

A SONG OF JOYS

for

Baritone Solo, Chorus and Orchestra

Poems by

WALT WHITMAN AND JOHN ADDINGTON SYMONDS

Set to Music by

LESLIE WOODGATE

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ORCHESTRATION

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

4 Horns

2 Trumpets

3 Trombones

Tuba

Harp

Timpani & Percussion:

(Side Drum, Bass Drum,

Cymbals, Triangle, Gong)

Strings

Length of performance 18 minutes

A SONG OF JOYS

for BARITONE SOLO, CHORUS and ORCHESTRA

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Allegro giocoso

PIANO

SOPRANO
CONTRALTO
TENOR
BASS

O to make the most ju-bi-lant
O to make the most ju-bi-lant
O to make the most ju-bi-lant
O to make the most ju-bi-lant

song! Full of mu - sic- full of man - hood, wo-man-

song! Full of mu - sic- full of man - hood, wo-man-

song! Full of mu - sic- full of man - hood, wo-man-

song! Full of mu - sic- full of man - hood, wo-man-

-hood, in - fan-cy! Full of common em-ploy - ments- full of

-hood, in - fan-cy! Full of common em-ploy - ments- full of

-hood, in - fan-cy! Full of common em-ploy - ments- full of

-hood, in - fan-cy! Full of common em-ploy - ments- full of

grain and trees.

grain and trees.

grain and trees.

grain and trees.

3 *mf* **Meno mosso** *mp*

O the mo - ther's joys! — The watching, the en - dur - ance, the precious

O the mo - ther's joys! — The watching, the en - dur - ance, the precious

O the mo - ther's joys! — The watching, the en - dur - ance, the precious

O the mo - ther's joys! — The watching, the en - dur - ance, the precious

3 *mp* **Meno mosso**

pp **Andante**

love, the an - guish, — the pa - tient - ly yield - ed life. —

love, the an - guish, — the pa - tient - ly yield - ed life. —

love, the an - guish, — the pa - tient - ly yield - ed life. —

love, the an - guish, — the pa - tient - ly yield - ed life. —

pp **Andante**

or - chard and a-long the old lanes once more.

6

poco a poco accel. *a*

f

Tempo I

SOPRANO

Know'st_ thou the ex-cel-lent joys of youth? Joys of the dear com - pan - ions

CONTRALTO

Know'st_ thou the ex-cel-lent joys of youth? Joys of the dear com - pan - ions

TENOR

Know'st_ thou the ex-cel-lent joys of youth? Joys, joys of the dear com -

BASS

Know'st_ thou the ex-cel-lent joys of youth? Joys, joys of the dear com -

Tempo I

and of the mer - ry word and laugh - ing face?
 and of the mer - ry word and laugh - ing face?
 - pan - ions and of the mer - ry laugh - ing face?
 - pan - ions and of the mer - ry laugh - ing face?

Joy of the glad light-beaming day, Joy of sweet mu - sic,
 Joy of sweet mu - sic,
 joy of the wide-breath'd games?

joy of the light-ed ball - room and the dan - cers?
 joy of the light-ed ball - room and the dan - cers?
 joy of the light-ed ball - room and the dan - cers?
 joy of the light-ed ball - room and the dan - cers?

Joy of the plenteous dinner, strong car-ouse and drink - ing!

Joy of the plenteous dinner, strong car-ouse and drink - ing!

Joy of the plenteous dinner, strong car-ouse and drink - ing!

Joy of the plenteous dinner, strong car-ouse and drink - ing!

SOLO
f sempre a tempo

Yet O my soul su - preme!

SOPRANO
Yet O my

CONTRALTO

TENOR
Yet O my

BASS

sempre a tempo

p

mf

mf
 Know'st thou the joys — of pensive thought? Joys of the free and lone-some
ff
 soul — su-preme! —
ff
 soul — su-preme! —

9
 heart, the tender, gloomy heart? — Joys —
rien.

— of the sol-i-tar-y walk, the spi-rit bow'd — yet proud, the suffering and the struggle? The agnostic
(colla voce)

10
pp
 throes, the ec-sta-cies, joys of the solemn musings day or night?
ppp
pp

Maestoso

mf

Joy's of the thought of Death, the great spheres of Time and Space?

mf

Joy's of the thought of Death, the great spheres of Time and Space?

mf

Joy's of the thought of Death, the great spheres of Time and Space?

mf

Joy's of the thought of Death, the great spheres of Time and Space?

[VOICES ALONE]

11

mf

Pro - phet-ic joys of bet-ter, loft-ier love's i - deals, loft-ier

mf

Pro-phet-ic joys of loft-ier love's i-deals, loft-ier

mf

Pro-phet-ic joys of bet-ter, loft-ier love's i -

mf

Pro-phet-ic joys of

11

mf espress.
love's i - deals, — the di - vine wife, the sweet, e - ter - nal, per - fect comrade?

mf espress.
love's i - deals, — the di - vine wife, the sweet, e - ter - nal, per - fect comrade?

mf espress.
- deals, — of love's i - deals, — di - vine — sweet, e - ter - nal, per - fect comrade?

mf espress.
love's i - deals, — di - vine — sweet, e - ter - nal, per - fect comrade?

(♩ = ♩)

12

f Joys — all thine own — un - dy - ing, joys worth - y thee 0

f Joys — all thine own — un - dy - ing, joys worth - y thee 0

f Joys — all thine own — un - dy - ing, joys worth - y thee 0

f Joys — all thine own — un - dy - ing, joys worth - y thee 0

12

ff
soul. _____
ff
soul. _____
ff
soul. _____
ff
soul. _____
ff
poco a poco accel. a

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with *ff* and "soul." with a long line underneath. The piano accompaniment features a complex texture with triplets and a dynamic marking of *ff*. The tempo instruction "poco a poco accel. a" is written above the piano part.

Tempo I.

This system shows the piano accompaniment for the second system, marked "Tempo I.". It continues with the complex texture of triplets and chords from the previous system.

13

This system is the piano accompaniment for the third system, starting with the number "13" above the first measure. It continues with the complex texture of triplets and chords.

Andante (ma con moto) 14

rall. *mf*

This system is the piano accompaniment for the fourth system, starting with the number "14" above the first measure. The tempo is marked "Andante (ma con moto)". The first measure has a *rall.* marking, and the second measure has an *mf* marking. The texture is simpler than the previous systems, featuring a steady bass line and a more melodic upper line.

mf This is thy hour O soul, thy free flight in-to the word-less, A-way from books, a -

mf This is thy hour O soul, thy free flight in-to the word-less, A-way from books, a -

mf This is thy hour O soul, thy free flight in-to the word-less, A - way from books,

mf This is thy hour O soul, thy free flight in-to the word-less, A - way from books,

15

-way from art, the day e - rased, the les-son done, — Thee ful-ly forth e -

-way from art, the day e - rased, the les-son done, — Thee ful-ly forth e -

a-way from art, — the day e - rased, the les-son done, — Thee ful-ly forth e -

a-way from art, — the day e - rased, the les-son done, — Thee ful-ly forth e -

15

sempre p

f -mer - ging, *mf* si - lent, gaz - ing, pon-der-ing the themes thou lov - est best,

f -mer - ging, *mf* si - lent, gaz - ing, pon-der-ing the themes thou lov - est best,

f -mer - ging, *mf* si - lent, gaz - ing, pon-der-ing the themes thou lov - est best,

f -mer - ging, *mf* si - lent, gaz - ing, pon-der-ing the themes thou lov - est best,

16

p *pp* *ppp*
Night, sleep, death and the stars.
p *pp* *ppp*
Night, sleep, death and the stars.
p *pp* *ppp*
Night, sleep, death and the stars.
p *pp* *ppp*
Night, sleep, death and the stars.

Voices alone *p*

17

poco *a* *poco* *cres.*

18

cen *do* *mf* *cres* *cen* *do*

19

mf *pp*

ff molto cresc.

Maestoso

Po - ets to come! or - a - tors,

Po - ets to come! or - a - tors,

Po - ets to come! or - a - tors,

Po - ets to come! or - a - tors,

Maestoso

20

sing - ers and mu - si - cians to come!

sing - ers and mu - si - cians to come!

sing - ers and mu - si - cians to come!

sing - ers and mu - si - cians to come!

Solo *Più con moto*

Not to - day is to jus - ti - fy me and an - swer what I am for, But

you, a new brood, na - tive, ath - le - tic con - ti - nen - tal, great - er than ev - er be - fore

21

known,

f A - rouse! for you must jus-ti-fy me.

f A - rouse! for you must jus-ti-fy me.

f A - rouse! for you must jus-ti-fy me.

f A - rouse! for you must jus-ti-fy me.

f *sonoro*

22 *Solo mf*

I my-self but write one or two in-di-ca-tive words — for the fu - ture,

SOPRANO *pp*

CONTRALTO *pp* for the

TENOR *pp* for the

BASS *pp* for the

22 *pp*

I but ad-vance a mo - ment on-ly to
fu - ture, a mo-ment
fu - ture, a mo-ment
fu - ture, a mo-ment
fu - ture, a mo-ment

mp
mp
mp
mp

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass). The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: "I but ad-vance a mo - ment on-ly to fu - ture, a mo-ment fu - ture, a mo-ment fu - ture, a mo-ment fu - ture, a mo-ment". There are dynamic markings of *mp* (mezzo-piano) for the piano accompaniment. There are also accents (v) over the first notes of the vocal lines.

wheel and hur-ry back in the dark - ness.
in the dark - ness.
in the dark - ness.
in the dark - ness.
in the dark - ness.

pp
pp
pp
pp

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting. The piano accompaniment consists of a grand staff. The lyrics are: "wheel and hur-ry back in the dark - ness. in the dark - ness. in the dark - ness. in the dark - ness. in the dark - ness.". There are dynamic markings of *pp* (pianissimo) for the piano accompaniment. The music is in a key with two flats and a common time signature.

23

I am a man who sauntering a-long— with-out full-y stop-ping, turns a cas-ual

look up-on you and then a - verts his face,— Leav-ing it to you to prove and de -

24

- fine it, Ex-pect-ing the main things from you.

Lis - ten!

25

I will be hon - est with you,

mf

I do not of - fer the old smooth priz - es, but

mp

26

of - fer rough new priz - es, These are the

mf

days that must hap - pen to you: — You shall not reap up

mf

p

27

what is call'd rich - es, You shall scat - ter with la - vish

hand all that you earn or a - chieve, You but ar -

mf

28

-rive at the ci - ty to which you were des - tin'd, You hard-ly set-tle your-

-self to sat - is - fac - tion be - fore you are call'd by an

29

ir - re - sist - i - ble call to de - part, You shall be

treat-ed to the ir - on - i - cal smiles and mock-ings of those who re - main be -

30

-hind you, What beck - on-ings of love you re - ceive you shall

on - ly an - swer with pas - sion - ate kiss - es of part - ing,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a fermata over the first measure, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking and a triplet of eighth notes in the vocal line.

31 *mf*
You shall not al - low the hold of those who

The second system begins with a measure rest in the vocal line, followed by the lyrics. The piano accompaniment features a piano (*p*) dynamic and a *sonoro* marking. The right hand plays chords, while the left hand has a melodic line with triplets. The system concludes with a fermata over the final measure.

spread their reach'd hands to - ward you.

The third system continues the vocal line and piano accompaniment. The piano part includes a mezzo-piano (*mp*) dynamic marking. The right hand accompaniment features a melodic line with slurs, and the left hand provides harmonic support with chords and a bass line.

32

The fourth system is a piano accompaniment section, starting with a measure rest in the vocal line. It features a complex texture with chords and melodic lines in both the right and left hands, including a bass line with a double bar line and a fermata.

Piano accompaniment for measures 32-33. The music is in a minor key with a 4/4 time signature. Measure 33 is marked with a dynamic accent (>) and the number 33.

Piano accompaniment for measures 33-34. The tempo is marked *rall.* (rallentando) and *Andante*. Dynamics include *dim.* (diminuendo), *mp* (mezzo-piano), and *p* (piano).

Vocal staves and piano accompaniment for measure 34. The vocal parts are for Soprano, Contralto, Tenor, and Bass, all marked *pp* (pianissimo). The lyrics are: "I dream'd in a dream I saw a ci - ty in -". The piano accompaniment is marked *pp* and includes the instruction "Voices alone".

Vocal staves and piano accompaniment for measures 35-36. The lyrics are: "-vin - ci - ble to the at - tacks of the whole of the rest of the earth, — I dream'd". The piano accompaniment is marked *sempre pp* (sempre pianissimo) and features triplet markings (3).

that was the new ci - ty of friends, No - thing was great - er

that was the new ci - ty of friends, No - thing was

that was the new ci - ty of friends,

that was the new ci - ty of friends,

35

there than the quali - ty of ro - bust love, *mp* it led the rest, —

great - er there than the quali - ty of ro - bust love, *mp* it led the rest, —

Nothing was greater than quali - ty of ro - bust love, *mp* it led the rest, —

greater than quali - ty of ro - bust love, *mp* it led the rest, —

35

mf

— It was seen ev - ry hour in the actions of the men of that ci - ty, And in all their

— It was seen ev - ry hour in the actions of the men of that ci - ty, And in all their

— It was seen ev - ry hour in the actions of the men of that ci - ty, And in all their

— It was seen ev - ry hour in the actions of the men of that ci - ty, And in all their

36

looks and words.

looks and words.

looks and words.

looks and words.

36

pp

mf cresc.

Maestoso ma con moto

These things shall be! A lof - tier race Than e'er the world hath known, shall rise With

These things shall be! A lof - tier race Than e'er the world hath known, shall rise With

These things shall be! A lof - tier race Than e'er the world hath known, shall rise With

These things shall be! A lof - tier race Than e'er the world hath known, shall rise With

Maestoso ma con moto

37

flame of free - dom in their souls And light of sci - ence in their eyes.

flame of free - dom in their souls And light of sci - ence in their eyes.

flame of free - dom in their souls And light of sci - ence in their eyes.

flame of free - dom in their souls And light of sci - ence in their eyes.

37

ff

mf

They shall be gen - tle, brave, and strong, To

They shall be gen - tle, brave, and strong, To

They shall be gen - tle, brave, and strong, To

They shall be gen - tle, brave, and strong, To

mf

38

spill no drop of blood, — but dare All that may plant man's

spill no drop of blood, — but dare All that may plant man's

spill no drop of blood, — but dare All that may plant man's

spill no drop of 38 blood, — but dare All that may plant man's

cresc.

lord - ship firm On earth and fire and sea and

lord - ship firm On earth and fire and sea and

lord - ship firm On earth and fire and sea and

lord - ship firm On earth and fire and sea and

cresc.

ff *mf* *f*

air. They shall be sim-ple in their homes And splen-did

ff *mf* *f*

air. They shall be sim-ple in their homes And splen-did

ff *mf* *f*

air. They shall be sim-ple in their homes And splen-did

air. They shall be sim-ple in their homes And splen-did

39

in their pub-lic ways,

in their pub-lic ways,

in their pub-lic ways,

in their pub-lic ways,

39

Fil - ling the mansions of the state With mu - sic and with hymns of

Fil - ling the mansions of the state With mu - sic and with hymns of

Fil - ling the mansions of the state With mu - sic and with hymns of

Fil - ling the mansions of the state With mu - sic and with hymns of

ff

praise.

praise.

praise.

praise.

Na - tion with na - tion, land with land,

Na - tion with na - tion, land with land,

Na - tion with na - tion, land with land,

Na - tion with na - tion, land with land,

40

In - armed shall live as com - rades free; — In ev-'ry heart — and brain shall throb The

In - armed shall live as com - rades free; — In ev-'ry heart — and brain shall throb The

In - armed shall live as com - rades free; — In ev-'ry heart — and brain shall throb The

40

mf SOLO

New arts shall
pulse of one — fra - ter - ni - ty.

p legato

41

bloom of loft-ier mould, And might - ier mu - sic

p

New arts shall bloom of loft-ier mould, And mightier mu - sic

p

New arts shall bloom of loft-ier mould, And mightier mu - sic

p

New arts shall bloom of loft-ier mould, And mightier mu - sic

p

New arts shall bloom of loft-ier mould, And mightier mu - sic

p

41

thrill the skies,

thrill the skies,

thrill the skies,

thrill the skies,

thrill the skies,

thrill the skies,

And ev - 'ry life shall be a song,

And ev - 'ry life shall be a song,

And ev - 'ry life shall be a song,

And ev - 'ry life shall be a song,

And ev - 'ry life shall be a song,

And ev - 'ry life shall be a song,

sempre ff

When all the earth is par - a - dise, —
 When all the earth is par - a - dise, —
 When all the earth is par - a - dise, —
 When all the earth is par - a - dise, —
 When all the earth is par - a - dise, —

42
 (Voices alone)

allargando *a tempo maestoso*
 par - a - dise. —
 par - a - dise. —
 par - a - dise. —
 par - a - dise. —
 par - a - dise. —

allargando *ff*

O PASTORAL HEART OF ENGLAND

Impression

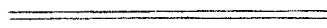
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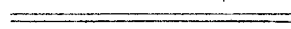
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