



JOHN RUTTER et ses contemporains

CONCERT
28 Mars, 20h

Temple de Carouge

Chœur Ephémère
de Satigny
≈
Ensemble
Mélopée

Direction:
Augustin Laudet

Entrée Libre avec chapeau à la sortie

Programme

	TITRE	COMPOSITEUR	PAGE	DUREE
1	God Be In My Head	John Rutter	1	2:00
2	The Road Not Taken	Randall Thompson	3	5:50
3	The Lord Bless You And Keep You	John Rutter	14	2:50
4	Irish Blessing	Trad	19	3:12
5	Look At The World	John Rutter	20	4:37
6	Deep Peace (Gaelic Blessing)	John Rutter	36	2:11
7	Ring Christmas Bells	Trad	37	1:20
8	I Wonder As I Wander	Andrew Carter	39	3:00
9	For The Beauty of The Earth	John Rutter	42	3:30
10	Alleluia	Randall Thompson	54	5:20
11	What Shall We Do With The Drunken Sailor (bis)	Trad	60	3:00

GOD BE IN MY HEAD

Words from the Sarum Primer

JOHN RUTTER

Tranquillo – poco rubato ($\downarrow = c. 100$)

p legato sempre

SOPRANO
ALTO

TENOR
BASS

God____ be____ in my head____ and in my

p legato sempre head _____ and in my

head _____ and in my

cresc.

un - - - der - stand - ing. ____ God ____ be ____ in mine eyes ____

God be

8

and in my look - - - - - ing. God be

12

speak - - - - ing.
in my mouth and in my speak - - - - ing.
speak - - - - ing.

16

p

God be in mine heart and in my

Poco meno mosso

pp

think - ing. God be at my end

22

rit.

pp

and in my de - part - - - ing.

To the Townspeople of Amherst, Massachusetts, 1759-1959

The Road Not Taken*

for four-part chorus of mixed voices with piano or band or orchestra

Robert Frost

Randall Thompson

SOPRANO

ALTO

TENOR

BASS

PIANO

Andante moderato ($\text{♩} = 70$)*p legato*

4 5 6 7

Two roads di-verg'd in a yel-low wood And sor-ry I could not
 Two roads di-verg'd in a yel-low wood And sor-ry I could not
 Two roads di-verg'd in a yel-low wood And sor-ry I could not
 Two roads di-verg'd in a yel-low wood And sor-ry I could not

*Text from *You Come Too* by Robert Frost. Copyright 1916, 1921, 1923, 1947, © 1959,
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8

tra - vel both And be one trav'l - er, long I stood And

tra - vel both And be one trav'l - er, long I stood And

tra - vel both And be one trav'l - er, long I stood And

tra - vel both And be one trav'l - er, long I stood And

10

11

look'd down one as far as I could To where it bent in the

look'd down one as far as I could To where it bent in the

8 look'd down one as far as I could To where it bent in the

look'd down one as far as I could To where it bent in the

13

14 15 16 17 18

un - der - growth. Then
un - der - growth. Then
un - der - growth. Then
un - der - growth. Then

15

19 20 21

took the oth - er as just as — fair, And hav - ing per-haps the
took the oth - er as just as — fair, And hav - ing per-haps the
took the oth - er as just as — fair, And hav - ing per-haps the

20

22

23

24

bet - ter claim, Be - cause it was gras-sy and want - ed wear; Though

bet - ter claim, Be - cause it was gras-sy and want - ed wear; Though

bet - ter claim, Be - cause it was gras-sy and want - ed wear; Though

bet - ter claim, Be - cause it was gras-sy and want - ed wear; Though

25

26

27

as for that the pass - ing there Had worn them real - ly a -

as for that the pass - ing there Had worn them real - ly a -

as for that the pass - ing there Had worn them real - ly a -

as for that the pass - ing there Had worn them real - ly a -

36

trod - den black. Oh, I kept the first for an - oth - er day! Yet

37

trod - den black. Oh, I kept the first for an - oth - er day! Yet

38

trod - den black. Oh, I kept the first for an - oth - er day!

39

know-ing how way leads on to way, I doubt-ed if I should

40

know-ing how way leads on to way, I doubt-ed if I should

41

8 Know - ing way leads on to way, I doubt-ed if I should

know-ing how way leads on to way, I doubt-ed if I should

40

mp

p

42 43 44 45 46

ev - er come back.

45

m.d. poco a poco cresc.

mf

47 48 49 50
(poco rall.) 51 *pp*

(poco rall.)

(poco rall.)

(poco rall.)

f

poco rall.

m.d.

56 57 pp 58 59

a - ges hence:
Two roads di-verg'd in a wood, and I -

a - ges hence:
Two roads di-verg'd in a wood, and I -

a - ges hence:
Two roads di-verg'd in a wood, and I -

a - ges hence:
Two roads di-verg'd in a wood, and I -

p

60 I took the one less trav-el'd by, _____ And
 61 I took the one less trav-el'd by, _____ And
 62 I took the one less trav-el'd by, _____ And
 63 I took the one less trav-el'd by, _____ And

divisi

60 I took the one less trav-el'd by, _____ And

64 that has made all the dif - fer - ence.
 65 *p* *dim.*
 66 *poco rall.* ~~R~~ *pp*
 67

that has made all the dif - fer - ence.
p *dim.* *poco rall.* *pp*
 that has made all the dif - fer - ence.
p *dim.* *poco rall.* *pp*
 that has made all the dif - fer - ence.
p *dim.* *uniti poco rall.* *pp*
 that has made all the dif - fer - ence.
 65 *poco rall.*

pp dolcissimo
pp *rit.*

Poco allegretto ($\text{J} = 88$) "ncc"
69

70

71

Poco allegretto ($\text{J} = 88$)
dolce semi-staccato.

70

72

73

74 (poco rall.) 75

(poco rall.)

(poco rall.)

(poco rall.)

poco rall.
sopra
 mf

p — mp — p

"ah" "an an an an"

R

15

76 77 78 Poco meno mosso del Tempo I°

pp

p dim.

rall.

And that has made — all _____ the dif - fer -

pp

p dim.

rall.

And that has made — all _____ the dif - fer -

pp

p dim.

rall.

8 And that has made — all _____ the dif - fer -

pp

p dim.

rall.

And that has made — all _____ the dif - fer -

Poco meno mosso del Tempo I°

rall.

80

Tempo I°

pp

81

on 2
(rall.) *nci*

83

87

85

86

nci

nci

nci

nci

ence.

ence.

ence.

divisi ence.

ence.

Tempo I°

rall.

85

mp dim.

m.s.

pp

pp

pp

pppp

The Lord bless you and keep you

in memoriam Edward T. Chapman

John Rutter

Andante espressivo (♩ = 72)

Soprano *p dolce e legato*

The Lord bless you and keep you: _____ the

Alto

Tenor

Bass

Organ *p legato sempre*

S. 5 Lord make his face to shine up on you, to shine up-on you and be gra - cious, and be

Org.

9

S. gra - cious un-to you. The Lord bless you and keep you: _____ the
p dolce sempre

A. The Lord bless you and keep you: _____ the
p dolce sempre

T. The Lord bless you and keep you: _____ the
p dolce sempre

B. The Lord bless you and keep you: _____ the

Org.

13

S. Lord make his face to shine up-on you, to shine up-on you and be gra - cious, and be
mp

A. Lord make his face to shine up-on you, to shine up-on you and be gra - cious, and be
mp

T. Lord make his face to shine up-on you, to shine up-on you and be gra - cious, and be
mp

B. Lord make his face to shine up-on you, to shine up-on you and be gra - cious, and be
mp

Org.

21

S. coun - te-nance up - on you, _____

A. coun - te-nance up - on you, _____

T. *cresc.* *mp* *mf*
The Lord lift up the light of his

B. *cresc.* *mp* *mf.* The Lord lift up the light of his

Org. *cresc.* *mf*

25

S. — — — — — *mp*

T. 8 coun - te-nance up - on you — — — — — *p*
and give you

B. coun - te-nance up - on you — — — — —

Org. *dim.* — — — — — *mp dim.* — — — — — *p* — — — — —

30

S. — — — — — *pp* — — — — — *p* — — — — — *poco rit.*

A. — — — — — *pp* — — — — — *p* — — — — —

T. 8 peace, — — — — — and give you peace, — — — — — and give you peace.

B. — — — — — *pp* — — — — — *p* — — — — —

Org. *dim.* — — — — — *pp* — — — — — *p* — — — — — *poco rit.*

35

S. a tempo

A. A *mf* men, a *f*

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

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

Org. *mp* *cresc.* *cresc.* *mf* *f*

40

S. - men, a - men.

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

T. — a - men, a - men, a - men, a - men.

B. — men, a - men, a - men, a - men.

Org. *dim.* *mf* *mp* *rall. dim.* *p* *molto rall.* *pp*

An Irish Blessing

Trad. aus Irland

Satz: James B. Moore

$\text{♩} = 80$

S *p* May the road rise to meet you____ May the wind____ be al - ways at your
A May the sun make yout days bright____ May the stars____ il - lu - mi - nate your

T
B

4 *f*
back____ May the sun____shine warm____ up on____your face____the rains____ fall soft up - on your house____stand firm a-gainst the
nights____ May the flow - ers bloom____ a - long____ your path____your

8 *mf*
fields____ And un - til we meet a - gain____ Un - til we meet a - gain____ May
storm____

11 *pp*
God, may God____ hold you in the palm of his hand____ 1. And un - hand____
2.

Look at the world

for children's choir (unison) and/or mixed choir (SATB)

Words and music by

John RUTTER

1 Brightly $\text{♩} = 66$

Piano

5

Pia.

CHILDREN (or SOPRANO)

9

S.

Pia.

1. Look at the world,
ev'-ry-thing all a - round us:

13

S.

Pia.

Look at the world, and mar - vel ev -'ry day.

17

S.

Pia.

Look at the world: so many joys and won-ders

21

S.

Pia.

So many mi - ra - cles a - long our way.

A

25

mf SOPRANOS (and CHILDREN)

S.

A.

T.

B.

Pia.

Praise to thee, O lord, for all cre - a - tion,

mf ALTOS

mf TENORS

mf BASSES

29

S. Give us thank - ful hearts, that we may see:

A. Give us thank - ful hearts, that we may see:

T. ⁸ Give us thank - ful hearts, that we may see: _____

B. Give us thank - ful hearts, that we may see:

Pia. 

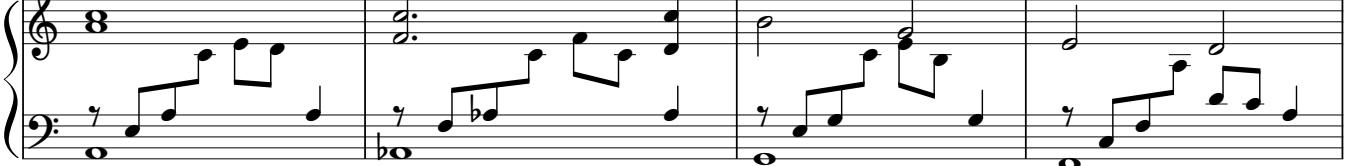
33

S. All the gift we share, and ev - 'ry bless - ing *dim.*

A. All the gift we share, and ev - 'ry bless - ing *dim.*

T. ⁸ All the gift we share, and ev - 'ry bless - ing *dim.*

B. All the gift we share, and ev - 'ry bless - ing *dim.*

Pia. 

37

S. *mp*

A. *mp*

T. *mp*

B. *s* *mp*

Pia.

All things come of thee.

cresc.

This musical score consists of five staves. The top four staves represent the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a melodic line with lyrics. The piano part is on the bottom staff, providing harmonic support. Measure 37 begins with the vocal entries. The piano part features eighth-note chords and patterns, with a dynamic marking of *mp* (mezzo-forte). The vocal entries consist of three measures of lyrics followed by a measure of silence. The lyrics are: 'All things come of thee.', repeated three times. The piano part ends with a dynamic marking of *cresc.* (crescendo).

41 CHILDREN (or SOPRANOS and ALTOS) **B**

S.

A.

Pia.

mf

2. Look at the earth

mf

2. Look at the earth

45

S. - bring-ing forth fruit and flow - er; Look at the sky,— the

A. - bring-ing forth fruit and flow - er; Look at the sky,— the

Pia. {

The musical score consists of three staves. The top two staves are for voices: Soprano (S.) and Alto (A.). The third staff is for the Piano (Pia.). The vocal parts sing a melody with eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and eighth-note patterns. The vocal parts sing "bring-ing forth fruit and flow - er; Look at the sky,— the". The piano part has a dynamic instruction "p" (piano).

49

(TENORS and BASSES)

S. sun-shine and the rain;

A. sun-shine and the rain;

T. *mf*
Look at the hills,

B. Look at the hills,

Pia.

53

(SOPRANOS and ALTOS)

S. -

A. -

T. *mf*
Valley and
look at the trees and moun - tains

B. look at the trees and moun - tains

Pia.

56

S. flow - ing ri - ver, field and plain:

A. flow - ing ri - ver, field and plain:

Pia.

59 C

f

S. Praise to thee, O lord, for all cre - a - tion,

A. Praise to thee, O lord, for all cre - a - tion,

T. Praise to thee, O lord, for all cre - a - tion,

B. Praise to thee, O lord, for all cre - a - tion,

Pia.

63

S. Give us thank - ful hearts, that we may see:

A. Give us thank - ful hearts, that we may see:

T. ⁸ Give us thank - ful hearts, that we may see:

B. Give us thank - ful hearts, that we may see:

Pia. 

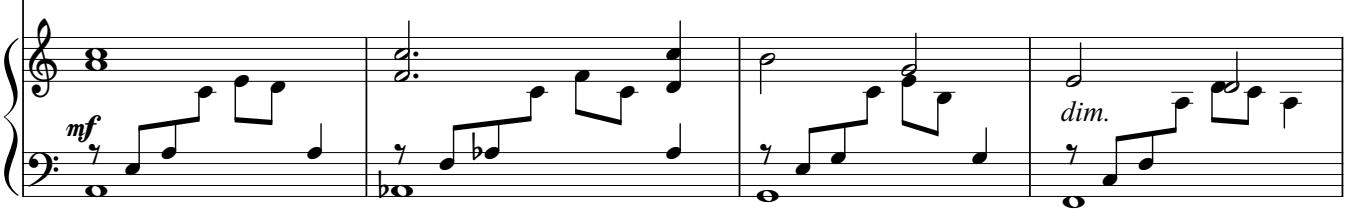
67

S. *mf* All the gift we share, and ev - 'ry bless - ing *dim.*

A. *mf* All the gift we share, and ev - 'ry bless - ing *dim.*

T. ⁸ *mf* All the gift we share, and ev - 'ry bless - ing *dim.*

B. All the gift we share, and ev - 'ry bless - ing

Pia. 

71

S. *mp*
All things come of thee.

A. *mp*
All things come of thee.

T. *mp*
8 All things come of thee.

B. *mp*
All things come of thee.

Pia. *mp* *mf*

75

D CHILDREN (or TENORS and BASSES)

T. *mp Legato*
3. Think of the spring,

B. *mp Legato*
3. Think of the spring,

Pia. *mp legato*

79

T. Think of the warmth of sum - mer Bring-ing the har-vest be -

B. Think of the warmth of sum - mer Bring-ing the har-vest be -

Pia.

83

T. fore the win - ter's cold. Ev - 'ry-thing

B. fore the win - ter's cold. Ev - 'ry-thing

Pia.

86

T. grows, ev - 'ry-thing has a sea - son, Till it is

B. grows, ev - 'ry-thing has a sea - son, Till it is

Pia.

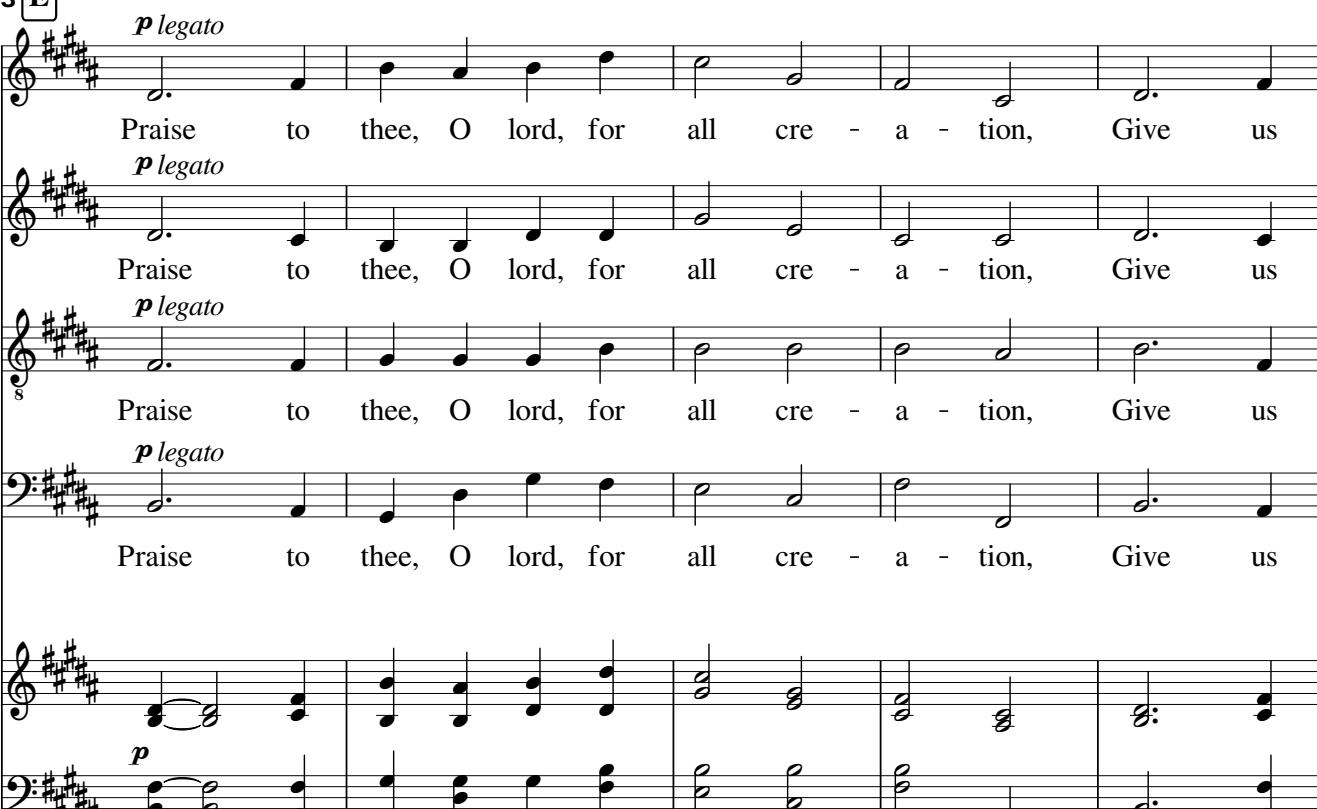
90

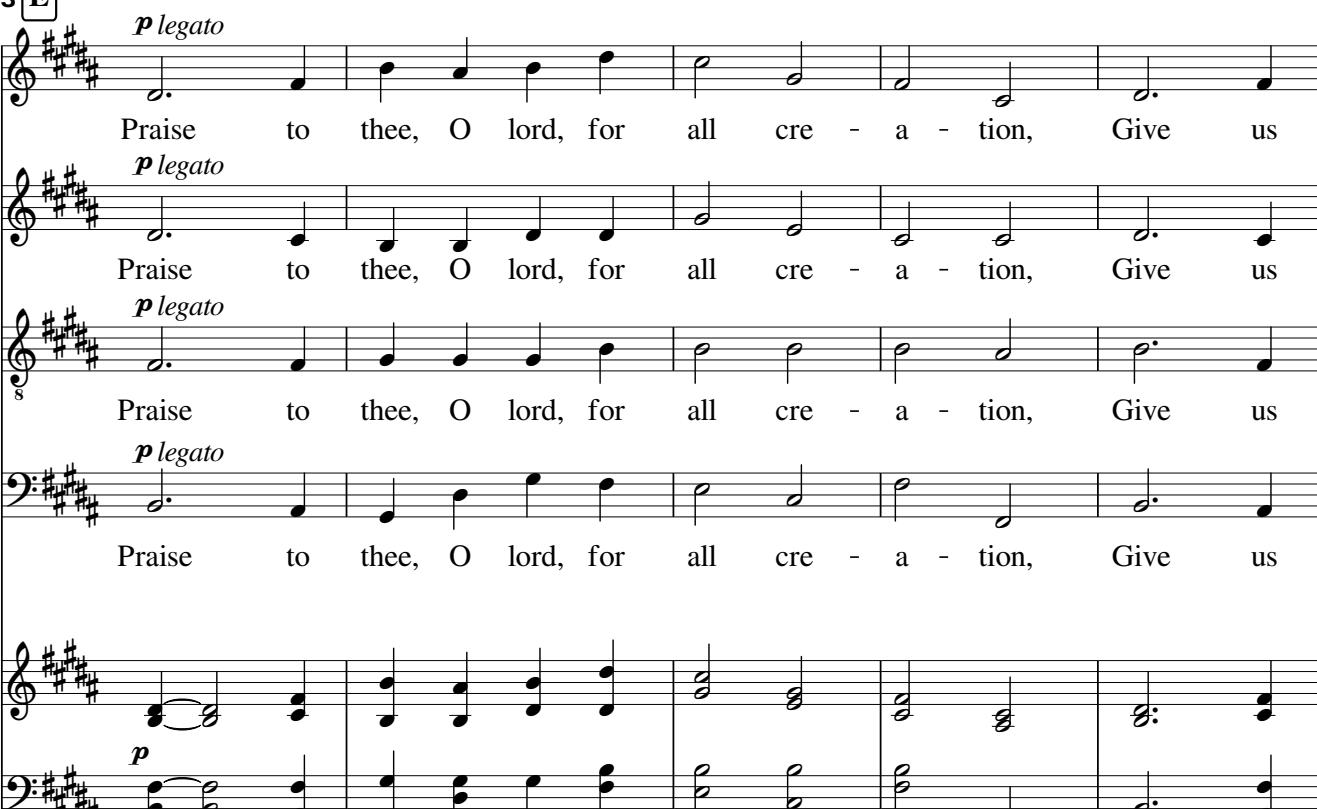
T. 

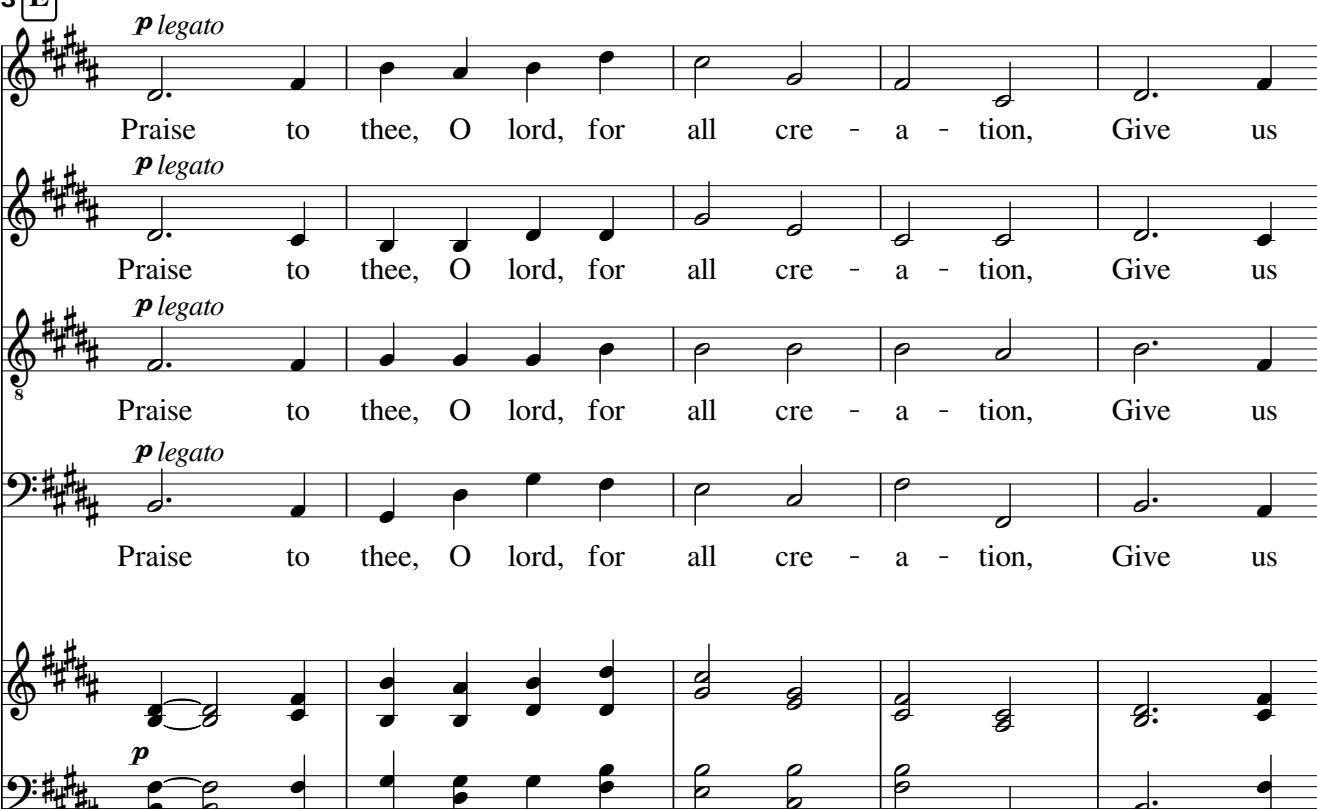
B.

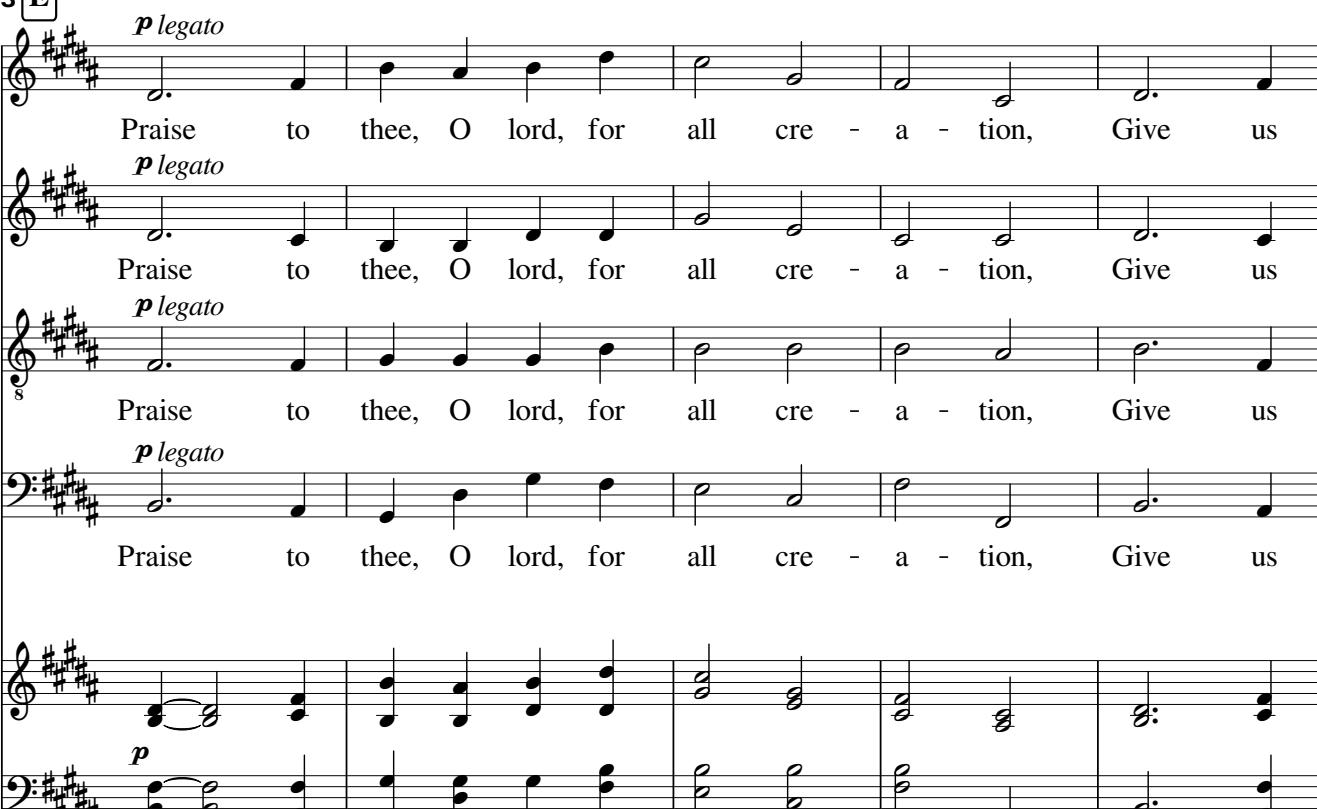
Pia. 

93 E

S. 

A. 

T. 

B. 

Pia. 

98

S. thank - ful hearts, that we may see: All the gift we share, and

A. thank - ful hearts, that we may see: All the gift we share, and

T. ^s thank - ful hearts, that we may see: All the gift we share, and

B. thank - ful hearts, that we may see: All the gift we share, and

Pia.

103

S. ev - 'ry bless - ing All things come of thee.

A. ev - 'ry bless - ing All things come of thee.

T. ^s ev - 'ry bless - ing All things come of thee.

B. ev - 'ry bless - ing All things come of thee.

Pia.

108

F ALL VOICES

S. A. T. B. Pia.

4. Ev'ry good
 4. Ev'ry good
 4. Ev'ry good
 4. Ev'ry good

(cresc.)

112

S. gift, all that we need and che - rish

A. gift, all that we need and che - rish

T. gift, all that we need and che - rish

B. gift, all that we need and che - rish

Pia.

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a melody with eighth and sixteenth notes. The lyrics "gift, all that we need and che - rish" are repeated for each part. The fifth staff, labeled "Pia.", represents the piano accompaniment. It features sustained notes and eighth-note chords, providing harmonic support. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The vocal parts enter at different times: Soprano starts at measure 1, Alto at measure 2, Tenor at measure 3, and Bass at measure 4. The piano part begins earlier, at measure 1.

115

S. Comes from the Lord in to - ken of his love;

A. Comes from the Lord in to - ken of his love;

T. Comes from the Lord in to - ken of his love;

B. Comes from the Lord in to - ken of his love;

Pia.

TENORS and BASSES

119

T. We are his hand, stewards of all his boun - ty

B. We are his hand, stewards of all his boun - ty

Pia.

G

123 SOPRANOS and ALTOs

S. *mf* His is the earth, and his the heav'ns a - bove: *cresc.*

A. *mf* His is the earth, and his the heav'ns a - bove:

Pia.

G

127

S. *f* Praise to thee, O lord, for all cre - a - tion,

A. *f* Praise to thee, O lord, for all cre - a - tion,

T. *f* Praise to thee, O lord, for all cre - a - tion,

B. *f* Praise to thee, O lord, for all cre - a - tion,

Pia.

131

S. Give us thank - ful hearts, that we may see: *dim.*

A. Give us thank - ful hearts, that we may see: *dim.*

T. ⁸ Give us thank - ful hearts, that we may see: *dim.*

B. Give us thank - ful hearts, that we may see:

Pia. *mf* *dim.*

135

S. All the gift we share, and ev - 'ry bless - ing *dim.*

A. All the gift we share, and ev - 'ry bless - ing *dim.*

T. ⁸ All the gift we share, and ev - 'ry bless - ing *dim.*

B. All the gift we share, and ev - 'ry bless - ing

Pia. *mf* *dim.*

139

S. *mp*
All things come of thee.

A. *mp*
All things come of thee.

T. *mp*
All things come of thee.

B. *mp*
All things come of thee.

Pia. *mp* *dim.*

143 **Rall. al fine**

S. *p*
All things come of thee.

A. *p*
All things come of thee.

T. *p*
All things come of thee.

B. *p*
All things come of thee.

Pia. *p*

A Gaelic Blessing

Words adapted from an old gaelic rune

John Rutter (1945-)

Soprano *p*

Alto

Tenor

Bajo

mp

p

mp

p

rall.

mf *f*

mp

pp

Deep peace of the running wave to you deep peace of the flowing air to you deep peace

Deep peace to you deep peace to you deep

Deep peace to you deep peace to you deep

Deep peace to you deep peace to you deep

of the quiet earth to you deep peace of the shining stars to you deep peace of the gentle

peace of the earth to you deep peace of the star to you deep peace of

peace of the earth to you deep peace of the star to you deep peace of

peace of the earth to you deep peace of the star to you deep peace of

night to you moon and stars pour their healing light on you deep peace of Christ of

night to you moon and stars pour light on you deep peace of Christ of

night to you moon and stars pour light on you deep peace of Christ of

night to you moon and stars pour light on you deep peace of Christ of

Christ the light of the world to you deep peace of Christ to you.

Christ the light of the world to you deep peace of Christ to you.

Christ the light of the world to you deep peace of Christ to you.

Christ of Christ the light of the world to you deep peace of Christ to you.

Ring Christmas Bells

Mykola Leontovich (1877-1921)

Musical score for the first section of "Ring Christmas Bells". The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is G major (two sharps), and the time signature is common time (indicated by a '4'). The lyrics are:

Ring, Christ-mas bells, Mer - ri - ly ring, Tell all the world Je - sus is King! Loud-ly pro-claim With one ac-cord, The hap-py tale,

Ring! Ring! Ring!

Musical score for the second section of "Ring Christmas Bells". The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is G major (two sharps), and the time signature is common time (indicated by a '4'). The lyrics are:

Wel-come the Lord! Ring, Christ-mas bells, Sound far and near, The birth day of Je - sus is here. Her-ald the news To old and young,

Ring! Ring! Ring! Ring! Ring! Her-ald the news To old and young,

Ring! Ring! Ring! Ring! Ring! Her-ald the news To old and young,

Her-ald the news To old and young,

Musical score for the third section of "Ring Christmas Bells". The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is G major (two sharps), and the time signature is common time (indicated by a '4'). The lyrics are:

Tell it to all In ev' - ry tongue. Ring, Christ-mas bells, Toll loud and long, Your mess-age sweet Peel and pro-long.

Tell it to all In ev' - ry tongue. Ring, Christ-mas bells, Toll loud and long, Your mess-age sweet Peel and pro-long.

Tell it to all In ev' - ry tongue. Ring, Christ-mas bells, Toll loud and long, Your mess-age sweet Peel and pro-long.

Tell it to all In ev' - ry tongue. Ring, Christ-mas bells, Toll loud and long, Your mess-age sweet Peel and pro-long.

Come, all ye peo - ple, Join in the sing - ing, Re - peat the sto - ry Told by the ring - ing. Ring,

Come, all ye peo - ple, Join in the sing - ing, Re - peat the sto - ry Told by the ring - ing. Ring!

⁸ Come, all ye peo - ple, Join in the sing - ing, Re - peat the sto - ry Told by the ring - ing. Ring, Christ - mas bells,

Come, all ye peo - ple, Join in the sing - ing, Re - peat the sto - ry Told by the ring - ing. Ring!

Christ - mas bells, Ring, Christ - mas bells. Loud-ly pro-claim With one ac-cord, The hap-py tale,

Christ - mas bells, Ring! Christ - mas bells. Ring! Ring! Ring!

⁸ Through - out the earth Tell the glad news Of Je - sus birth. Ring! Ring! Ring!

Ring! Ring! Ring! Ring! Ring! Ring!

1.

Wel-come the Lord! Ring, Christ-mas bells, Ring! Ring! Ring! Je-sus is King!

Ring! Ring! Ring! Ring! Je-sus is King!

⁸ Ring! Ring! Ring, Christ-mas bells, Mer-ri - ly ring, Tell all the world

Ring! Ring! Ring! Ring! Ring! Ring!

I Wonder as I wander

$\text{♪} = 92$

A

Soprano
Alto

mm _____

I won - der as I wan - der out un - der the sky, how

Tenor
Bass

4

S

ah

Je-sus the Sa-vior did come for to die for poor on-ry peo-ple like you and like I... I

B

8

(Fine)

S

When

won-der as I wan - der____ out un - der the sky.

B

I Wonder as I wander

11

S

Ma - ry birthed Je - sus all in a cow's stall, came Wise Men and farm - ers and

B

14

S

shep-herds and all. But high from God's heav - en a star's light did fall, and the

B

17

S

pro-mise of a - - - ges it then did re-call, re-call, re - call. If

B

Soprano (S) and Bass (B) parts for measures 20-23.

20

Soprano (S) part: The soprano sings eighth-note chords. The lyrics are: Je-sus had want-ed for a - ny wee thing, a star in the sky or a bird on the wing,

Bass (B) part: The bass plays eighth-note chords. The lyrics are: ei - a____ ei - a____ ei - a____ ei-a____ ei - a____ ei-a____ ei-a____ or

Continuation of the soprano and bass parts for measures 20-23.

Soprano (S) part: The soprano continues with eighth-note chords. The lyrics are: ei - a____ ei - a____ ei - a____ ei-a____ ei - a____ ei-a____ ei-a____ or

Bass (B) part: The bass continues with eighth-note chords. The lyrics are: ei - a____ ei - a____ ei - a____ ei-a____ ei - a____ ei-a____ ei-a____ or

Soprano (S) and Bass (B) parts for measures 24-27.

24

Soprano (S) part: The soprano sings eighth-note chords. The lyrics are: ei - a____ ei - a____

Bass (B) part: The bass plays eighth-note chords. The lyrics are: all of God's ang-els in heav'n for to sing, He sure-ly could have it, for

Soprano (S) and Bass (B) parts for measures 27-30.

27

Soprano (S) part: The soprano sings eighth-note chords. The lyrics are: ei - a____ mm_____ (back to "A")

Bass (B) part: The bass plays eighth-note chords. The lyrics are: He was the King._____ I

For the beauty of the earth

SATB and piano or organ

F.S.Pierpoint (1835-1917)

John Rutter

1 Happily $\text{d} = 66$

Piano
or
Organ

mp delicato

5

Pia.

mp delicato

9

SOPRANOS

mp legato

S.

1. For the beau - ty of the earth,

Pia.

mp delicato

13

S.

For the beau - ty of the skies,

Pia.

mp delicato

16

S.

For the love _____ wich from our birth

Pia.

mp delicato

20 *poco staccato*

S. O - ver and - round us lies, o - ver and a -

Pia.

23 *legato* *mf*

S. round us lies: Lord of all, to thee we

Pia.

27 *mp* *poco marcato*

S. raise This our joy - ful hymn of

Pia.

31

S. praise.

Pia.

A

35 SOPRANO *mf unis..*

S. -

ALTO 2. For the beau - ty of each hour _____

A. -

TENOR 2. For the beau - ty of each hour _____

T. -

BASS 2. For the beau - ty of each hour _____

B. -

Pia. *mf* -

2. For the beau - ty of each hour _____

39

S. -

Of the day and of the night, _____ Sopr. & Alto div.

A. -

Of the day and of the night, _____ Hill and
Sopr. & Alto div.

T. -

Of the day and of the night, _____ Tenors & Bass div.

B. -

Of the day and of the night, _____ Tenor & Bass div.

Pia. -

Of the day and of the night, _____ Hill and

43

S. vale and tree and flower, *leggiero* sun and moon and
A. Hill and vale and tree and flower, sun and moon and
T. Hill and vale and tree and flower,
B. vale and tree and flower,

Pia.

47

S. stars of light: *legato* Lord of
A. stars of light: *legato* Lord of
T. sun and moon and stars of light: *leggiero* *legato* Lord of
B. sun and moon and stars of light: *legato* Lord of
Pia.

51

S. *f*
all, to thee we raise _____

A. *f*
all, to thee we raise _____

T. *f*
s all, to thee we raise _____

B. *f*
all, to thee we raise _____

Pia. *f*

55

S. *mf*
This joy - ful hymn _____ of praise.

A. *mf*
This our hymn of praise.

T. *mf*
s This joy - ful hymn _____ of praise.

B. *mf*
This our hymn of praise.

Pia. *mf*

B

59

S. and A. unison *p*

S. and A. unison 3. For the
T. and B. unison *mp* *espress.* 3. For the
T. and B. unison *mp* *espress.* 3. For the joy of hu - man love,
B. 3. For the joy of hu - man love,

Pia. *p dolce*

64

S. joy of love, Brother, sis - ter, pa - rent,
A. joy of love, Brother, sis - ter, pa - rent,
T. Bro - ther, sis - ter, pa - rent, child, Friends on
B. Bro - ther, sis - ter, pa - rent, child, Friends on
Pia.

69

S. child, Friends, on earth, and friends a - bove,

A. child, Friends, on earth, and friends a - bove,

T. s earth, and friends a - bove, for all gentle

B. earth, and friends a - bove, for all gentle

Pia.

73

p

S. For *p* all gen - tle thoughts and mild:

A. For all gen - tle thoughts and mild:

T. s thoughts and mild, For all gen-tle thoughts and mild: Lord of

B. thoughts and mild, For all gen-tle thoughts and mild: Lord of

Pia.

77

S. Lord of all, to thee we raise

A. Lord of all, to thee we raise

T. s all, to thee we raise

B. all, to thee we raise

Pia.

81

S. unis. **p**

A. unis. **p**

T. s This our joy - ful hymn of praise.

B. This our joy - ful hymn of praise.

Pia. **mp** cresc.

C ALL VOICES

85

S. *f unis.*

A. *f unis.*

T. *f unis.*

B. *f unis.*

Pia. *f*

4. For per - fect gift of thine

89

SOPRANOS

S. To our race so free - ly giv - en,

ALTOS, TENORS & BASSES *mf*

A. To our race so free - ly giv - en, *Grac - ces*

T. *mf* To our race so free - ly giv - en, *Grac - ces*

B. To our race so free - ly giv - en, *Grac - ces*

Pia. *mf*

93

S. Grav - ces hu man and di - vine,
A. hu man and di - vine, Flow'rs of earth and
T. hu man and di - vine, Flow'rs of earth and
B. hu man and di - vine, Flow'rs of earth and

Pia.

97

S. Ah Ah Lord of
A. of heav'n, flow'rs of earth and buds of heav'n; Lord of
T. 8 of heav'n, flow'rs of earth and buds of heav'n; Lord of
B. of heav'n, flow'rs of earth and buds of heav'n; Lord of

Pia.

101

S. all, to thee we raise _____

A. all, to thee we raise _____

T. ^s all, to thee we raise _____

B. all, to thee we raise _____

Pia.

D

105

mf

S. This our joy - ful hymn _____ of praise, _____

A. This. our joy - ful hymn of praise, _____

T. ^s This our joy - ful hymn _____ of praise, _____

B. This. our joy - ful hymn of praise,

Pia.

111 **rall.** **(rallentando al fine)**
S. **p legato**

This our joy - ful hymn _____ of praise.

A. **p**

our hymn of praise

T. **p**

s our hymn of praise

B. **p**

our hymn of praise

Pia. **rall.** **(rallentando al fine)**
dim.

115 **molto rall.**

Pia.



ALLELUIA

Randall Thompson

Lento *ppp*

Soprano Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Alto Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Tenor Al - le - lu - ia, al - le -

Bajo Al - le - lu - ia, al - le -

5 *< pp* *pp* *pp* *pp* *dolcissimo*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

8 *< pp* *pp* *pp* *pp* *pp*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

9 *p* *>> pp*

lu - ia, al - le - lu - ia, al - - - le - lu - ia, al - le -

ia, al - - - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

8 *p* *pp*

ia, al - - - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ia, al - - - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - - - le - lu - ia, al - - - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

14

al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

18

al - le - lu - ia,
 lu - ia, al - le -
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

22

al - le - lu - ia,
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

39

mp > *mp* dim. *poco rall* *p* *a tempo, sostenuto*

al - - - le - lu - - - ia, al - - - ia, al - - - ia,

mp > *mp* dim. *poco rall* *p* *a tempo, sostenuto*

al - - - le - lu - - - ia, al - - - ia, al - - - ia,

mp > *mp* dim. *poco rall* *p* *a tempo, sostenuto*

al - - - le - lu - - - ia, al - - - ia, al - - - ia,

p *a tempo, sostenuto*

al - - - le - lu - - - ia, al - - - ia, al - - - ia,

43

poco cresc. *mf* *pp* *subito*

lu - ia, al - le - lu - ia,

poco cresc. *mf* *pp* *subito*

al - le - lu - ia, al - le - lu - ia,

poco cresc. *mf* *pp* *subito*

al - le - lu - ia, al - le - lu - ia,

poco cresc. *mf* *pp* *subito*

al - le - lu - ia, al - le - lu - ia,

47

cresc. poco a poco *mf*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

cresc. poco a poco *mf*

al - le - lu - ia, al - le - lu - ia,

cresc. poco a poco *mf*

al - le - lu - ia, al - le - lu - ia,

dolce *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

51

lu - ia, al - le -
 al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Movendo

55

lu - ia, al - le -
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -

59

stringendo

lu - ia, al - le -
 stringendo

lu - ia, al - le -
 stringendo

lu - ia, al - le -
 stringendo

63 *Largamente*

ff lu - - ia, al-le - lu - - ia, al-le - lu - ia, al - le - lu - ia,
ff lu - - ia, al-le - lu - ia, al-le - lu - ia, al - le - lu - ia,
ff al-le - lu - - ia, al-le - lu - - ia, al - le - lu -
ff lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Meno mosso

67 *mp* *mf* *rall.* *mp* *calando* *p*
 al - le - lu - ia, al - le - lu - ia, al - le - lu -
mp *mf* *mf* *rall.* *mp* *calando* *p*
 al - le - lu - ia, al - le - lu - ia, al - le - lu -
sfz *mf* *dolce* *rall.* *mp* *calando* *p*
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
mp *mf* *mf* *rall.* *mp* *calando* *p*
 al - le - lu - ia, al - le - lu - ia, al - le - lu -

73 *pp* *pp* *pp* *pp*
 ia, al - le - lu - - - ia. A - men.
 ia, al - le - lu - - - ia, al - le - lu - ia.
 ia, al - le - lu - - - ia. A - men.
 ia, al - le - lu - - - ia. A - men.

What shall we do with the drunken sailor

English traditional

Arr.: Jens Klimek

d=100

SOPRAN *mf >* *gliss.* *like drunk* *gliss.*

What shall we do _____ What shall we do _____

ALT *mf >* *gliss.* *like drunk* *gliss.*

What shall we do _____ What shall we do _____

TENOR *mf >* *like drunk* *gliss.*

What shall we do? What shall we do _____

BASS *mf >* *like drunk* *gliss.*

What shall we do? What shall we do _____

S. *7*

What shall we do with the drunken sailor, what shall we do with the drunken sailor,
Put him in the long boat un - til he's so - ber,

A.

Make silent noises of waves.

T.

Make silent noises of waves.

B.

What shall we do? Put him in the long boat un - til he's so - ber, What shall we do? Put him in the long boat un - til he's so - ber,

What shall we do? Put him in the long boat un - til he's so - ber, What shall we do? Put him in the long boat un - til he's so - ber,

S. *11*

what shall we do with the drunken sailor ear - ly in the morning?
put him in the long boat un - til he's so - ber ear - ly in the morning?

A.

Make silent noises of waves.

T.

Make silent noises of waves.

B.

Ear - ly in the mor - ning?
ear - ly in the mor - ning.

S. *f*
Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses, hoo - ray and
mf

A. *mf*
Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

T. *mf*
Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

B. *f*
Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses, hoo - ray and

S. up she ri - ses ear - ly in the mor - ning. *f desperately*

A. up she ri - ses ear - ly in the mor - ning. What shall we do_____

T. *f desperately*
up she ri - ses ear - ly in the mor - ning. What shall we do_____

B. up she ri - ses ear - ly in the mor - ning.

25

S. *mf*

A. *mf*

T. *f*

B.

Pull out the plug and wet him all o - ver, pull out the plug and wet him salt all o - ver,
 Give him a dose of salt and wa - ter, give him a dose of salt and wa - ter,

mf

Pull the plug and wet him o - ver
 Give a dose of salt and wa - ter

29

S. Hey!
A. Hey!
T. pull give out him a the plug dose and wet him salt all and over ear - ear - in in the the mor - mor -
B. ning. ning.

33

like a hiccup

S. gliss.
A. Take Give him and shake him and try to a-wake him, take him and shake him and try to a-wake him,
Give him a dash with a bos - som's rub - ber, give him a dash with a bos - som's rub - ber,
like a hiccup
T. gliss.
B. Take Give him! a dash Shake him! with a Try bos - to som's awake rub - him ber

37

S. gliss.
A. Take give him and shake him and try to a-wake him, ear - ear - in in the the mor - mor -
give him a dash with a bos - som's rub - ber, ear - ear - in in the the mor - mor -
T. gliss.
B. ear - ear - ly in in the the mor - mor - ning. ning.

f

S. Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,
mf

A. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

T. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

f

B. Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,

1.

S. hoo - ray and up she ri - ses ear - ly in the mor - ning. :|
g

A. Hoo - ray! up she ri - ses ear - ly in the mor - ning. :|
g

T. Hoo - ray! up she ri - ses ear - ly in the mor - ning. :|
g

B. hoo - ray and up she ri - ses ear - ly in the mor - ning. :|
g

p

S. mor - ning. :|
g

A. mor - ning. :|
g

T. Solo-Tenor or Solo-Alto
mor - ning. :|
g

B. mor - ning. :|
g

A - las, my love you do me wrong...

p

54 $\text{d}=100$

S. ***ppp*** Shhh! Put him in the scuppers with a hose pipe on him...

A. Shhh! Put him in the scuppers with a

T. ***ppp*** Shhh!

B. Shhh!

58

S. stomp

A. stomp

T. stomp

B. stomp

hose pipe on him...

Put him in the scuppers with a hose pipe on him ear - ly in the mor - ning.

63 ***mf***

S. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

A. ***mf*** Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

T. ***mf*** Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

B. ***ff*** Shave his bel - ly with a rus - ty ra - zor, shave his bel - ly with a rus - ty ra - zor,

67

S. Hoo - ray! Hoo - ray! ...ear - ly in the mor - ning.

A. Hoo - ray! Hoo - ray! ...ear - ly in the mor - ning.

T. 8 Hoo - ray! Hoo - ray! ...ear - ly in the mor - ning.

B. shave his bel - ly with a rus - ty ra - zor ear - ly in the mor - ning.

71 ***ff***

S. That's what to do with a drun - ken sai - lor, that's what to do with a drun - ken sai - lor,

A. ***mf*** Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!

T. ***mf*** 8 That's what to do with a drun - ken sai - lor, that's what to do with a drun - ken sai - lor,

B. ***ff*** That's what to do with a drun - ken sai - lor, that's what to do with a drun - ken sai - lor,

75

S. that's what to do with a drun - ken sai - lor ear - ly in the mor - ning. -

A. Hoo - ray! Hoo - ray! ...ear - ly in the mor - ning.

T. Hoo - ray! Hoo - ray! ...ear - ly in the mor - ning.

B. 8 that's what to do with a drun - ken sai - lor ear - ly in the mor - ning. -

that's what to do with a drun - ken sai - lor ear - ly in the mor - ning.

80 $\text{d}=80$ molto accel.

S. Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,
A. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!
T. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!
B. Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,

84

S. hoo - ray and up she ri - ses ear - ly in the mor - ning. Hey!
A. Hoo - ray! up she ri - ses ear - ly in the mor - ning. Hey!
T. Hoo - ray! up she ri - ses ear - ly in the mor - ning. Hey!
B. hoo - ray and up she ri - ses ear - ly in the mor - ning. Hey!

88 clap

S. Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,
A. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!
T. Hoo - ray! Hoo - ray! Hoo - ray! Hoo - ray!
B. Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,

Musical score for four voices (Soprano, Alto, Tenor, Bass) singing "Hooray". The score consists of four staves. The Soprano (S.) staff starts with a treble clef, the Alto (A.) and Tenor (T.) staves start with a soprano clef, and the Bass (B.) staff starts with a bass clef. The key signature changes from C major to G major at measure 8. The tempo is marked "molto rit." (molto ritardando). The lyrics are: "hoo - ray and up she ri - ses ear - ly in the mor - ning." The vocal parts are: Soprano: hoo - ray and up she ri - ses ear - ly in the mor - ning. Alto: Hoo - ray! up she ri - ses ear - ly in the mor - ning. Tenor: Hoo - ray! up she ri - ses ear - ly in the mor - ning. Bass: hoo - ray and up she ri - ses ear - ly in the mor - ning.