car wheels rum - blin' thro' de land. *ten.*
cresc. hear de car-wheels mo-vin', An' rum-blin' thro' de land. *mf* Get on
cresc. car wheels rum - blin' thro' de land. *ten.*
cresc. car wheels rum - blin' thro' de land. *ten.*
cresc. *mf* *ten.*

P Get on board,
P Get on board,
espress. board, lit-tle chil - lun, get on board, lit-tle chil - lun, get on
P Get on board,
P Get on board,
espress. *P*

ten.
room for ma - ny more.
cresc. get on board, room for ma - ny more.
board, lit - tle chil - lun, dere's room for ma - ny a more. De
f

ten.
room for ma - ny more.
cresc. get on board, room for ma - ny more.
ten.
cresc. 7
ten.

mp
Fare is cheap, rich and poor,
mp
Fare is cheap, rich and poor,
cresc.
fare is cheap, an' all can go, De rich an' poor are there, No
mp
Fare is cheap, rich and poor,
mp
Fare is cheap, rich and poor,
mp

cresc. No se- cond class, No diff - 'rence in de fare. *ten.*

cresc. No se- cond class, No diff - 'rence in de fare. *ten.*

se - cond class a board dis train, No diff - 'rence in de fare. *f* Get on

cresc. No se- cond class, No diff - 'rence in de fare. *ten.*

cresc. No se- cond class, No diff - 'rence in de fare. *ten.*

cresc. *f* *ten.*

mf Get on board,

mf Get on board,

espress. board, lit- tle chil - lun, get on board, lit- tle chil - lun, get on

mf Get on board,

mf Get on board,

espress. *mf*

allarg.

ma - ny more,

cresc. get on board, ma - ny more,

board, lit-tle chil - lun, dere's room for ma - ny a more.

allarg.

ma - ny more,

cresc. get on board, ma - ny more,

allarg.

dim. get on board. *pp* *sost.*

dim. get on board. *pp* *sost.*

sost.

dim. get on board. *pp* *sost.*

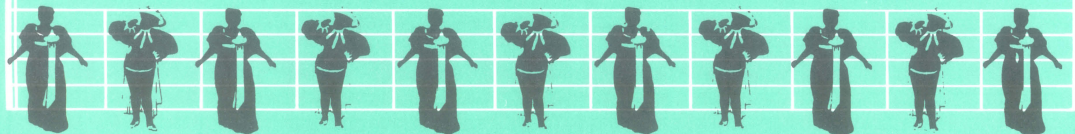
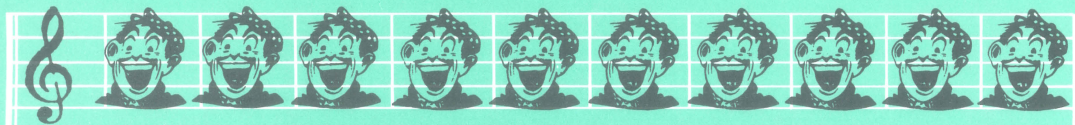
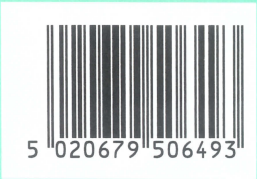
dim. *sost.* *pp*

lit - tle chil - lun.

dim. *sost.*

Aquarius

T.T.B.B.



MUSIC SALES LIMITED
14-15 Berners Street, London W1T 3LJ

ONLINE PERUSAL SCORE ONLY
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Aquarius / Let The Sunshine In

Four Part T.T.B.B.

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Freely, with an ethereal feeling

mp (No vibrato) Cue notes optional falsetto

Tenor I

mp (No vibrato) Cue notes optional falsetto

Tenor II

mp (No vibrato)

Baritone

mp (No vibrato)

Bass

Piano

Rhythm Guitar

Bass Guitar

Moderately bright ($\text{♩} = 176$)

poco a poco morendo

Moderately bright ($\text{♩} = 176$)

R. H.

mp

A
mp (No vibrato)

When the moon _____ is in the sev-enth house, _____
mp (No vibrato)
When the moon _____ is in the sev-enth house, _____

This system contains two vocal staves (Soprano and Alto) with lyrics. Below them are two empty bass staves.

A
Cm(add9)

This system shows the piano accompaniment for the first system, including grand staff notation and a bass line with chords. A watermark 'ONLINE PERFORMER' is visible across the page.

and Ju-pi-ter _____ a - ligs_ with_ Mars, _____ Then
and Ju-pi-ter _____ a - ligs_ with_ Mars, _____ Then

This system contains two vocal staves with lyrics. Below them are two empty bass staves.

This system shows the piano accompaniment for the second system, including grand staff notation and a bass line with chords.

peace will guide the plan - ets, And

peace will guide the plan - ets, And

love will steer the stars; This is the dawn - ing of the

love will steer the stars; This is the dawn - ing of the

This is the dawn - ing of the

This is the dawn - ing of the

mf

mf (Melody)

mf

mf

E \flat F B \flat

B

age of A - quar - i - us, age of A - quar - i - us.

age of A - quar - i - us, age of A - quar - i - us.

age of A - quar - i - us, age of A - quar - i - us.

age of A - quar - i - us, age of A - quar - i - us.

B

mf

Ab

mf

A - quar - i - us,

A - quar - i - us,

A - quar - i - us,

A - quar - i - us,

Cm

F

A - quar - i - us.

A - quar - i - us.

A - quar - i - us.

A - quar - i - us.

Cm

Har-mo-ny and un-der-stand-ing, Sym-pa-thy and trust a-bound-

Har-mo-ny and un-der-stand-ing, Sym-pa-thy and trust a-bound-

(Melody)

Har-mo-ny and un-der-stand-ing, Sym-pa-thy and trust a-bound-

(Melody)

Har-mo-ny and un-der-stand-ing, Sym-pa-thy and trust a-bound-

Bb7 Eb Bb7

(Melody)

ing.— No more false-hoods or de-ri - sions, Gold - en

(Melody)

ing.— No more false-hoods or de-ri - sions, Gold - en

ing.—

ing.—

Eb Bb7 Eb

(Melody)

liv - ing dreams of vi - sions, And the

(Melody)

liv - ing dreams of vi - sions, And the

mf (Melody)

Mys - tic crys - tal rev - e - la - tion,

mf (Melody)

Mys - tic crys - tal rev - e - la - tion,

Cm Ddim Ebadd9 G7 Cm

D poco a poco cresc.

mind's true lib - er - a - tion. A - quar - i - us,
poco a poco cresc.

mind's true lib - er - a - tion. A - quar - i - us,
poco a poco cresc.

A - quar - i - us,
poco a poco cresc.

A - quar - i - us,

poco a poco cresc.

Fm Gm Fm

poco a poco cresc.

A - quar - i - us.

(Melody) f

A - quar - i - us.

f

A - quar - i - us.

f

A - quar - i - us.

f

Cm

A - quar - i - us, A-
A - quar - i - us, A-
A - quar - i - us, A-
A - quar - i - us, A-

This section contains four vocal staves, each with a treble clef and a key signature of two flats. The lyrics 'A - quar - i - us,' are written below each staff, with a final 'A-' at the end of each line. The music features a melodic line with a long note on 'i' and a final note on 'us'.

F

The piano accompaniment for the first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff features block chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A fermata is placed over the first measure of the bass line. The key signature is two flats.

quar - i - us.
quar - i - us.
quar - i - us.
quar - i - us.

This section contains four vocal staves, each with a treble clef and a key signature of two flats. The lyrics 'quar - i - us.' are written below each staff. The music features a melodic line with a long note on 'i' and a final note on 'us'. The key signature changes to two sharps at the end of the system.

Cm

The piano accompaniment for the second system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff features block chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A fermata is placed over the first measure of the bass line. The key signature is two sharps.

E Moderately slow rock, with vigor (♩ = 126)

f (1st time tacet)

Let the sun - shine, Let The Sun-

Let the sun - shine, Let The Sun-

Let the sun - shine, Let The Sun-

Let the sun - shine, Let The Sun-

E Moderately slow rock, with vigor (♩ = 126)

f (1st time Solo)

Bm F#7

f

- shine In, the sun - shine in.

- shine In, the sun - shine in.

- shine In, the sun - shine in.

- shine In, the sun - shine in.

Bm G6 D

F

Let the sun - shine, Let The Sun-

(Melody)

Let the sun - shine, Let The Sun-

Let the sun - shine, Let The Sun-

Let the sun - shine, Let The Sun-

F

Bm

F#7

- shine In, the sun - shine in.

- shine In, the sun - shine in.

- shine In, the sun - shine in.

- shine In, the sun - shine in.

Bm

G6

D

G

Let the sun - shine, Let The Sun-

Let the sun - shine, Let The Sun-

(Melody)

Let the sun - shine, Let The Sun-

G

shine In, the sun - shine in.

shine In, the sun - shine in.

shine In, the sun - shine in.

shine In, the sun - shine in.

Bm **F#7**

Bm **G6** **D**

Detailed description: This is a musical score for the song 'Let the sun shine'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system contains the first line of the chorus, 'Let the sun shine, Let The Sun-'. The second system contains the second line, 'shine In, the sun - shine in.'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Chord markings include G, Bm, F#7, G6, and D. A large watermark 'COPYRIGHT PERUSI SCORING ONLY' is visible across the page.

ff (optional divisi-cue notes in falsetto voice)

Let the sun - shine, Let The Sun-
Let the sun - shine, Let The Sun-
Let the sun - shine, Let The Sun-
Let the sun - shine, Let The Sun-

ff
Bm F#7
ff

1. 2.
- shine In, the sun - shine in. in. **fff**
- shine In, the sun - shine in. in. **fff**
- shine In, the sun - shine in. in. **fff**
- shine In, the sun - shine in. in. **fff**

1. 2.
Bm G6 D D
fff

TTBB



AM32798



BP005



CH08783



CH64944



CH65538



CH65626



CH65714



CH74712



EA60247



EA60357



GS29727



JC50499



JC50518



JC50549



JC50589



JC50616



JC50621



JC50804



NOV254562



NOV280113

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NOV290549



NOV290582



NOV380110



NOV380127



NOV380135



NOV380140



NOV380142



NOV380143



NOV380144



NOV380145



NOV380146



NOV400483



NOV400723



NOV430195



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NOV956164



NOV956472



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WH14328



WH27672

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