

FIVE MYSTICAL SONGS
for
Solo Baritone, TTBB Chorus (ad lib) and Orchestra

Vaughan Williams set the original mixed-voice version of these five poems by George Herbert for performance at the Three Choirs' Worcester Festival in 1911. In the years immediately before World War I, there still survived many male-voice English choirs which were heirs to the earlier glee club tradition. With his interest in amateur music making of the highest quality coupled with his university experience at Cambridge, the composer prepared this TTBB version around 1912. Apart from a few folk song arrangements in later years, he reflected the decline in male-voice choir activity, writing only for mixed choirs thereafter.

This version utilizes the same orchestral forces as the original SATB version: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, Harp, and Strings.

Also available are arrangements for Wind Ensemble and for String Quartet (or Quintet) and Piano.

All versions are available on rental from the publisher.

FIVE MYSTICAL SONGS

George Herbert (1593-1633)

Ralph Vaughan Williams
(arranged by the composer)

No. 1—Easter

Maestoso.
Orchestra.
mf risoluto

Largamente

Baritone Solo
Rise, heart; thy Lord is ris - en

Tenor I. *mf*
Rise,

Tenor II. *mf*
Rise,

Bass I. *mf*
Rise,

Bass II. *mf*
Rise,

Detailed description: This block contains the vocal staves for the first system of the piece. It features five staves: Baritone Solo, Tenor I, Tenor II, Bass I, and Bass II. The Baritone Solo part begins with a melodic line marked 'Maestoso' and 'mf risoluto', followed by a 'Largamente' section. The lyrics 'Rise, heart; thy Lord is ris - en' are written below the Baritone staff. The other four staves (Tenors and Basses) are mostly silent, with a final note and the word 'Rise,' marked 'mf' at the end of each staff.

The accompaniment (orchestra reduction) is printed in both the complete piano-vocal score, Catalog No. 1.5038, and the complete organ-vocal score, Catalog No 1.2936.

mf

Sing his praise, Sing his praise, With-

heart; thy Lord is ris - en.

heart; thy Lord is ris - en.

heart; thy Lord is ris - en.

heart; thy Lord is ris - en.

Detailed description: This block contains the second system of the musical score. It features five staves. The top staff is the vocal line, starting with the lyrics 'Sing his praise, Sing his praise, With-' and continuing with 'heart; thy Lord is ris - en.' in the following staves. The accompaniment is provided by the four lower staves (Tenors and Basses), which mirror the vocal line with a melodic accompaniment. The dynamic marking 'mf' is present at the beginning of the vocal line.

A

- out de - lays, —

Sing his praise — with-out de - lays,

Sing his praise with-out de - lays,

Sing his — praise with-out de - lays,

Sing his — praise with-out de - lays,

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

rise: That, as — his death cal - cin - ed thee to dust,

p dolce His life may make thee gold, *cresc.* and much more,

B

C

Just. —

Orchestra.

mf Rise, heart; — thy Lord is risen, *f* Rise, heart; thy —

Rise, heart; Rise, heart; thy —

Rise, heart; Rise, heart; thy —

Rise, heart; Rise, heart; thy —

Rise, heart; Rise, heart; thy —

No. 2—I got me flowers

Moderato.

Orchestra.

pp I got me flowers to strew thy
way; I got me boughs off ma - ny a tree: But thou wast
up by break - of day, - And brought'st thy sweets a - long with
thee. The Sun a - ris - ing in the East, Though he give
light, and the East - per - fume; If they should of - fer to - con - -
- test - With thy a - ris - ing - they pre - sume.

Poco più lento.

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

CHORUS.
pp
(humming tone)*
pp
(humming tone)*
pp
(humming tone)*
pp
(humming tone)*

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

No. 3—Love bade me welcome

Andante sostenuto. (Tempo Rubato.) Solo. dolce

Orchestra. *pp* Love bade me wel-come;

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

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

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

a tempo 2
an - y thing. "A guest," I an-swer'd, "worth-y to be

C
here:" Love said, "You — shall be he." "I the un-kind, un-

pp *Poco animato*
-grate-ful? Ah, my dear, I can-not look on thee?"

p dolce **D** *poco allargando*
Love took my hand, and smil-ing did re - ply, "Who made the eyes but

poco string. *ma poco animato*
I?" "Truth, Lord, but I have marr'd them: let my shame

Largamente **E** 1 *Tempo alla prima p dolce*
Go — where it doth de-serve. "And know you not," says Love,

poco allarg. *a tempo* *f* *Largamente* **F** 1 *rit.*
"who bore the blame?" "My dear, — then — I will serve."

No. 4—The Call (*chorus tacet*)
 No. 5—Antiphon

Allegro.
 Orchestra. *risoluto* 11

CHORUS. TENOR I. 11 *f risoluto*
 Let all the world in ev - ery

TENOR II. 11 *f risoluto*
 Let all the world in ev - ery

BASS I. 11
 Let all the world in ev - ery

BASS II. 11
 Let all the world in ev - ery

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

ff C 3
 My God and King.
ff 3
 My God and King.
ff 3
 My God and King.
ff 3
 My God and King.

mf legato

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

mf legato

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

Orchestra. D

fly:—

fly:—

p dolce

The earth is not too low, His prais-es

p dolce

The earth is not too low, His prais-es

E

Let all the

Let all the world _____ Let all the

there may grow. Let all the world in

there may grow. _____ Let all the world in