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RALPH
VAUGHAN
WILLIAMS

FIVE MYSTICAL SONGS

for Baritone Solo, Chorus (ad lib) and Orchestra

Poems by

GEORGE HERBERT

Piano Vocal Score \$3.75

GALAXY MUSIC CORPORATION
New York

No. 1. EASTER.

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

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

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

No. 2. I GOT ME FLOWERS.

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

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

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

No. 3. LOVE BADE ME WELCOME.

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

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

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

No. 4. THE CALL.

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

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

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

No. 5. ANTIPHON.

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

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

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

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

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

Five Mystical Songs is scored for double winds, four horns, two trumpets, three trombones, tuba, timpani, harp and strings. 3rd and 4th horns, trombones and tuba are cross-cued in case of the absolute necessity of omitting these instruments.

Duration: 22 minutes

FIVE MYSTICAL SONGS.

No 1. Easter.

GEORGE HERBERT.

R. VAUGHAN WILLIAMS.

Baritone Solo. *Maestoso.* *Largamente* *f* Rise, heart; thy

Soprano. *CHORUS (ad lib.)*

Alto.

Tenor.

Bass.

PIANO. *Maestoso.* $\text{♩} = 52.$ *mf risoluto* *f*

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

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

Rise, heart; thy Lord is ris - en.

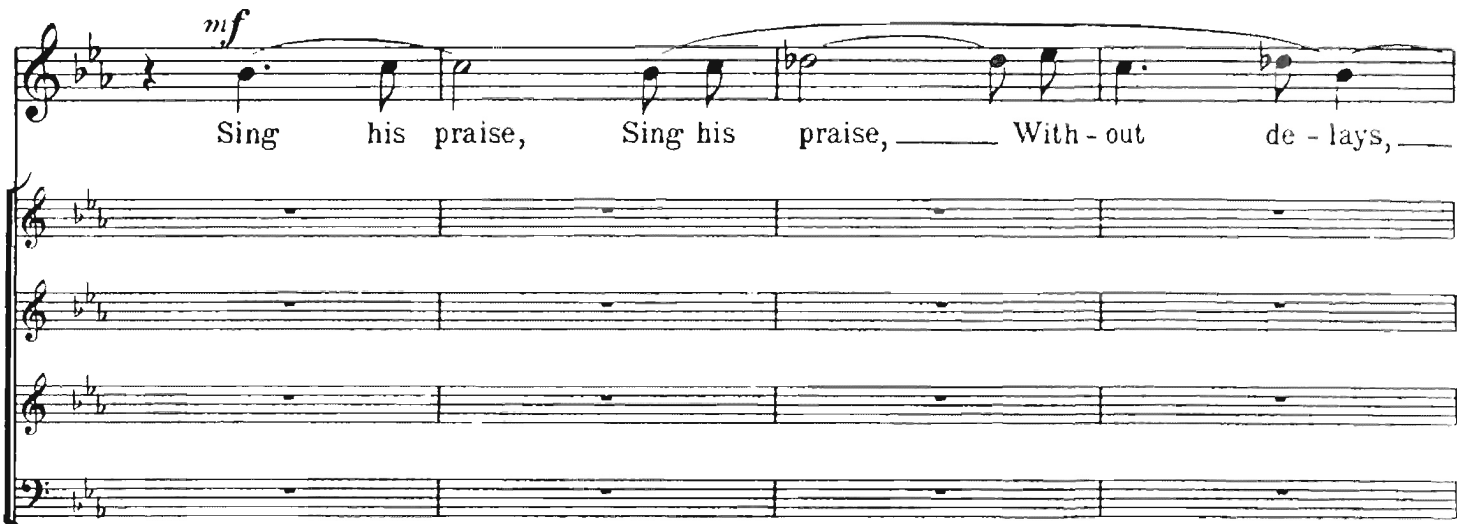
Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

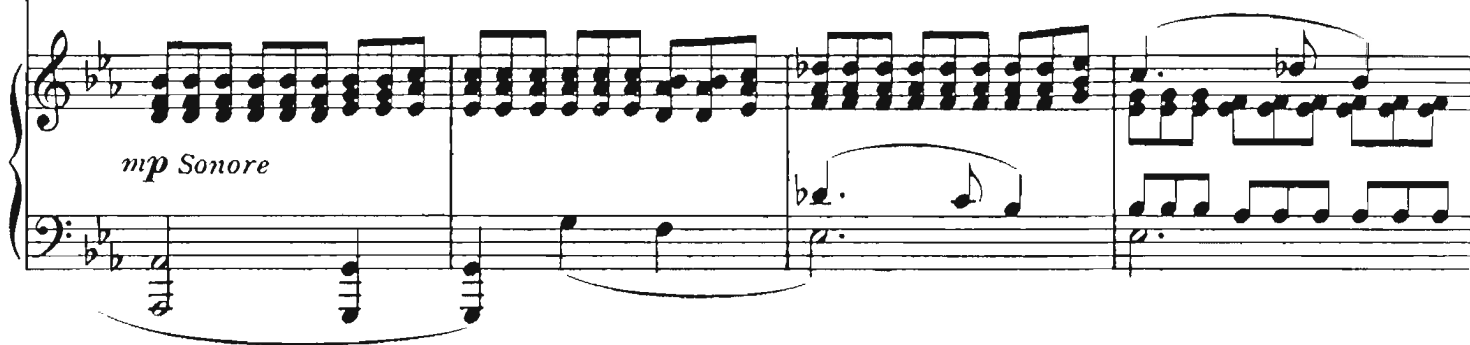
Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

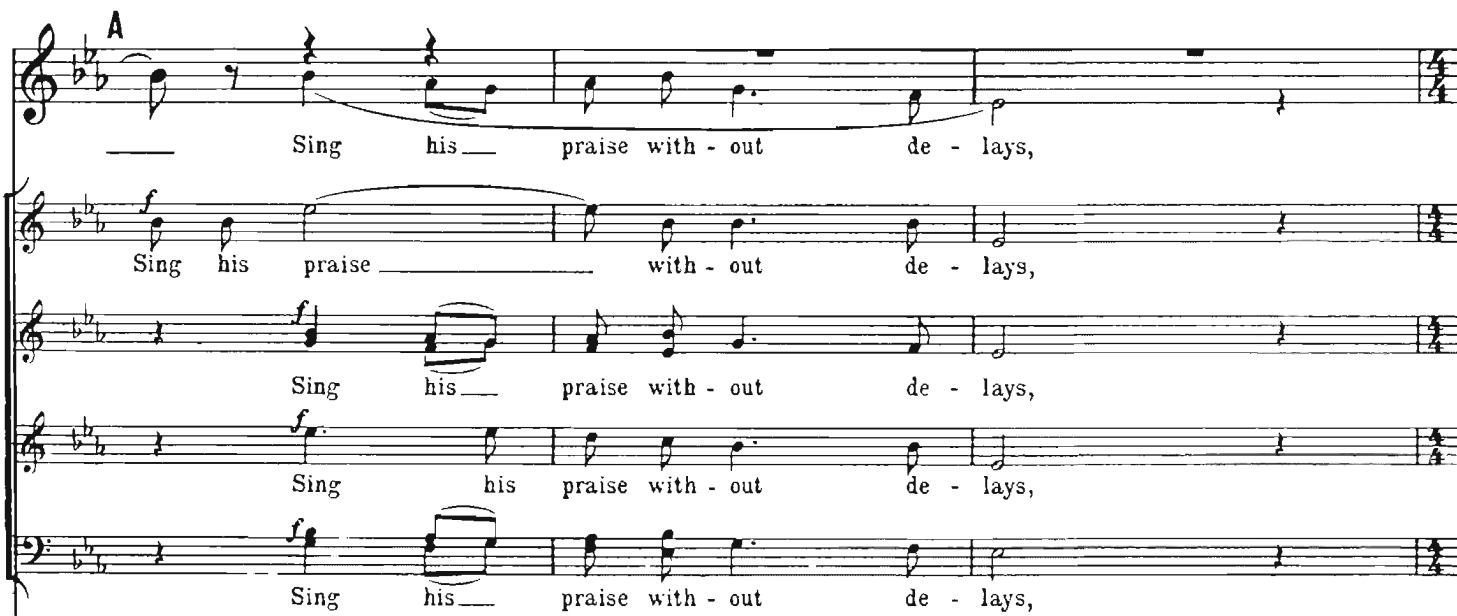
mf
Sing his praise, Sing his praise, — With - out de - lays, —



mp Sonore



A
— Sing his — praise with - out de - lays,
Sing his praise — with - out de - lays,
Sing his — praise with - out de - lays,
Sing his praise with - out de - lays,
Sing his — praise with - out de - lays,



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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

rise: That, as his death cal -

The second system continues the musical score. The vocal line starts with a quarter rest, then a series of notes. The piano accompaniment features a complex texture with many chords and triplets. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). A section of the piano part is marked with a *pp* dynamic and includes a triplet of eighth notes.

B cin - - ed thee to dust, His

The third system is marked with a section letter **B**. The vocal line has a quarter rest followed by notes. The piano accompaniment continues with complex textures and triplets. Dynamic markings include *pp* (pianissimo) and *dolce* (dolce). The piano part is marked *pp dolce* at the end of the system.

life may make thee gold, and much more,

The fourth system concludes the page. The vocal line has a quarter rest followed by notes. The piano accompaniment features complex textures and triplets. A dynamic marking of *cresc.* (crescendo) is placed above the vocal line.

- - en. *cantabile*

p

dim.

D

Poco animato *p*

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

Poco animato

pp

part With all thy art. — The cross taught all

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

poco rit. *pp* *colla voce* *p^a*

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

tempo

best — to cel - e-brate this most high

poco allarg. *cresc.*

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

p

long: — Or since all mu - sic is but
G

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

largamente.

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

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

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

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

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

fp cantabile
largamente

p dolce

dim. **H** *p*
make up our de-fects with his sweet art.

più p *dim.* *ppp*
più p bear a part, with his sweet art.

più p *dim.* *ppp*
più p bear a part, with his sweet art.

più p *dim.* *ppp*
più p bear a part, with his sweet art.

più p *dim.* *ppp*
bear a part, with his sweet art.

poco rall.
p

ppp

No 2.

I got me flowers.

VOICE. *Moderato.* *mf*

I got me flowersto strew thy

PIANO. *pp* *p colla voce*

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

A

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

The Sun a - ris - ing in the

pp *p* *p*

B

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

C

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

Poco più lento.

p

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

Chorus. (ad lib.)

pp
(humming tone)*

pp
(humming tone)*

pp
(humming tone)*

pp
(humming tone)*

Poco più lento.

pp

^{*)}Not with closed lips, but with the sound of a short "u" as in the word "but."

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

The first system of the score consists of five vocal staves and a grand staff for piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass and treble clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "- deav - our? We count three hun-dred, but we miss:". The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

Largamente

ff *Largamente*

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

ff *Largamente*

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

ff *Largamente*

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

ff *Largamente*

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

ff *Largamente*

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

ff *Largamente*

The second system of the score features five vocal staves and a grand staff for piano accompaniment. The tempo is marked "Largamente" and the dynamics are "ff". The lyrics are: "There is but one, and that one ev - er." The piano accompaniment is in a grand staff, with the bass line providing a simple harmonic foundation and the treble line adding texture with chords and moving lines. The vocal parts are in treble clef and feature a slow, spacious melody with long note values.

No 3.

Love bade me welcome.

Andante sostenuto (Tempo Rubato.)

VOICE.

PIANO.

The first system of the musical score shows the voice and piano parts. The voice part consists of a single whole rest. The piano part begins with a *pp* dynamic marking and features a melodic line in the right hand and a bass line in the left hand, both with a 3/4 time signature and a key signature of one sharp (F#).

The second system includes the vocal entry. The voice part begins with the word "Love" on a long note, followed by "bade me wel-come;". The piano accompaniment continues with a *pp* dynamic. A *dolce* marking is placed above the voice line. The piano part features a melodic line in the right hand and a bass line in the left hand, both with a 3/4 time signature and a key signature of one sharp (F#).

The third system begins with a section marked "A". The voice part continues with the lyrics "yet my soul drew back, — Guil - ty of dust and sin." The piano accompaniment continues with a *pp* dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, both with a 3/4 time signature and a key signature of one sharp (F#).

The fourth system concludes the piece. The voice part continues with the lyrics "But quick-eyed Love, ob-serv-ing me grow slack From my first en-trance". The piano accompaniment continues with a *pp* dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, both with a 3/4 time signature and a key signature of one sharp (F#). The piece ends with a double bar line and a 3/4 time signature.

Largamente

B

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

pp dolciss *pp*

a tempo

an - y thing.

"A

pp a tempo

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

Love said,

pp

C

poco f

"You — shall be he?"

"I the un-kind, un -

poco f

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

pp *Poco*

colla voce *pp* *Poco*

animato *p dolce* *D*

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

animato

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

poco allargando *poco string.*

poco allargando *poco string.*

ma poco animato.

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

ma poco animato.

f

Largamente

Go where it doth de - serve. E

p *Largamente*

p colla voce *p dolce*

Tempo alla prima

p dolce

"And know you not," says Love,

Tempo alla prima

pp

poco allarg.

a tempo

"who bore the blame?" "My dear, then

poco allarg. *a tempo* *f*

Largamente

F

rit.

I will serve?"

colla voce *p Largamente* *pp*

SOLO.
a Tempo

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

a Tempo
ppp *ppp cantabile* *senza cresc.*

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

ppp *colla voce. a tempo*

pp
So I did sit and eat.

pppp *colla voce* *a tempo*

H

pppp Ah pppp Ah

cantabile

3

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

cantabile ppp *cantabile*

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

poco rall.

poco rall. pppp

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

No. 4. The Call.

Words by
GEORGE HERBERT.

Music by
R. VAUGHAN WILLIAMS.

Lento moderato.

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

PIANO. *p*

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

A

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

pp *p*

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

¹⁾ NOTE.—This number may also be sung in D flat.

B

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

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

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

rall. *Tempo Imo tranquillo.*
 part: Such a Heart, as joys in love.

rall. *Tempo Imo tranquillo.*

No. 5.

*) Antiphon.

PIANO.

Allegro. *risoluto*

p cresc. *non legato*

non legato

sva basso
*Ed. **

f

ff

A

Soprano.

Alto.

Tenor.
f risoluto

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

Bass.
f risoluto

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

mf

B

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

Red.

ff My God and King.
ff My God and King.
ff My God and King.
ff My God and King.

ff

*

C

mf legato

The

mf legato

The

dim.

p

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

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

dim.

fly: _____

p dolce
The earth is

fly: _____

p dolce
The earth is

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with a fermata and the instruction 'fly: _____'. The vocal lines are in a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are piano accompaniment. The right hand (treble clef) features a series of chords, while the left hand (bass clef) plays a rhythmic accompaniment. The piano part begins with a dynamic marking of *pp* (pianissimo) and includes the instruction *p dolce* (piano dolce) for the latter part of the system. The lyrics 'The earth is' are written below the vocal lines.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines, both containing the lyrics 'not too low, His prais - es there may grow.' The vocal lines are in a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are piano accompaniment. The right hand (treble clef) features a series of chords, while the left hand (bass clef) plays a rhythmic accompaniment. The piano part continues with the same accompaniment as the first system.

E

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

cresc.
f

cor - - - ner sing,
cor - - - ner sing,
cor - - - ner sing,
cor - - - ner sing,

ff
ff
ff
ff

non legato
p cresc.
Ped.

*

f risoluto
Let all the world in ev - ery

f risoluto
Let all the world in ev - ery

f risoluto
Let all the world in ev - ery

f risoluto
Let all the world in ev - ery

G
cor - ner sing, My God and King.

cor - ner sing, My God and King.

cor - ner sing, My God and King.

cor - ner sing, My God and King.

Four staves of musical notation, likely for a vocal or instrumental ensemble. The top two staves are in treble clef, and the bottom two are in bass clef. The music features long, flowing lines with various note values and rests.

Piano accompaniment for the first section, consisting of two staves (treble and bass clef). The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A *dim.* (diminuendo) marking is present in the second measure, and a *rit.* (ritardando) marking is present in the fourth measure.

Vocal staves with lyrics. The lyrics are: "The Church with Psalms must shout, —". The music is in treble clef and includes a dynamic marking of *f* (forte) above the first measure.

Piano accompaniment for the second section, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A *mf* (mezzo-forte) marking is present in the first measure.

Poco più tranquillo, p dolce

No door can keep them out: But a -

Poco più tranquillo p dolce

No door can keep them out: But a -

Poco più tranquillo p dolce

But a -

Poco più tranquillo p dolce

But a -

Poco più tranquillo.

f *p*

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

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

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

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

f *p*

3

A Tempo.

part. _____

part. _____ *f risoluto* Let all the

part. _____

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

A Tempo.

cresc.

f marcato

non legato

K

Poco animato.
f risoluto

dim.

Let all the world in ev - ery cor - ner

Poco animato *dim.*

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

f risoluto *Poco animato* *dim.*

Let all the world _____ Let all the world in

Poco animato *f* *dim.*

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

Poco animato.

f risoluto

dim

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

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

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

Largamente *Tempo alla Ma*
ff

ff
My God — and King.

ff
My God — and King.

ff
My God — and King.

ff
My God — and King.

ff

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

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

Poco più lento
ff marcato

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

Poco più lento
ff marcato

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

Poco più lento
ff marcato

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

Poco più lento. $\text{♩} = \text{♩}$

Tempo alla 1ma

King. _____
King. _____
King. _____
King. _____

Tempo alla 1ma

ff

p molto cresc. *f*

ff

Antiphon.

Alternative version for Solo voice.

Allegro.

VOICE.

PIANO.

risoluto

p cresc.

non legato

8va bassa
Red.

f

*

A

f

risoluto

Let all the

mf

world in ev - ery cor - ner sing,

Red.

*

B *ff*

My God and King.

mf legato

The

dim. *p*

C

heavens are not too high, His praise

may thith - er fly:

pp

p dolce

D

The earth is not too low, His

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "The earth is not too low, His". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

prais - es there may grow.

The second system of the musical score. The vocal line continues with the lyrics "prais - es there may grow.". The piano accompaniment continues with the same rhythmic pattern as the first system.

mf cresc.

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

cresc.

The third system of the musical score. The vocal line begins with the lyrics "Let all the world in ev - ery cor - - ner". The piano accompaniment is marked with a *cresc.* (crescendo) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

ff

sing, My God and King.

ff

p cresc. non legato

Red.

The fourth system of the musical score. The vocal line concludes with the lyrics "sing, My God and King.". The piano accompaniment is marked with a *ff* (fortissimo) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The system ends with a *Red.* (ritardando) marking and an asterisk.

f *ff*

f *f risoluto* *mf*

Let all the world in ev - ery

ff *f*

cor - ner sing, My God and

Ped. *

ff *dim.* *p*

King.

G

mf

The Church with Psalms must

mf

H

shout, — No door can keep them out:

f

Poco più tranquillo
p dolce

But a - bove all, the heart Must bear —

p dolce

a Tempo

the long - est part.

non legato cresc.

Red. *

Poco animato

dim.

Let all the world in every corner, every

corner sing,

p

cresc.

Red.

*

K *Largamente* *Tempo alla Ma*

ff

My God and King.

f *ff*

ff

My God and King.

f *ff*

L Poco più lento
ff marcato

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

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. The tempo is marked 'L Poco più lento' and the dynamics are 'ff marcato'. The lyrics are 'Let all the world in ev - er - y cor - ner sing, My God and'.

Tempo alla Mo

King.

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. The tempo is marked 'Tempo alla Mo' and the dynamics are 'ff'. The lyrics are 'King.'.

M

P molto cresc. *f*

This system contains the piano accompaniment for the third system. It consists of two staves (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. The dynamics are 'P molto cresc.' and 'f'. The tempo is marked 'M'.

ff

This system contains the piano accompaniment for the fourth system. It consists of two staves (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. The dynamics are 'ff'. The tempo is marked 'M'.