

LET ALL THE WORLD IN EVERY CORNER SING

GEORGE HERBERT (1593-1632)

RALPH VAUGHAN WILLIAMS

Arranged by Dale Woods

♩ = 136

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Organ. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as ♩ = 136. The organ part begins in the first system with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with bar rests. The organ part continues through the first system and into the second system, where it features a more complex texture with chords and moving lines in both hands. The organ part is marked with a forte (f) dynamic. The organ part concludes with a final chord in the second system.

LET ALL THE WORLD IN EVERY CORNER SING, p. 2

13

15

Musical score for vocal parts, measures 13-15. The score is in G major (one sharp) and 4/4 time. It features four staves: two for Soprano and Alto, and two for Tenor and Bass. The lyrics are: "Let all the world in ev - 'ry cor - ner sing,". The music begins with a rest in measure 13. In measure 14, the vocal parts enter with a forte (*f*) dynamic. The melody is simple and homophonic, with each voice part moving in parallel motion.

15

Piano accompaniment for measures 13-15. The score is in G major and 4/4 time. It features two staves: Treble and Bass. The music begins with a rest in measure 13. In measure 14, the piano enters with a mezzo-forte (*mf*) dynamic. The accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The chords are simple triads and dyads, supporting the vocal melody.

f 20

Musical score for vocal parts, measures 16-20. The score is in G major and 4/4 time. It features four staves: two for Soprano and Alto, and two for Tenor and Bass. The lyrics are: "Let all the world in ev - 'ry cor - ner sing:". The music begins with a rest in measure 16. In measure 17, the vocal parts enter with a forte (*f*) dynamic. The melody is simple and homophonic, with each voice part moving in parallel motion. The phrase ends with a long note in measure 20, which is held over into the next system.

20

Piano accompaniment for measures 16-20. The score is in G major and 4/4 time. It features two staves: Treble and Bass. The music begins with a rest in measure 16. In measure 17, the piano enters with a forte (*f*) dynamic. The accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The chords are simple triads and dyads, supporting the vocal melody. The phrase ends with a long note in measure 20, which is held over into the next system.

LET ALL THE WORLD IN EVERY CORNER SING, p. 3

26 *ff*

My God and King!

My God and King!

My God and King!

My God and King!

26

33 *mf*

The heav'ns are not too high, His praise

The heav'ns are not too high, His praise

33 *mp*

39 42

— may thith - er fly; —

— may thith - er fly; —

mp

The

mp

The

42

44

earth is not too low, His prais - es there may

earth is not too low, His prais - es there may

LET ALL THE WORLD IN EVERY CORNER SING, p. 5

49 50

grow. Let all the world. Let all the

50

53 57

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

world in ev-'ry cor - ner sing!

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

world in ev - 'ry cor - ner sing!

57 *mp*

LET ALL THE WORLD IN EVERY CORNER SING, p. 6

58

Musical score for measures 58-63. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features dynamic markings of *mf* and *f*.

64

67

Musical score for measures 64-70. The score includes four vocal staves with lyrics and a piano accompaniment. The piano part features dynamic markings of *ff* and *mf*. A rehearsal mark **67** is present above the piano part.

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

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

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

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

LET ALL THE WORLD IN EVERY CORNER SING, p. 7

71

ff My God and King!

ff My God and King!

ff My God and King!

ff My God and King!

My God and King!

77

81

f

f The

The

81

mf

mf

83

Church with psalms must shout; No door can keep them out;

Church with psalms must shout; No door can keep them out;

88

90 *holding back, gently*
p

p But, a - bove all, the heart must bear

p But, a - bove all, the heart must bear

But, a - bove all, the heart must bear

But, a - bove all, the heart must bear

f

p

f

LET ALL THE WORLD IN EVERY CORNER SING, p. 9

93 *rit.* ♩ = 136 97

— the long - est part. —

— the long - est part. —

— the long - est part. —

— the long - est part. — *f* Let all the

97

98 *f* Let all the world in ev - 'ry

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

Let all the world — Let all the

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

LET ALL THE WORLD IN EVERY CORNER SING, p. 10

104 *p* *pp* *ff* 110 *slightly slower*

cor - ner, ev - 'ry cor - ner sing, My God

Let all the world, sing. My God

world in ev - 'ry cor - ner sing, My God

ev - 'ry, ev - 'ry cor - ner sing. My God

p *pp* *ff*

111 *♩ = 136* *slightly slower* *♩ = 136*

— and King! My God — and King!

— and King! My God — and King!

— and King! My God — and King!

— and King! My God — and King!

ff

LET ALL THE WORLD IN EVERY CORNER SING, p. 11

molto rit.

118 120

Let all the world in ev-ry cor-ner sing: My God and

Let all the world in ev-ry cor-ner sing: My God and

Let all the world in ev-ry cor-ner sing: My God and

Let all the world in ev-ry cor-ner sing: My God and

120

124 ♩ = 136

King!

King!

King!

King!

124

ff *mp*

ff *mp*

LET ALL THE WORLD IN EVERY CORNER SING, p. 12

131

The image shows a musical score for piano and voice. The top four staves are for the voice parts (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of two sharps (F# and C#). The bottom two staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part begins with a dynamic marking of *ff* (fortissimo) and features a series of chords and melodic lines. The voice parts are mostly silent, indicated by horizontal lines with stems. The piano part concludes with a dynamic marking of *fff* (fortississimo) and a final chord.