

FIVE MYSTICAL SONGS.

No 1. Easter.

GEORGE HERBERT.

R. VAUGHAN WILLIAMS.

Baritone Solo. *Maestoso.* *Largamente* *f* Rise, heart; _____ thy

Soprano.

Alto.

Tenor.

Bass. CHORUS (*ad lib.*)

PIANO. *Maestoso.* $\text{♩} = 52.$ *mf risoluto* *f* *3*

(Small notes to be sung, only when there is no Chorus.)

Lord is ris - en, thy Lord is ris - en.

Rise, heart; _____ thy Lord is ris - en.

Rise, heart; _____ thy Lord is ris - en.

Rise, heart; _____ thy Lord is ris - en.

Rise, heart; _____ thy Lord is ris - en.

Rise, heart; _____ thy Lord is ris - en.

mf

Sing his praise, Sing his praise, — With - out de - lays, —

mp Sonore

A

Sing his — praise with - out de - lays,

f Sing his praise — with - out de - lays,

f Sing his — praise with - out de - lays,

f Sing his praise with - out de - lays,

f 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, His

life may make thee gold, and much more,

[illegible]

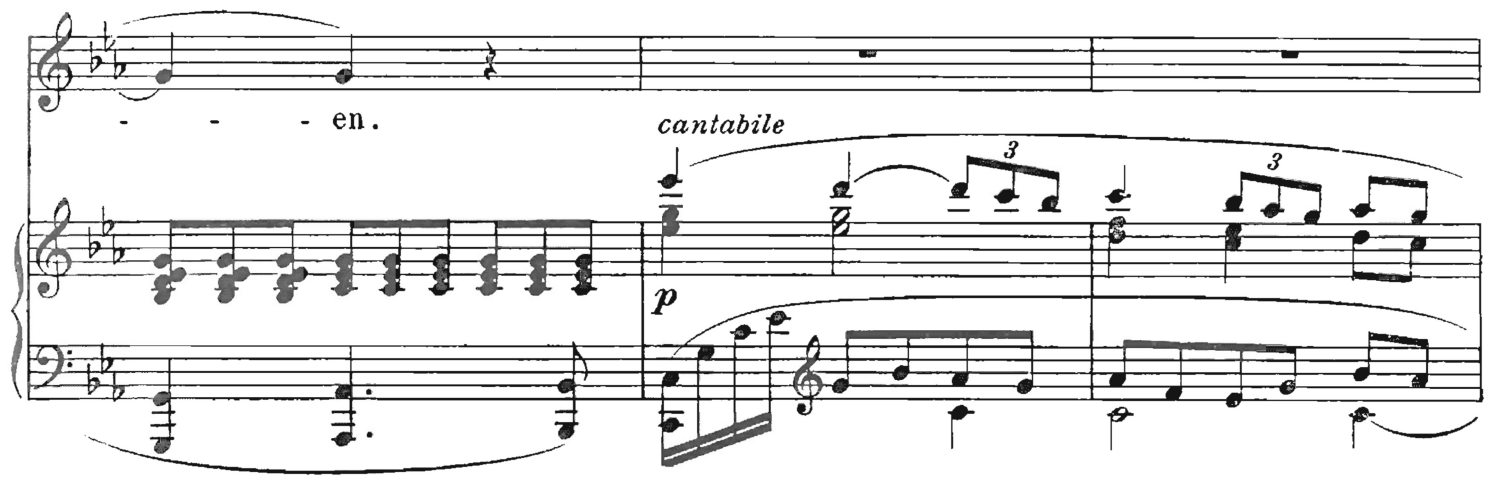
Musical score for the hymn "The Lord is risen". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked "Allegretto".

The vocal parts enter with the lyrics: "Rise, heart; thy Lord is risen, thy Lord is risen, heart, thy Lord is risen." The piano accompaniment features a prominent triplet figure in the right hand, often moving between the treble and bass staves. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

- - en.

cantabile

p



dim.



D



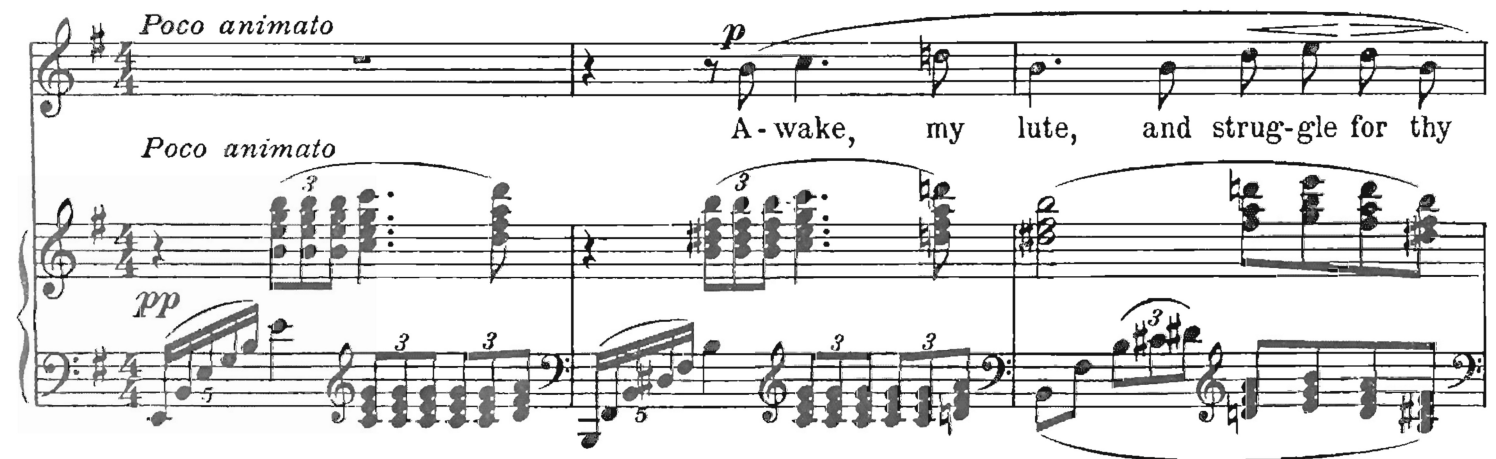
Poco animato

p

A - wake, my lute, and strug - gle for thy

Poco animato

pp



part With all thy art. — The cross taught all

wood to re - sound his name Who bore the same. His

poco rit. *pp* *a*

pp colla voce *a*

tempo

stretch - ed sin - ews taught all strings, what key — Is

tempo

best — to cel - e-brate this most high

poco allarg.

cresc.

Tempo alla prima.

day. *ff* Con - sort

mf cresc. Con - sort both heart and lute, *f*

mf cresc. Con - sort both heart and lute, *f*

mf cresc. Con - sort both heart and lute, *f*

mf cresc. Con - sort both heart and lute, *f*

Tempo alla prima.

mf cresc. *ff* *mf*

— both heart and lute, Con - sort both heart and

p Con - sort both heart and

p Con - sort both heart and

p Con - sort both heart and

p Con - sort both heart and

3 *3*

lute, and twist a song Pleas - - - ant and

mf

lute.

p

This system contains a vocal line and four lute accompaniment staves. The vocal line begins with a melodic phrase in G-flat major, marked *mf*. The lute parts provide harmonic support, with the first three staves labeled 'lute.' and the fourth staff marked *p*. The piano part features a rhythmic accompaniment of eighth notes.

long:— Or since all mu - sic is but

G

This system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a melodic phrase, marked *G*. The piano part continues with a rhythmic accompaniment of eighth notes.

three parts vied, And mul - ti - plied;—

This system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase, followed by a long note. The piano part features a melodic line with triplets, marked *3*.

largamente.

f *pp largamente.*

O let thy bless-ed Spir - it bear a part, And

pp largamente.

O let thy bless-ed Spir - it

pp largamente.

O let thy bless-ed Spir - it

pp largamente.

O let thy bless-ed Spir - it

fp cantabile

p dolce

largamente

dim. *H* *p*

make up our de-fects with his sweet art.

più p *dim.* *ppp*

bear a part, with his sweet art.

più p *dim.* *ppp*

bear a part, with his sweet art.

più p *dim.* *ppp*

bear a part, with his sweet art.

più p *dim.* *ppp*

bear a part, with his sweet art.

poco rall.

p

ppp