

THE HUNDREDTH PSALM

Set to Music

for

Chorus and Orchestra

by

R.Vaughan Williams

35 cents

STAINER & BELL LTD.

GALAXY MUSIC CORPORATION
New York, N. Y.

THE HUNDREDTH PSALM

O be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song.

Be ye sure that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and speak good of his Name.

For the Lord is gracious, his mercy is everlasting: and his truth endureth from generation to generation.

To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel host
Be praise and glory evermore. Amen.



The complete orchestration is as follows:

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double bassoon, 4 horns, 2 trumpets, 1 tenor trombone, timpani, cymbals, organ, strings.

The 2nd oboe, double bassoon, 3rd & 4th horns, trombone, timpani, cymbals and organ may be dispensed with.

The work may also be performed by an orchestra of strings and organ or strings and pianoforte.

Length of performance — 8 minutes.

THE HUNDREDTH PSALM

Set to music for Chorus and Orchestra

R. VAUGHAN WILLIAMS

Andante maestoso

ORCH.

The musical score consists of six staves. The top staff is for the **ORCH.** (Orchestra), indicated by a brace and dynamic **f**. The subsequent five staves are for the **CHORUS**, each with a different vocal part: **SOPRANO**, **ALTO**, **TENOR**, **BASS**, and a final unnamed staff. The vocal parts sing the lyrics "O be joy ful in the Lord, all ye lands; Serve the Lord with glad ness, and come be-fore his Lord, all ye lands; Serve the Lord with glad ness, and come be-fore his Lord, all ye lands; Serve the Lord with glad ness, and come be-fore his". The orchestra part features rhythmic patterns of eighth and sixteenth notes. The vocal parts enter at different times, with the Alto and Tenor appearing together, followed by the Bass, and finally the Soprano. The music is set in common time with a key signature of one sharp (F#).

4

A

presence with a song. —

f

O be joy - ful in the
O be joy - ful in the
O be joy - ful in the Lord, all ye lands:
O be joy - ful in the Lord, all ye lands:

ff

Lord all ye lands: Serve the Lord with glad - ness, and come be-fore his
Lord all ye lands: Serve the Lord with glad - ness, and come be-fore his
Serve the Lord, serve the Lord with glad - ness, and come be-fore his
Serve the Lord, serve the Lord

B

presence with a song.

presence with a song.

presence with a song.

Be ye sure — that the Lord he

f

Be ye sure —

Be ye sure — that the Lord he — is God —

is God: — it — is — he that hath made us, — and — not we — our —

C_f

Be ye sure — that the Lord he — is God: —

— that the Lord he — is God: — it — is — he that hath

— it — is — he that hath made us, — and — not we our — selves: —

selves, — and — not we, — and not we our — selves: — Be ye sure —

C

it is he that hath made us and not we our - selves
 made us Be ye sure that the Lord he -
 Be ye sure that the Lord he is God: we -
 that the Lord he is God: we are his -

we are his peo - ple and the sheep of his pas - dim.
 is God we are his peo - ple and the sheep of his pas - dim.
 are his peo - ple and the sheep of his pas - dim.
 peo - ple, we are his peo - ple and the sheep of his pas -

D -ture - be
 -ture - be
 -ture - be
 -ture - be
 D -ture - be
 p cresc. f

joy ful, all ye lands: serve the Lord with.
 joy ful in the Lord, all ye lands: serve the Lord with.
 joy ful in the Lord, all ye lands: serve the Lord with.
 joy ful in the Lord, all ye lands: serve the Lord with.

glad ness, and come be-fore his pres - ence, Come be-fore his
 glad ness, and come be-fore his pres - ence, Come be-fore his
 glad ness, and come be-fore his pres - ence, Come be-fore his
 glad ness, and come be-fore his pres - ence, Come be-fore his
 pres ence with a song.
 pres ence with a song.
 pres ence with a song.
 pres ence with a song.

Lento

E *sostenuto*

O go your way in - to his gates with thanks-giv - ing -

O go your way in - to his gates with thanks-giv - ing -

O go your way in - to his gates with thanks-giv - ing -

O go your way in - to his gates with thanks-giv - ing -

Lento

E*p sostenuto*
il basso cantabile

And in - to his courts_ with praise _____ be thank - ful un - to _ him -

And in - to his courts_ with_ praise _____ be thank - ful un - to _ him and

And in - to his courts_ with praise _____ be thank - ful un - to _ him -

And un - to his courts_ with_ praise _____ be thank - ful un - to _ him -

F

and speak good of his Name, _____ and speak good of his

speak good of his Name _____ and speak good and speak good

and speak good of his Name and speak good of his Name -

and speak good of his Name and speak

F

Name, and speak good of his Name, — and speak good of his Name.
 of his Name, of his Name, — and speak good of his Name.
 — and speak good of his Name, — and speak good of his Name.
 good of his Name, — and speak good of his Name.

hd dim.

pp

Andante tranquillo ($\frac{4}{4}$ slow beats in a bar)

incantabile

G *p dolce*

For the Lord is grac -

p dolce

For the

G

p *(p)*

ious,
his mer - cy is
Lord____ is grac - ious,
his

pianissimo

ev - er last - ing;
and his truth____ en -
mer - cy is ev - er last - ing;
and his truth____

pianissimo

durable from genera - tion to genera - or -
en - durable from genera - or - nation to genera - or -

H

a - tion. *p dolce* For the
a - tion. *p dolce* For the Lord is grac -
Lord is grac - ions, his
ions, his mer - cy is
cantabile
mer - cy is ev - er last - ing: And his truth.
ev - er last - ing: And his truth. en -

K f dolce

For the Lord is grac

en - dur eth from gen er - a - tion to

f dolce For the

dur eth from gen er - a - tion to gen er -

f dolce K f dolce

ious, his mer - cy is ev er

gen er-a - tion. his mer - cy is

Lord is grac ious, his mer - cy is ev er

a - tion. his mer - cy is ev er

last ing: and his truth en - dur eth from

ev - er last - ing: and his truth en - dur eth from

last - ing: and his truth en - dur

last - ing: and his truth en - dur

gen - er - a - tion to gen - er -

gen - er - a - tion

eth from gen - er - a - tion to gen - er -

eth from gen - er - a - tion to gen - er -

ff cantabile

pp

tion,

to gen - er - a - tion,

ation,

ation.

pp

dim.

p

From gen - er - a - tion to gen - er - a - tion.

From gen - er - a - tion to gen - er - a - tion.

From gen - er - a - tion to gen - er - a - tion.

From gen - er - a - tion to gen - er - a - tion.

pp

ppp

S. & B. 4011

M Andante maestoso

Music for section M, Andante maestoso. The score consists of four staves. The first three staves have single stems and the fourth staff has double stems. The vocal line consists of sustained notes with fermatas. The lyrics "To" appear above the fourth staff at the end of each phrase.

M Andante maestoso*mf marcato*

To

Music for section M, Andante maestoso. The vocal line continues with sustained notes and fermatas. The lyrics "Fa-ther, Son and Ho - ly Ghost _____ The" are repeated four times. The piano accompaniment features eighth-note patterns.

N

Music for section N. The vocal line consists of sustained notes with fermatas. The lyrics "God whom Heaven and Earth a - dore _____ From" are repeated four times. The piano accompaniment includes eighth-note chords and a dynamic marking "N".

A musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The piano part provides harmonic support.

The vocal parts sing:

- men and from the An - gel Host Be
- men and from the An - gel Host Be
- men and from the An - gel Host Be
- men and from the An - gel Host Be

The vocal parts sing:

- praise and glo - ry ev - er more.
- praise and glo - ry ev - er more.
- praise and glo - ry ev - er more.
- praise and glo - ry ev - er more.

The vocal parts sing:

- men.
- men.
- men.
- men.

Piano accompaniment details:

- Measures 1-4: Chords in the right hand, bass line in the left hand.
- Measures 5-8: Chords in the right hand, bass line in the left hand.
- Measures 9-12: Chords in the right hand, bass line in the left hand.
- Measures 13-16: Chords in the right hand, bass line in the left hand.

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Dedicated to CECIL SHARP.

FANTASIA ON CHRISTMAS CAROLS

for

Baritone Solo.
Chorus and
Orchestra.

By

R. Vaughan Williams.

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London.
STAINER & BELL, LTD.
58 Berners Street, W.