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A Soul Composed of Harmonies: George Herbert's Life, Writings, and Choral Settings of His English Poetry

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A SOUL COMPOSED OF HARMONIES:
GEORGE HERBERT’S LIFE, WRITINGS,
AND CHORAL SETTINGS OF HIS ENGLISH POETRY

by

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Submitted in Partial Fulfillment of the Requirements
For the Degree of Doctor of Musical Arts in
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DEDICATION

For Sarah. This triumph is equally yours.
ACKNOWLEDGEMENTS

Thou that hast giv’n so much to me,
Give one thing more, a grateful heart.

This document would not have been possible without the contributions of the scholars who formed my committee. My major professor, Dr. Larry Wyatt, has been a source of constant support and encouragement. His depth of knowledge has inspired me and his joy in the choral art has been infectious. The insights of Dr. Samuel Douglas, Dr. Andrew Gowan, and Dr. Alicia Walker have been invaluable; making this document more than it ever would have been without their work.

I must acknowledge the influence of Dr. Warren Cook, who first opened my eyes to all that is possible within the choral discipline, and Dr. David Parker, who introduced me to George Herbert by way of Vaughan Williams’s *Five Mystical Songs*; thank you.

The guidance and encouragement of many music teachers along the way – especially Patricia Brumbaugh and Diane Evans – has been massive.

While not a musician himself, my Grandpa Bauer’s lifelong love of music was more formative than he ever knew.

To my parents, my daughters Gracen and Stella, and to Sarah, I owe more love and time than I can possibly give. To my Creator, I owe gratitude for all these good gifts.
ABSTRACT

George Herbert’s poetry is among the greatest religious poetry written in the English language. His introspective and nuanced understanding of the human soul and his beautiful style of writing have earned him his place among the great poets. His catalogue is filled with poems ready to be set to music, and dozens of them have been. However, there is no document that seeks to gather an annotated list of these compositions in one place. Further, while a few of these compositions are performed often, there are dozens of other worthy compositions that should be heard on a more wide and regular basis. By providing a guide to Herbert’s life, writings, and choral settings of his English poetry, this document seeks to address these issues.

A brief biography provides conductors with an understanding of Herbert’s family background, education, and career. Attention is given to the metaphysical poets, Herbert’s place among them, and to the breadth of his writings. Finally, an extensive guide to the choral literature based on Herbert’s English poetry is provided. This guide will serve as a resource to the choral community and allow choral directors to easily identify individual works that will be appropriate for their context and ensemble – resulting in a greater breadth of these fine compositions being heard.
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CHAPTER 1

PROSPECTUS

George Herbert (1593-1633) was a Welsh-born English statesman, priest, and poet. Herbert wrote poetry in English, Latin, and Greek. His greatest work, a collection of 167 poems issued under the title *The Temple*, was published after his death in 1633. Herbert’s poems have survived as hymns, many of his collected proverbs have passed into vernacular usage, and his poetry can be found in virtually every major anthology of English literature.

Purpose

The purpose of this study is to serve choral conductors by providing an introduction to the life and writings of George Herbert and to function as a guide to the choral literature based on his English poetry. Vaughan Williams’s *Five Mystical Songs* is rightly well-known and often programmed; however the breadth of choral music which employs one of Herbert’s poems as its text is much greater than just this piece, extending from “The 23 Psalm” paired with music by Thomas Tallis to the very recent *Three Hymns of George Herbert* by John Tavener. Between these two compositional bookends, Herbert settings can be found by composers as diverse as Orlando Gibbons, Randall Thompson, William Walton, Benjamin Britten, Bob Chilcott, and Nico Muhly.
Limitations

There are settings of George Herbert’s English poetry for solo voice as well as many hymn settings. While this document will mention some of these works, it will be limited to an in-depth discussion of those works that are to be performed by chorus. For example, Vaughn Williams’s setting of “Antiphon (1)” (Let all the world in ev’ry corner sing) will be covered in detail as it is to be performed by chorus, even though it appears in multiple hymnbooks. However, settings of Herbert poetry that serve primarily as hymns or solos will not be treated in an exhaustive manner.

Methodology

Herbert’s complete works were reviewed to give a broad understanding of his style. Biographical and critical sources were consulted to provide information on Herbert’s life, place among the metaphysical poets, as well as more detailed analysis of his poetry. A set of one hundred thirty-eight choral settings of the poems was gathered by means of Internet searches (search terms “George Herbert, choral,” “George Herbert, choir,” “George Herbert, SATB,” etc.), online music stores (J.W. Pepper, Sheet Music Plus, etc.), music publisher catalogues, and conversations with composers, publishers, and conductors. Each of these pieces was analyzed.

Results

This document will provide an introduction to Herbert’s life and writings as well as a conductor’s analysis of one hundred thirty-eight choral settings of the poems. This analysis will provide information necessary to the selection of performance repertoire
such as: performance time, vocal ranges, difficulty level, and topic. The author hopes that this study will encourage conductors to program a broader range of settings of Herbert poetry and even to discover other works not treated here that should be part of the repertoire.

Literature Review

There are no resources that provide comprehensive guidance to the choral literature based on George Herbert’s English poetry and only a small number of sources which focus even tangentially on the marriage of Herbert’s poetry to choral music. *Another Music: Through the Year with George Herbert*, a collection of Herbert poems set to music, is available from the Royal School of Church Music.¹ This volume is comprised of hymn-settings of the poetry, and while helpful, does not include settings meant specifically for chorus. The George Herbert Journal has published an article by Paulette S. Goll, “Setting George Herbert’s Lyrics.”² A DVD supplement is included with the article that provides video and audio commentary on the poems and music. This collection is focused on hymnody and includes several of the same settings as *Another Music.*

Two articles discussing musical settings of Herbert’s poetry have been published in *The Musical Quarterly*. The first article, by Vincent Duckles, is an examination of

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¹ Judy Rees, Barry Ferguson and Tim Ruffer, eds., *Another Music: Through the Year with George Herbert* [Salisbury: The Royal School of Church Music, 2007].

settings of Herbert poetry by the English composer John Jenkins. Jenkins, known primarily as an instrumental composer, was a contemporary of Herbert. Duckles highlights six settings from a set of seventeen songs composed for three voices. These works are not available in print. The second article from *The Musical Quarterly* is by Louise Schleiner. This article examines a setting of Herbert’s poem “The Altar” composed by John Playford and included in a Psalter that Playford compiled and published in 1671; *Psalms and Hymns in Solemn Musick of Four Parts On the Common Tunes to the Psalms in Meter: used in Parish Churches. Also Six Hymns for One Voce to the Organ*. Schleiner provides a fascinating discussion of the compositional process involved in taking a poem formatted as a pictogram and expressing it musically.

*Choral Journal* has published reviews of choral settings of Herbert poetry. Michael Leitz has written a brief article discussing “Let All the World in Every Corner Sing” by composer John A. Behnke. Robert Wright’s review from 1998 discusses “Bitter-sweet” by Thomas Dunn, a work that was published by Cantate Music Press and is no longer available.

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CHAPTER 2

BIOGRAPHY

Family and Childhood

George Herbert was born on April 3, 1593 in the county of Montgomery, in Wales. He was the seventh of ten children. The Herberts were a distinguished family, descended from French relatives who arrived in the British Isles with William the Conqueror. The family tree was filled with knights, lords, and earls, and George’s father was Richard Herbert, Lord of Cherbury. Richard’s wife (George’s mother) was Magdalene née Newport – daughter of Sir Richard Newport. Richard Herbert died in 1596 when George was only three years old, likely as a result of a fight that occurred three years earlier and left him with a severe head wound. Richard’s death left Magdalene widowed but not destitute, as the family’s existing wealth and prestige allowed her to remain unmarried for some time. After Richard’s death, Magdalene moved the household, including all ten children, to live at Eyton with her widowed mother until her mother’s death in 1599. George’s oldest brother Edward was married by this time and studying at University College, Oxford. Magdalene decided to move the entire family again and settled in Oxford to make a home for Edward, his wife and eventual children, and all of her own children.

George began his formal education in Oxford, studying at home with tutors. During this time the family became acquainted with John Donne. Donne’s friendship with Magdalene was highly advantageous to young George, both for Donne’s own
influence on George, as well as because of the people George was introduced to through Donne. The Herbergs’ time in Oxford lasted only a few years and by April of 1601 they moved to London. George was eight years old when they arrived in London and for three years continued being taught at home by his mother and various tutors. At age eleven, George entered Westminster School and for the first year of his schooling, lived at home and walked to school each day. Magdalene was known around London for her hospitality and regularly hosted dinners for prominent figures, among them many musicians, including William Byrd and John Blow. At the beginning of his second year at Westminster, Herbert moved into the housing at the school and lived there as he continued his studies. Westminster School focused on the study of languages with special attention given to Latin. Lancelot Andrewes oversaw this intensive language study during George’s first year at Westminster. Andrewes was the foremost linguist of the day and would later serve as one of the chief translators of the King James Bible. His influence and friendship with Herbert continued even after Andrewes left Westminster to become bishop at Chichester.

In 1609, Herbert’s final year at Westminster, Magdalene was remarried to Sir John Danvers. Danvers was much younger than Magdalene (around the same age as her eldest son, Edward) and was the younger brother of the Earl of Danby. John and Magdalene enjoyed a long marriage that lasted until her death in 1627.

**Cambridge and Parliament**

The same year that his mother was married to John Danvers, George Herbert experienced another major life event. He was elected as a scholar of Trinity College,
Cambridge. Each year, a delegation from Trinity College (including the Dean of Christ Church and the Master of Trinity) traveled to Westminster School to select the most promising pupils as scholars for Trinity. In 1609, at the age of sixteen, Herbert was selected for this honor – one of only three scholarships awarded to Westminster students that year. George continued to distinguish himself academically at Cambridge. When he graduated with the Bachelor of Arts in 1612, Herbert was ranked second of the 193 Bachelor of Arts granted that year. Three years later he graduated with the Master of Arts and was ranked ninth in his class. George studied Latin and Greek as well as Divinity and was appointed, in quick succession, an assistant lecturer in Greek, Latin, and mathematics; a senior lecturer in classical English authors; and by 1617, a major fellow of Trinity, lecturing in multiple subjects.

In 1619, Herbert was elected Public Orator of Cambridge University. This was a very prestigious post with great public responsibility. The Orator was charged with handling the University’s relationship with royalty, composing official correspondence in Latin, and delivering Latin oration to the entire University. While fulfilling his duties as Public Orator, George delivered a farewell speech in Latin to King James I upon the King’s departure from Cambridge, and in 1623 he gave an oration during the visit of Prince Charles (later Charles I) to Cambridge. It is evident from some of Herbert’s correspondence during this period that some of his family and acquaintances wondered how his work as Orator might divert George from a future life in the church.\(^7\) Herbert contended that his work as Orator would help prepare him for future work in Divinity but it seems that he was also conflicted about his future plans.

The years 1623 and 1624 saw the culmination of this conflict that had existed in George for some time. At the end of 1623, he became a Member of Parliament as the representative of the borough of Montgomery. Then, just a few months later in 1624, Herbert was ordained as a deacon – the first step needed to become a priest in the Church of England. His training had prepared him for public life, as evidenced by his work as Public Orator, as well as for service to the church, a path that was now formalized by his ordination. These competing futures had been concerning George at least as far back as 1617 when he wrote to his step-father, Sir John Danvers, of a possible future life in Divinity, and it would be some time before George would decide which path to follow.

Although he continued to serve as Public Orator to Cambridge University until 1628, beginning in 1625 Herbert made his home elsewhere. While Herbert’s service in Parliament was brief (probably only a few months) it does seem that his work there began to solidify his desire to be ordained as a priest. This desire, coupled with his less than ideal health, resulted in a move away from the climate and intense study of Cambridge to the more hospitable atmosphere of London, and later, Chelsea when a plague struck London in 1625.

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9 Jane Falloon, *Heart in Pilgrimage*, 16-17.
Priesthood and Last Years

Herbert’s mother died in mid-1627 (John Donne preached at her funeral, which was held at the Parish Church of Chelsea, near London). After her death George resigned from his post as Public Orator and just a few months later received a sizeable inheritance from the sale of a property. This series of events afforded Herbert financial independence and very little responsibility – his only employment was as a canon of Lincoln Cathedral and Leighton Ecclesia, neither of which required very much work. Later in 1628, he met (or possibly was re-acquainted with) Jane Danvers and the two were married in March of 1629. George and Jane had been married for just over a year when, in April of 1630, Herbert’s conversion from public figure to clergyman was completed and at the age of thirty-seven he was installed as rector of the church at Bemerton.

Bemerton was a small parish surrounded by a rural farming community and the church was not large during Herbert’s service there. George and Jane never had children of their own, but adopted three nieces who had lost their parents. While working at Bemerton, George wrote a guide to rural, parish ministry entitled A Priest to the Temple or, The Country Parson. This book is still an influential voice in Anglican parish ministry.

George suffered from tuberculosis for most of his adult life and he died from the disease in 1633, just three years after being installed at Bemerton. Just before his death, Herbert sent an unpublished manuscript containing dozens of poems to his close friend Nicholas Ferrar, a fellow scholar and a deacon in the Church of England. He instructed Ferrar that he should decide what to do with the poetry: if the poetic record of Herbert’s
spiritual conflict with God could be of help to others, then it could be made public, but if not, then Ferrar was to destroy it. Ferrar immediately saw the value of the poetry and published the poems later that same year (1633) under the title (chosen by Ferrar, not Herbert) *The Temple*. Herbert was buried under the chancel of the church in a grave that is unmarked except for a simple plaque on the wall inscribed with the initials, G.H. The exact location of the grave is unknown. George Herbert was thirty-nine years old.
CHAPTER 3
HERBERT AMONG THE METAPHYSICALS

The Metaphysical Poets

In order to locate George Herbert in his place among the metaphysical poets, we first need to define what a metaphysical poet is. However, even a cursory examination of the literature will reveal that a universally agreed upon definition has to this point eluded the literary community. Helen Gardner’s anthology *The Metaphysical Poets*, first published in 1957, employs such an expansive definition that even Sir Walter Raleigh and William Shakespeare are included.\(^\text{10}\) At points during his career, especially early on, T. S. Eliot subscribed to such a stringent definition that no one beyond John Donne was to be included.\(^\text{11}\)

The term is most often applied to a group of poets who lived in England during the seventeenth century. Most of these poets were not acquainted, did not read one another’s poetry, and were not formally affiliated. Samuel Johnson, writing in the following century about English poet Abraham Cowley, coined the phrase when he wrote: “about the beginning of the seventeenth century appeared a race of writers that


may be termed the metaphysical poets.”

Although Johnson was the first to apply this terminology to this group of writers, he was borrowing an earlier usage by John Dryden. Dryden, writing about John Donne in 1693 said, “He affects the metaphysics, not only in his satires, but in his amorous verses…” Johnson’s designation of this loose group as metaphysical poets was not necessarily meant to be a compliment, since in 1779 he wrote:

The metaphysical poets were men of learning, and, to show their learning was their whole endeavour; but, unluckily resolving to show it in rhyme, instead of writing poetry, they only wrote verses, and, very often, such verses as stood the trial of the finger better than of the ear; for the modulation was so imperfect, they were only found to be verses by counting the syllables.

In his opening essay for the volume *Metaphysical Lyrics and Poems of the Seventeenth Century: Donne to Butler*, Herbert Grierson defines metaphysical poetry as “a poetry which…has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence.”

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extended description of metaphysical poetry contained in *The Metaphysical Poets*, Helen Gardner writes that this style:

…had its origins in this general desire at the close of Elizabeth’s reign for concise expression, achieved by an elliptical syntax, and accompanied by a staccato rhythm in prose and a certain deliberate roughness in versification in poetry. Along with this went admiration for difficulty in the thought. Difficulty is indeed the main demerit in this way of writing for those who dislike it, and the constant complaint of its critics is that it confuses the pleasures of poetry with the pleasures of puzzles…. It makes demands upon the reader and challenges him to make it out. It does not attempt to attract the lazy and its lovers have always a certain sense of being a privileged class, able to enjoy what is beyond the reach of vulgar wits.\(^{16}\)

In his eight Clark Lectures, delivered at Trinity College, Cambridge in 1926, T. S. Eliot, while allowing that the term metaphysical poetry may be a complete misnomer, asserts that “You only have metaphysical poetry, as I understand it, when you have a philosophy exerting its influence, not directly through belief, but indirectly through feeling and behavior, upon the minute particulars of a poet's daily life, his quotidian mind, primarily perhaps his way of love-making, but also any activity.”\(^{17, 18}\)


For the purposes of this document, which are far more musical than literary, the following definition should serve. The metaphysical poets were a group of English poets of the 1600’s whose work was interested chiefly in subjects pertaining to philosophy and religion. These poets addressed those topics, not directly, but through extended metaphors and similes. Their writing is characterized more by deflection and wit than by directness and clarity. While not exhaustive, the list of metaphysical poets includes at least: John Donne, Andrew Marvell, Henry Vaughan, and of course, George Herbert.

Herbert’s Output

As is the case with several who are classified as metaphysical poets, Herbert’s writing was mainly private and personal. At his death none of his English poems had been published, and during his life he was known as a public figure, an orator, a Member of Parliament, and a pastor, but not as a poet. Despite devoting his public life to other pursuits, Herbert developed an extensive catalogue of writings. He wrote poetry in English, Latin, and Greek. All of his English poems were published soon after his death in *The Temple*. The poems are religious in nature, and some have even been used as hymns. Herbert’s single work of prose, *A Priest to the Temple* (more commonly known as *The Country Parson*) is a book of practical advice for clergy and is still influential in the Church of England. *Outlandish Proverbs* was published in 1640 (and later re-issued as *Jacula Prudentum*) — Herbert’s collection of over one thousand aphorisms. The volume was written in English but includes proverbs gathered from many countries.

---

Outlandish Proverbs includes phrases still repeated today, such as “His bark is worse than his bite.”

Herbert As a Metaphysical Poet

In 1675, the English poet Charles Cotton described Herbert as “a soul composed of harmonies.”\(^{20}\) This is an apt description of Herbert and poetically defines what it is to be a metaphysical poet. But how does George Herbert’s poetic output fit within the larger body of metaphysical poetry? This is a difficult question to answer since the metaphysical poets were largely unfamiliar with each other’s writings and most never met. However, Herbert was well acquainted with John Donne. Donne is considered by some to be the foremost representative of the metaphysicals and for these reasons makes a helpful point of comparison for Herbert’s style.

As one would expect, due to Donne’s influence on Herbert, points of similarity are numerous. Both poets are witty and clever and both are quick to assume a posture of humility toward the Divine. Herbert, in the well-known “Love (3)” writes,

\[
\text{Love bade me welcome: yet my soul drew back,} \\
\text{Guilty of dust and sin.\(^{21}\)}
\]

This same posture of humility is evident throughout Donne’s nineteen Holy Sonnets. The first of the Holy Sonnets begins,

\[
\text{Thou hast made me, and shall thy work decay?} \\
\text{Repair me now, for now mine end doth haste,\(^{22}\)}
\]


In addition, both poets are fond of employing vivid and memorable imagery. Donne begins number fourteen of his *Holy Sonnets* with this arresting series of images,

Batter my heart, three-person’d God; for you  
As yet but knock, breath, shine, and seek to mend;  
That I may rise, and stand, o’erthrow me and bend  
Your force, to break, blow, burn and make me new.\(^{23}\)

Herbert is equally vivid in “Affliction (4)” where he writes,

Broken in pieces all asunder,  
Lord, hunt me not,  
A thing forgot,  
Once a poor creature, now a wonder,  
A wonder tortur’d in the space  
Betwixt this world and that of grace.\(^{24}\)

This set of similarities makes clear the reasons for Donne and Herbert’s inclusion as metaphysical poets. There are however, some striking differences in the two poets religious poetry. The tone of Donne’s poetry tends to be darker than Herbert’s. In many of the *Holy Sonnets*, the speakers seem unsure about whether God will intervene to assist them and do not seem confident about their final standing before God. The same opening lines from *Holy Sonnet 1* quoted above are also illustrative here:

Thou hast made me, and shall thy work decay?  
Repair me now, for now mine end doth haste;\(^{25}\)

Donne’s speaker seems almost desperate and not at all certain of the good favor of God. Herbert’s poems, by contrast, tend to express strong assurance regarding God’s favor and love. Herbert’s speakers are honest about their own sense of inadequacy and even


sinfulness, but are steadfast in their trust that God will intervene in their lives and redeem them. In *Redemption*, Herbert writes:

Having been tenant long to a rich Lord,
   Not thriving, I resolved to be bold,
   And make a suit unto him, to afford
A new small-rented lease, and cancel th’ old.

In heaven at his manor I him sought:
   They told me there, that he was lately gone
   About some land, which he had dearly bought
Long since on earth, to take possession.

I straight return’d and knowing his great birth,
   Sought him accordingly in great resorts;
   In cities, theatres, gardens, parks, and courts:
At length I heard a ragged noise and mirth
   Of thieves and murderers: There I him espied
   Who strait, *Your suit is granted*, said, and died.26

Throughout the poem, Herbert’s speaker is seeking God to ask him for mercy. Thirteen lines of poetry are devoted to the individual seeking God. In the thirteenth line, the speaker finds God, but before he can even make his request, God tells him that “Your suit is granted” – mercy is extended. As is so often the case in his poetry, Herbert implies that God loves us, knows what we need, and provides for those needs before we can request his help, and this provision is given without reference to our own worthiness or deservedness.

This confidence in God is pervasive in Herbert’s poetry. Compared to Donne, Herbert’s poetry is often lighter and more joyful. Herbert sees evidence of God’s kindness and grace everywhere, while Donne often seems more fearful and uncertain of God’s disposition. Donne’s poetry often appeals to God for salvation while Herbert more often seems overwhelmed at the mercy he has received from God.

Herbert made no attempt to fashion a literary career for himself. His poetry is more interested in introspection than analysis of other people or the world around him. His style is complex and carefully qualified more than dramatic or epic. Herbert’s entire output is characterized by a pervasive humility. These characteristics would seem to work against his ongoing popularity and influence. However, from the time of the first publication of his poems until now, Herbert has been massively influential on other poets, including: Henry Vaughan, Richard Crashaw, Thomas Traherne, Samuel Taylor Coleridge, Ralph Waldo Emerson, Emily Dickinson, Gerard Manley Hopkins, T. S. Eliot, W. H. Auden, Elizabeth Bishop, Anthony Hecht, and Robert Frost.\textsuperscript{27, 28} Even more surprising than his influence on other poets, George Herbert - the pastor and public figure whose poetry was not published until after his death - is now acclaimed as one of the greatest religious poets ever to write in the English language.

\textsuperscript{27} Stanley Stewart, \textit{George Herbert} (Boston: Twayne Publishers, 1986), 155.

CHAPTER 4

A GUIDE TO THE CHORAL LITERATURE

The purpose of the final chapter of this work is to provide the choral community with a guide to the body of choral literature based on the English poetry of George Herbert. The regularly programmed *Five Mystical Songs* by Ralph Vaughan Williams is included here, but the author’s hope is that this guide will provide a set of additional compositions that can be regularly programmed in concerts, recitals, and worship services. By locating these pieces and collecting all of their various details into one document, the ease with which they can be programmed is greatly increased. In addition, information has been provided about each piece that will allow conductors to make decisions about which works would be most appropriate for a particular choral ensemble.

The guide proceeds in the order in which the poems are found in *The Complete English Works*. The full text of each poem is included for reference and each poem is followed by analyses of the related choral settings.

For each choral setting the following details are included: the title of the choral setting, the title of the Herbert poem, the name of the composer, publication information, the forces required for performance, the difficulty of the work, and the duration of the work. When available, links to resources such as score samples or recordings have been included (all links accessed July 30, 2014). Vocal range is noted when the parts are extensively above G5 for sopranos, G4 for tenors, and below E2 for basses. Whenever

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included in the score, character and tempo instructions are included in the guide. If a piece is one movement of a multi-movement work that includes multiple settings of Herbert poetry, the page numbers of the related movements are given for ease of reference. Finally, a paragraph detailing other considerations such as particular difficulties and challenges, suggestions for programming, or the theme of a particular poem is provided.
The Altar

A broken Altar, Lord, thy servant rears,
Made of a heart, and cemented with tears:
   Whose parts are as thy hand did frame;
   No workman's tool hath touch'd the same.
   Heart alone
Is such a stone,
As nothing but
Thy pow'r doth cut.
  Wherefore each part
Of my hard heart
Meets in this frame,
  To praise thy name.
That if I chance to hold my peace,
  These stones to praise thee may not cease.
O let thy blessed Sacrifice be mine,
And sanctify this Altar to be thine.
Title: “The Altar”
from Such Glorious Gifts: Seven Poems of George Herbert

Poem: “The Altar”

Composer: Roland E. Martin

Publisher: © Roland E. Martin, 2011
Available from the composer

Forces: SATB, organ or orchestra

Difficulty: Moderate

Duration: 6:00

Character: Adagio tenermente

Tempo: quarter note = 52 bpm

Related: “Antiphon” (p. 100), “Love Bade Me Welcome” (p. 194),
“Our Life Is Hid With Christ in God” (p. 82), “Whitsunday” (p. 63),
“Paradise” (p. 116), “Easter” (p. 29)

Notes: “The Altar” is the sixth movement of Roland Martin’s seven-movement
Herbert symphony: Such Glorious Gifts. The movement is often tender and
sometimes triumphant, but is characterized by long, beautiful vocal and instrumental
lines throughout. The general sketch of the piece was written on September 11, 2001,
and the composer states in the program notes included with the score that the
emotions of that day are imprinted in his work. “The Altar” opens with a choral
fugue that symbolizes the building of the altar as the voices are stacked one on top of
the other. If the resources are available to perform the version for orchestra, the
additional time and cost will be well rewarded. This movement could be excerpted
and programmed with great results in a concert or worship setting.
The Agony

Philosophers have measur’d mountains,
Fathom’d the depths of seas, of states, and kings,
Walk’d with a staff to heav’n, and traced fountains:
    But there are two vast, spacious things,
The which to measure it doth more behove:
Yet few there are that sound them; Sin and Love.

    Who would know Sin, let him repair
Unto mount Olivet; there shall he see
A man so wrung with pains, that all his hair,
    His skin, his garments bloody be.
Sin is that press and vice, which forceth pain
To hunt his cruel food through ev’ry vein.

    Who knows not Love, let him assay
And taste that juice, which on the cross a pike
Did set again abroach, then let him say
    If ever he did taste the like
Love is that liquor sweet and most divine,
Which my God feels as blood; but I, as wine.
Title: “The Agonie”  
   from *Three Poems of George Herbert*

Poem: “The Agony”

Composer: Don Freund

Publisher: © Don Freund, 1995
   Available from the composer

Resources: The entire score is available at:
   http://www.donfreund.com/media/scores/chorus/
   Three_Poems_of_George_Herbert/
   The%20Agonie%20-%20George%20Herbert%201.pdf

A live audio recording is available at:
   http://www.donfreund.com/media/audio/chorus/
   three_poems_of_george_herbert/The_Agonie.mp3

Forces: SSAATTBB, soprano solo, piano solo

Difficulty: Advanced

Range: The pitches called for do not extend outside the normal vocal ranges; however there are several instances of all the vocal parts singing in their higher register quite loudly.

Duration: 6:45

Tempo: quarter note = 50 bpm

Related: “Redemption” (p. 26), “Vertue” (p. 88)

Notes: “The Agonie” is the first movement of Don Freund’s three-movement work, *Three Poems of George Herbert*. This movement was composed in 1969 and its style and use of tonality are reminiscent of that era as well as of Freund’s teacher, Darius Milhaud. The work is very difficult. The piano part is not an accompaniment; it is an equal partner with the voices and provides them with little assistance. The use of dynamics, articulation, and vocal range are sometimes extreme. The chorus is required to navigate very complex intervallic relationships. All of these difficulties are worth the work they will require once the relationship between Herbert’s poetry and Freund’s music is understood. “The Agonie” could be successfully excerpted and programmed without the other two movements in a concert setting.
Redemption

Having been tenant long to a rich Lord,
   Not thriving, I resolved to be bold,
   And make a suit unto him, to afford
A new small-rented lease, and cancel th’ old.
In heaven at his manor I him sought:
   They told me there, that he was lately gone
   About some land, which he had dearly bought
Long since on earth, to take possession.
I straight return’d and knowing his great birth,
   Sought him accordingly in great resorts;
   In cities, theatres, gardens, parks, and courts:
At length I heard a ragged noise and mirth
   Of thieves and murderers: There I him espied
Who strait, Your suit is granted, said, and died.
Title: “Redemption”  
from *Three Poems of George Herbert*

Poem: “Redemption”

Composer: Don Freund

Publisher: © Don Freund, 1995  
Available from the composer

Resources: The entire score is available at:  
http://www.donfreund.com/media/scores/chorus/  
Three_Poems_of_George_Herbert/  
Redemption%20-%20George%20Herbert%202.pdf

A live audio recording is available at:  
http://www.donfreund.com/media/audio/chorus/  
three_poems_of_george_herbert/Redemption.mp3

Forces: SATB, piano solo

Difficulty: Advanced

Duration: 2:30

Tempo: Andante


Notes: “Redemption” is the second movement of Don Freund’s three-movement work, *Three Poems of George Herbert*. This movement’s jazz-inflected style and tonality are reminiscent of Freund’s teacher, Darius Milhaud. The work is quite difficult. The piano part is not an accompaniment; it is an equal partner with the voices and provides them with little assistance. The chorus is required to navigate very complex intervallic relationships, however, the choral parts are almost completely homophonic which makes this movement’s rhythmic complexity somewhat easier to master. All of these difficulties are worth the work they will require once the relationship between Herbert’s poetry and Freund’s music is understood. “Redemption” could be successfully excerpted and programmed without the other two movements in a concert setting and is the easiest of the three movements.
Easter

Rise heart; thy Lord is risen. Sing his praise
    Without delays,
Who takes thee by the hand, that thou likewise
    With him mayst rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more just.

Awake, my lute, and struggle for thy part
    With all thy art.
The cross taught all wood to resound his name,
    Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
    Pleasant and long:
Or since all music is but three parts vied
    And multiplied,
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I got me flowers to straw thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought’st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and th’ East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.
Title: “Easter”  
from *The Beatitudes*  

Poem: “Easter”  

Composer: Arthur Bliss  

Publisher: © Novello & Company Ltd., 2008  

Resources: The entire score is available for review at:  
http://www.musicsalesclassical.com/composer/work/7501  

Forces: SATB divisi, Soprano, Tenor, Orchestra,  
          Organ (if needed to support the chorus, used in nine measures)  

Difficulty: Advanced  

Range: all of the vocal parts extend outside the normal range  

Duration: 6:00  

Character and Tempo: Vivo, quarter note = 160 bpm  

Related: “I Got Me Flowers To Strew Thy Way” (p. 34)  

Notes: “Easter” is the third movement of Sir Arthur Bliss’s *The Beatitudes*, a cantata for soprano and tenor soloists, SATB chorus, and orchestra. The cantata was commissioned to mark the opening of the new Coventry Cathedral (the original had been destroyed when the city was bombed during World War II) in 1962. Due to several circumstances, notably the premiere of Britten’s War Requiem in the same building, *The Beatitudes* was not premiered in the Cathedral as had been the plan and it was not until September 22, 2012 that the work was finally performed in Coventry Cathedral. This is a very difficult piece of music. The orchestral and vocal writing is virtuosic. The shifting meter, complicated rhythmic figures, angular intervals, and extremes of range and dynamic contribute to the difficulty. However, the difficulty of the music never seems capricious or unnecessary – this is complex music that is worth the work required to master it and the music carries the force of Herbert’s poetry with great success. The orchestral players will enjoy their parts; Bliss’s writing demonstrates a thorough understanding of the various instruments. There are brilliant brass and wind flourishes. There are two separate and interesting harp parts. The string parts are very precisely scored (two desks only at times). The interplay between the soloists and chorus is exciting and a choral fugato over an orchestral rhythmic ostinato figure is especially effective. Due to the size of the forces needed and the skill the musicians must possess, *The Beatitudes* will be a difficult work to bring to performance. However, if the resources were available to perform even this single movement, the expenditure would be well rewarded.
Title: “Easter”
from Such Glorious Gifts: Seven Poems of George Herbert

Poem: “Easter”

Composer: Roland E. Martin

Publisher: © Roland E. Martin, 2009
Available from the composer

Forces: SATB divisi, organ or orchestra

Difficulty: Moderate

Duration: 4:20

Tempo: Allegro, half note = 66 bpm

Related: “Antiphon” (p. 100), “Love Bade Me Welcome” (p. 194),
“Our Life Is Hid With Christ in God” (p. 82), “Whitsunday” (p. 63),
“Paradise” (p. 116), “The Altar” (p. 22)

Notes: “Easter” is the final movement of Roland Martin’s seven-movement Herbert symphony: Such Glorious Gifts. The composer only sets the first half of the poem, stopping after “O let thy blessed Spirit bear a part, And make up our defects with his sweet art.” The character of the poem changes after that and would not have worked as well in the final movement of this multi-movement work. The entire piece is built around a three-note motif (A, C sharp, D) that appears in the orchestra parts and is prominently featured in the chorus. This rising figure is put to good use in its wedding to Herbert’s resurrection poetry. There are several sections in the choral parts that involve staggered entrances or overlapping and repeated phrases of text. Otherwise, the singers mainly sing in a homophonic style. The string and woodwind parts are especially fine in this movement and add just the right amount of buoyancy and shimmer to the chorus. If the resources are available to perform the version with orchestra, the additional time and cost will be well rewarded. This movement could be excerpted and programmed with great results in a concert or worship setting. Altogether, “Easter” is a triumphant ending to a very successful major work based on Herbert’s poetry.
Title: “Easter”  
from *Five Mystical Songs*  
Alternatively titled “Rise, Heart”

Poem: “Easter”

Composer: Ralph Vaughan Williams

Publisher: © Edwin F. Kalmus, public domain  
Item Number A6124

Resources: A free version of the score is available at:  
http://imslp.org/wiki/5_Mystical_Songs_(Vaughan_Williams,_Ralph)

A video recording is available at:  
http://www.youtube.com/watch?v=q5JvpL6nyTc

Forces: Baritone, SATB, Orchestra

Difficulty: Advanced

Duration: 5:50

Character: Maestoso

Tempo: quarter note = 52 bpm

Related: “I Got Me Flowers” (p. 33), “Love Bade Me Welcome” (p. 197),  
“The Call” (p. 142), “Antiphon” (p. 46)

Notes: The *Five Mystical Songs* by Ralph Vaughan Williams is the best-known choral setting of poetry by George Herbert. Composed between 1906 and 1911, the work features four poems by Herbert and was premiered in 1911 at the Three Choirs Festival in Worcester England with the composer serving as conductor.

This movement sets only the first half of Herbert’s poem, “Easter.” The baritone soloist carries the piece, with interjections from the choir (there is a version without the chorus for baritone and orchestra). Orchestration requires flutes, oboes, clarinets, bassoons, trumpets, horns, timpani, harp, and divisi strings. This movement could be excerpted and used without the other four movements and would make a very effective opening of a concert.
Title: “I Got Me Flowers”

Poem: “Easter”

Composer: Daniel Burton

Publisher: © St. James Music Press, 2010

Resources: The score and an audio recording are available for review (with a free subscription) at:
http://www.sjmp.com/music/i-got-me-flowers

Forces: SATB divisi, organ

Difficulty: Moderate

Duration: 2:25

Character: Freely and smoothly

Tempo: half note = 50 bpm

Notes: Burton’s “I Got Me Flowers” is an appealing setting of the second half of Herbert’s poem, “Easter.” The recording referenced above uses piano (instead of organ, as the score notes). The work will probably be more effective with organ since the accompaniment doubles the chorus throughout: a characteristic that makes the piece fairly simple to learn. “I Got Me Flowers” could be learned quickly and would be a welcome inclusion in a worship service.
Title: “I got me flowers”  
from *Jacobean Lyrics*

Poem: “Easter”

Composer: Rhian Samuel

Publisher: © Stainer & Bell Ltd., 1997  
Item Number Y151

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 1:00

Tempo: Andante, quarter note = 120 bpm

Notes: *Jacobean Lyrics* by Rhian Samuel is made up of three settings of poems by contemporaries of Shakespeare: George Herbert’s “I got me flowers,” Ben Johnson’s “Slow, slow, fresh fount,” and F. Beaumont and J. Fletcher’s “Now the lusty Spring is seen.” All three settings are lovely and would be worth programming in a concert setting. The Herbert setting is the first of the three and is a slow and mainly quiet setting of the poem. The music is characterized by staggered entrances of the text in the various sections of the chorus. No piano reduction is provided for rehearsal.
Title: “I Got Me Flowers”  
from *Five Mystical Songs*  

Poem: “Easter”  

Composer: Ralph Vaughan Williams  

Publisher: © Edwin F. Kalmus, public domain  
Item Number A6124  

Resources: A free version of the score is available at:  
http://imslp.org/wiki/5_Mystical_Songs_(Vaughan_Williams,_Ralph)  

A video recording is available at:  
http://www.youtube.com/watch?v=q5JvpL6nyTc  

Forces: Baritone, SATB, Orchestra  

Difficulty: Advanced  

Duration: 3:00  

Tempo: Moderato  


Notes: The *Five Mystical Songs* by Ralph Vaughan Williams is the best-known choral setting of poetry by George Herbert. Composed between 1906 and 1911, the work features four poems by Herbert and was premiered in 1911 at the Three Choirs Festival in Worcester England, with the composer serving as conductor.  

“I Got Me Flowers” sets only the second half of Herbert’s poem, “Easter.” The chorus sings just 10 measures, and six of those are hummed. There is an alternative version for baritone solo, with no chorus. This movement is scored for full orchestra, but the trombones, tubas, and timpani only play in the last three measures. These measures are quite loud as Vaughan Williams’s orchestration highlights the text “There is but one, and that one ever.” The rest of the work is softer, with a more transparent orchestration relying on strings, woodwinds, and harp. These compositional choices are an exceptional match for the poetry.
Title: “I Got Me Flowers To Strew Thy Way” 
from *The Beatitudes*

Poem: “Easter”

Composer: Arthur Bliss

Publisher: © Novello & Company Ltd., 2008

Resources: The entire score is available for review at:
http://www.musicsalesclassical.com/composer/work/7501

Forces: SATB divisi, Soprano, Tenor, Orchestra, Organ

Difficulty: Advanced

Range: all of the vocal parts extend outside the normal range

Duration: 4:00

Character and Tempo: Andante sereno, quarter note = 72 bpm

Related: “Easter” (p. 28)

Notes: “I Got Me Flowers To Strew Thy Way” is the fourth movement of Sir Arthur Bliss’s *The Beatitudes*, a cantata for soprano and tenor soloists, SATB chorus, and orchestra. The cantata was commissioned to mark the opening of the new Coventry Cathedral (the original had been destroyed when the city was bombed during World War II) in 1962. Due to several circumstances, notably the premiere of Britten’s War Requiem in the same building, *The Beatitudes* was not premiered in the Cathedral as had been the plan and it was not until September 22, 2012 that the work was finally performed in Coventry Cathedral. This is a very difficult piece of music. The orchestral and vocal writing is virtuosic. The shifting meter, complicated rhythmic figures, angular intervals, and extremes of range and dynamic contribute to the difficulty. However, the difficulty of the music never seems capricious or unnecessary – this is complex music that is worth the work required to master it and the music carries the force of Herbert’s poetry with great success. The orchestral players will enjoy their parts; Bliss’s writing demonstrates a thorough understanding of the various instruments. There are brilliant brass and wind flourishes. There are two separate and interesting harp parts. The string parts are very precisely scored (two desks only at times) and the interplay between the soloists and chorus is exciting. The use of the poetry is especially interesting. Herbert’s “Easter” is combined with the prescribed chant for Easter Sunday, “Haec Dies.” The soloists are given the “Alleluias” from the text and the chorus sings the body of the chant text in combination with Herbert’s poetry. Due to the size of the forces needed and the skill the musicians must possess, *The Beatitudes* will be a difficult work to bring to
performance. However, if the resources were available to perform even this single movement, the expenditure would be well rewarded.
Title: “I got me flowers to straw thy way”
from *The Gentle Earth of Wales*

Poem: “Easter”

Composer: Patrick Larley

Publisher: © Patrick Larley, 2010
Available from the composer

Forces: SSATB, orchestra

Difficulty: Moderate

Duration: 6:00

Character and tempo: Lento e espressivo

Notes: “I got me flowers to straw thy way” is the second movement of Patrick Larley’s nine-movement cantata *The Gentle Earth of Wales*. The work was commissioned by the Montgomeryshire County Music Festival (for the festival’s ninetieth anniversary) and is a choral fantasia on Welsh folk songs. George Herbert was born in Montgomery, Wales so it is especially appropriate that one of his poems is included in this work. “I got me flowers to straw thy way” sets the second half of Herbert’s poem “Easter.” Due to its use of folk melodies, the music is modal and at times evocative of Ralph Vaughan Williams – who also set this text in his *Five Mystical Songs*. There is one section for three-part ladies, but the rest of the movement involves the entire chorus. The singing is mainly homophonic and not complicated. This is a lovely setting of Herbert’s poem.
Prayer (1)

Prayer the Church’s banquet, Angels’ age,
  God’s breath in man returning to his birth,
  The soul in paraphrase, heart in pilgrimage,
The Christian plummet sounding heav’n and earth;
Engine against th’ Almighty, sinners’ tower,
  Reversed thunder, Christ-side-piercing spear,
  The six-days-world transposing in an hour,
A kind of tune, which all things hear and fear;
Softness, and peace, and joy, and love, and bliss,
  Exalted Manna, gladness of the best,
  Heaven in ordinary, man well drest,
The milky way, the bird of Paradise,
  Church-bells beyond the stars heard, the soul’s blood,
  The land of spices; something understood.
Title: “The Land of Spices”
    from Three Choral Pieces

Poem: “Prayer (1)”

Composer: John Casken

Publisher: © Schott & Co. Ltd., 1994
    Item Number ED 12421

Resources: The entire score is available for review at:
    http://www.sheetmusicplus.com/title/3-choral-pieces-sheet-music/6056862

Forces: SATB divisi, a cappella

Difficulty: Advanced

Range: In measure sixty-three, the sopranos are divisi and the first sopranos sing an A5 while articulating four separate syllables. In the following measure the first sopranos sustain a Bb5 while performing a crescendo to fff.

Duration: 5:00

Tempo: quarter note = 96 bpm

Notes: Three Choral Pieces is a set of anthems on poems by Lancelot Andrewes, Sylvia Townsend Warner, and George Herbert. The setting of Herbert’s poem “Prayer (1)” is the first piece in the set. Casken notes in the score that the anthems can be performed together or excerpted either singly or in combination. “The Land of Spices” was commissioned by the Hatfield College Choir at the University of Durham and was first performed by the choir in June of 1990. The piece is quite difficult and there is no piano reduction provided for rehearsal use. The range is not extreme until three measures (sixty-three through sixty-five) near the end of the piece when the first sopranos are required to sustain an A5 and then a Bb5 very loudly. There are also two very brief soprano solos (about two measures each). Interesting choral writing, frequent contrasts of dynamic and tempo, and a thoughtful setting of the Herbert poetry characterize “The Land of Spices”. This setting is worth performing.
Title: “Prayer”  
from Spiritual Songs

Poem: “Prayer (1)”

Composer: Kenneth Jennings

Publisher: © Kenneth Jennings, 2000  
Published and distributed by earthsongs  
Part of the Anton Armstrong Choral Series  
Item Number S-133c

Resources: The first page of the score is available for preview at:  
http://earthsongschoralmusic.com/media/pdf/jk.prayer.pdf

An audio preview is available at:  
http://earthsongschoralmusic.com/media/mp3s/jk.prayert1.mp3

Forces: SSAATTBB a cappella

Difficulty: Advanced

Duration: 2:25

Character: Flowing

Tempo: quarter note = 66 bpm


Notes: This work is the third movement in a set of eight partsongs for choir. It works  
well as an individual piece, and was written with a choir of twenty to forty people in  
mind. The choral score includes a piano reduction for rehearsal. The eight-part  
texture, as well as the polyphony of the writing, requires independence and  
confidence from each part. The work begins with a time signature of five quarter  
notes per measure and moves freely to four, three, six, and even eight. The dynamics  
range from the piano setting of the opening lines of poetry, to forte as the world is  
created, to pianississimo, which then fades to nothing on the final chord.
Title: “Prayer”  
from *Vertue*

Poem: “Prayer (1)”

Composer: Judith Weir

Publisher: © Chester Music Ltd., 2005  
Item Number CH69993

Forces: SSAATTBB, solo alto, solo tenor, solo baritone, a cappella

Difficulty: Advanced

Duration: 2:10

Character: Spacious

Tempo: quarter note = 66 bpm


Notes: “Prayer” is the third movement of Judith Weir’s set of three Herbert settings titled, *Vertue*. The three-movement set was written in memory of a friend of the composer and commissioned by the Spitalfields Music Festival. *Vertue* was premiered on June 13, 2005 at Christ Church, Spitalfields, London by The Cardinall’s Musick and conducted by Andrew Carwood. “Prayer” is the most difficult of the three movements. The chorus is divided into as many as eight parts. Alto, tenor and baritone soloists are required. The score includes very precise dynamic markings that are distinct to each of the eight parts (i.e. some voices singing *forte* while others decrescendo from *forte* to *piano*, as in measure four). All of the movements of the piece are a cappella and no piano reduction is provided for rehearsal use. “Prayer” will work equally well as part of the set or excerpted for individual use.
Antiphon (1)

Cho. Let all the world in ev’ry corner sing
    My God and King.

Vers. The heav’ns are not too high,
       His praise may thither fly:
       The earth is not too low,
       His praises there may grow.

Cho. Let all the world in ev’ry corner sing
    My God and King.

Vers. The church with psalms must shout
       No door can keep them out:
       But above all, the heart
       Must bear the longest part.

Cho. Let all the world in ev’ry corner sing
    My God and King.
Title: “Antiphon”
from *Let All the World in Ev’ry Corner Sing*

Poem: “Antiphon (1)”

Composer: Eleanor Daley

Publisher: © Oxford University Press, Inc., 2009
Item Number 978-0-19-380473-9

Resources: A live video recording is available for review at:
https://www.youtube.com/watch?v=vcxZPkOwulw

Forces: SATB divisi, keyboard

Difficulty: Moderate

Duration: 1:30

Tempo: quarter note = 120 bpm

Related: “King of Glory, King of Peace” (p. 121), “The Call” (p. 134)

Notes: “Antiphon” is the final movement of Eleanor Daley’s three-movement set of Herbert poems titled *Let All the World in Ev’ry Corner Sing*. The setting is characterized by consistent use of shifting, asymmetrical, dance-like rhythms and meters. These rhythmic ideas are a great match for Herbert’s poetry and add considerable excitement and momentum to the work. The accompaniment part is scored for keyboard, but will be most effective when performed by piano. There is a significant amount of divisi in the soprano part. “Antiphon” is a remarkable addition to the literature and would be a terrific fit for either a worship service or concert.
Title: “Antiphon”  
from *Spiritual Songs*

Poem: “Antiphon (1)”

Composer: Kenneth Jennings

Publisher: © Kenneth Jennings, 2000  
Published and distributed by earthsongs  
Part of the Anton Armstrong Choral Series  
Item Number S-133g

Resources: The first page of the score is available for preview at:  
http://earthsongschoralmusic.com/media/pdf/jk.ant.pdf  
An audio preview is available at:  
http://earthsongschoralmusic.com/media/mp3s/jk.antiphont1.mp3

Forces: SATB a cappella

Difficulty: Moderate

Duration: 1:10

Character: Spirited

Tempo: quarter note = 126 bpm


Notes: This work is the seventh movement in a set of eight partsongs for choir. It  
works well as an individual piece, and was written with a choir of twenty to forty  
people in mind. The choral score includes a piano reduction for rehearsal. The  
repeated antiphon: “Let all the world in every corner sing. My God and King.”  
is set to the same music, with just a few alterations at internal cadence points as  
well as the end of the piece. The two “Vers.” sections of the poem are set to music  
that was adapted from Thomas Tallis’s *Festal Psalm for Christmas*, which is a  
setting of Psalm 119. Tallis’s work is one of the earliest models of a harmonized  
chant. The chant melody can be found in the tenor line of “Antiphon,” but the  
composer notes that the chant should be treated as the equal of the other parts  
and not forced to stand out. “Antiphon” would serve as a solid opening piece of  
a recital or as a call to worship in a church service.
Title: “Antiphon”  
from *Two Herbert Settings*  

Poem: “Antiphon (1)”  

Composer: Randall Thompson  

Publisher: © E.C. Schirmer Music Company 1972  
         Item Number ECS No.2915  

Resources: An audio preview is available at:  
 http://www.classicalarchives.com/work/577831.html#tvf=tracks&tv=music  

Forces: SATB, a cappella  

Difficulty: Advanced  

Duration: 3:20  

Character: Allegro con spirito  

Tempo: quarter note = 80 bpm  

Related: “Bitter-Sweet” (p. 168)  

Notes: This work is the second movement of Thompson’s two settings of Herbert poetry. It stands equally well alone or as part of the set. There is a keyboard reduction supplied for rehearsal purposes. The choral writing is often melismatic and is an apt match to the jubilation of the text. The center section of “Antiphon” is marked *meno mosso* and here the composer exchanges the marcato nature of the rest of the work for twenty-five seconds of long, legato phrases. This section is followed by a sudden return to the opening tempo and character of the work. The difficulty of the piece is found in its shifting tonal center (which is navigated by the chorus without accompanimental assistance), its contrasting dynamics, articulations, and tempi, and its extensive use of polyphony.
Title: “Antiphon”

Poem: “Antiphon (1)”

Composer: William Walton

Publisher: © Oxford University Press, 1978
   Item Number A326

Resources: A performance from March of 2009 by the University of Kansas, Bales Chorale is available at:
   http://www.youtube.com/watch?v=IeYySiet3Ak

Forces: SATB, organ

Difficulty: Advanced

Duration: 3:10

Character: Maestoso

Tempo: Unmarked, approximately quarter note = 97 bpm

Notes: William Walton was commissioned to compose “Antiphon” for the 150th anniversary of Saint Paul’s Church in Rochester, New York. The work is quite difficult and although it was meant for a church context, it is likely beyond the ability of all but the best church choirs. The difficulty should not keep the work from being programmed, as it would work very well in a concert setting. The extended a cappella sections, regularly shifting meter, and the non-functional harmonies employed throughout the work are just three characteristics that contribute to the challenge of performing “Antiphon.” Walton’s setting of the poetry is vivid, while not becoming overly obvious or trite. One example of Walton’s setting of the text is the ascending figure that accompanies “The heav’ns are not too high.” There is a 1991 version of the work (also available from Oxford University Press) that was arranged by Christopher Palmer for chorus, organ, and brass ensemble.
Title: “Antiphon”  
from *Five Mystical Songs*

Poem: “Antiphon (1)”

Composer: Ralph Vaughan Williams

Publisher: © Edwin F. Kalmus, public domain  
Item Number A6124

Resources: A free version of the score is available at:  
http://imslp.org/wiki/5_Mystical_Songs_(Vaughan_Williams,_Ralph)

A video recording is available at:  
http://www.youtube.com/watch?v=mNMnGNL0-uw

Forces: SATB, orchestra

Difficulty: Advanced

Duration: 3:30

Tempo: Allegro

Related: “Easter” (p. 30), “I Got Me Flowers” (p. 33),  
“Love Bade Me Welcome” (p. 197), “The Call” (p. 142)

Notes: The *Five Mystical Songs* by Ralph Vaughan Williams is the best-known choral setting of poetry by George Herbert. Composed between 1906 and 1911, the work features four poems by Herbert and was premiered in 1911 at the Three Choirs Festival in Worcester England, with the composer serving as conductor.

The chorus is featured in this movement and the baritone soloist is not used. The full orchestra is employed and the brass section provides energy and excitement to the movement. This movement could be excerpted and used without the other four movements and would make a very effective ending to a concert. The vocal parts are not particularly difficult – the difficulty of the music is in the interplay between chorus and orchestra. The time needed to master this work will be well worth the effort. *Five Mystical Songs* has earned its place as the best-known choral setting of Herbert poetry.
Title: “Antiphon for Choir and Organ”

Poem: “Antiphon (1)"  

Composer: Philip Moore

Publisher: © The Royal School of Church Music, 1988
Published and distributed exclusively in North America by GIA Publications, Inc.
Item Number G-RA432

Forces: SATB, organ

Difficulty: Moderate

Duration: 5:45

Character: Marcato and misterioso

Tempo: Unmarked, approximately quarter note = 97 bpm

Notes: Philip Moore composed this piece for Allan Wicks twenty-fifth anniversary as organist of Canterbury Cathedral. It was originally written for seven-part chorus. The published version is for SATB choir, but includes the passages that divide to seven parts as alternative, smaller notes. This versatility is welcome, but due to the way the choral parts are formatted it may take the chorus some time to become accustomed to the layout. Moore’s setting of the Herbert poem is characterized by staggered choral entrances, which require both rhythmic and pitch independence from the four sections, as the various entries do not mirror each other. This stylistic choice at times seems to blunt the strength of the choral sound and the effect of the text, but the contrasting sections of homophonic writing sound all the stronger as the listener anticipates them. These homophonic passages are used to highlight lines of text such as “My God and King!” and “The church with psalms must shout.”
Title: “Antiphon: Let All the World”

Poem: “Antiphon (1)”

Composer: Alfred V. Fedak

Publisher: © Selah Publishing Co., Inc., 2008
Item Number 418-623

Resources: The entire score is available for preview at:

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:55

Character: Festive, joyous

Tempo: quarter note = 176 bpm

Notes: The composer uses alternating choral textures to add interest to this setting of “Antiphon (1).” The work begins with a unison statement of the opening text from the whole chorus. Other textures introduced throughout the piece are: SATB, SAATB (for three measures only), unison men, unison women, and SA. The organ accompaniment is very responsive to the poem, employing notes of longer values, sustained chords, or even dropping out when longer sections of the text are being sung, and saving its more interesting moments for the ends of vocal phrases and during interludes when the chorus is not singing. “Antiphon: Let All the World” begins and ends in D major but does not remain there for long, and this is the one consideration that raises the difficulty of the piece from easy to moderate.
Title: “Let All the World in Every Corner Sing”

Poem: “Antiphon (1)”

Composer: Dominick Argento

Publisher: © Boosey & Hawkes, Inc., 1980
   Item Number M-051-46041-0

Resources: A live, low-quality video recording is available at:
   http://www.youtube.com/watch?v=xU_7ZzidevY

Forces: SATB, brass quartet, timpani, organ

Difficulty: Moderate

Duration: 3:00

Character and tempo: Andante nobile, quarter note = 80 bpm

Notes: Dominick Argento composed “Let All the World in Every Corner Sing” for the American Guild of Organists national biennial convention in 1980. The work is a majestic setting of the Herbert poem and captures the character of the text very successfully. The choral parts are not difficult. The first chorus and stanza of the poem are scored for unison choir. The second chorus and stanza begin in unison but quickly expand to four parts and the four-part texture continues to the end of the stanza. The final statement of the poem’s chorus is in two parts but expands to four parts for the final chord of the piece. As would be expected for a work commissioned by the American Guild of Organists, the organ is featured and along with the brass quartet, provides the energy and excitement needed in a setting of this text. The timpani part is vital. There are multiple sections of this work where the choir is not singing and the brass and organ are sustaining a chord. At these points only the timpani is providing interest. The instrumental parts are included with the score. The brass part is written for two trumpets in C but an optional part transposed for Bb trumpets is also included. Argento’s “Let All the World in Every Corner Sing” is a very fine setting of Herbert’s poetry and will not take the choir long to master. If the organ, brass, and timpani players are available, this will make an exceptional addition to a concert or worship service.
Title: “Let All the World in Every Corner Sing”

Poem: “Antiphon (1)”

Composer: John A. Behnke

Publisher: © Concordia Publishing House, 2002
        Item Number 97-6954

Resources: A partial score and audio preview are available for review at:
        http://www.cph.org/
        p-5069-let-all-the-world-in-every-corner-sing-full-score
        .aspx?SearchTerm=prepare%20the%20way

Forces: SATB, organ, optional congregation, 3-5 octave handbells, brass quartet

Difficulty: Moderate

Duration: 3:30

Character: Majestic

Tempo: quarter note = 120 bpm

Notes: John Benke’s “Let All the World in Every Corner Sing” would be a
tremendous opening statement during a worship service. The festive sound provided
by the instrumentation of brass, handbells, and organ is a wonderful match for
Herbert’s exuberant poetry. The back cover of the anthem includes the
congregational part for reproduction. This is a work that will be simple to learn and
holds general appeal.
Title: “Let All The World In Every Corner Sing”
from Noble Numbers

Poem: “Antiphon (1)”

Composer: H. Walford Davies

Publisher: © Public Domain
London: Novello & Co., 1909

Resources: The entire score (in piano reduction) is available at:
http://imslp.org/wiki/Noble_Numbers,_Op.28_(Davies,_Walford)

Forces: Solo quintet (soprano, contralto, tenor, baritone, bass), SATB chorus, orchestra

Difficulty: Moderate

Duration: 3:45

Tempo: Allegro energico

Related: “Whither, O Whither” (p. 156), “How Should I Praise Thee” (p. 60),
“The Revolt” (p. 132), “Heaven’s Echo” (p. 186), “The Call” (p. 135)

Notes: Noble Numbers is a sacred song cycle for soloists (soprano, contralto, tenor, baritone, and bass), mixed chorus (SATB), solo cello, and orchestra. The work was premiered at the Three Choirs Festival in Hereford, England on September 7, 1909 and was published in the same year. Davies’s original intention was to include only the poems from Robert Herrick’s set by the same name; however, he decided that the work would be strengthened by adding several poems by Herbert, one by John Donne, and one by an anonymous writer. The work was unique for the festival – most of the choral compositions being premiered in the early 1900’s were oratorios. Noble Numbers is alternately classified as a cantata or sacred song cycle, and as such does not have the narrative element of an oratorio. This form allowed Davies a great deal of compositional latitude as each movement is complete on its own and multiple musical styles and ideas could be employed throughout the work.

“Let All The World In Every Corner Sing” is the eighteenth and final movement of the cycle. The movement is scored for the full quintet of soloists and SATB chorus. Davies’s is an energetic and dynamic setting of the Herbert text. The movement alternates quickly between individual solo lines, small groupings of the soloists, all of the soloists, the chorus, and the soloists with the chorus. “Let All The World In Every Corner Sing” ends with the quintet and chorus singing together ff, in SSATBB harmony.
Title: “Let All the World in Every Corner Sing

Poem: “Antiphon (1)”

Composer: Ian Higginson

Publisher: © St. James Music Press, 2010
   Item Number AMP 0897

Resources: The score and an audio recording are available for review
   (with free subscription) at:
   http://www.sjmp.com/music/let-all-the-world-in-every-corner-sing

Forces: SATB, organ

Difficulty: Moderate

Duration: 1:45

Character and Tempo: With energy but not too fast

Notes: This is a dancing, joyful setting of the Herbert text. The asymmetrical meter
adds excitement to the composition and provides the momentum necessary to keep
the piece moving ahead. The quarter note values given to some syllables just before a
breath (see measure 6, 13, 18, etc) can cause the poetry to seem clipped off. This
difficulty can be overcome with careful rehearsal of the required phrase shape. The
organ mainly provides support to the chorus, except during interludes between lines
of poetry.
Title: “Let all the world in every corner sing”

Poem: “Antiphon (1)”

Composer: Grayston Ives

Publisher: © Novello & Company Limited, 1978
            Item Number 86 0046 05

Resources: A sample audio recording is available for review at:
            http://www.musicsalesclassical.com/composer/work/980#

Forces: SATB, organ

Difficulty: Advanced

Duration: 7:30

Tempo: quarter note = 63 bpm

Notes: “Let all the world in every corner sing” is a highly polyphonic and melismatic setting of Herbert’s “Antiphon (1).” The vocal parts are very difficult and require the complete independence of each section of the chorus. There is a significant amount of a cappella singing that is characterized by a large number of leaps of difficult intervals. The choral entrances are often staggered and fugue-like, and Ives’s organ score does not provide a great deal of assistance to the chorus. Between sections of singing, the organ interludes are often unmeasured. The eighth note tempo stays consistent throughout the work, but the meter changes regularly between 4/4, 3/2, 5/8, 2/4, 3/4, and 3/8. The dynamics that are scored in the last six measures of the work will be more familiar to instrumentalists than singers: huge crescendi and decrescendi over just a few beats, fmf, sfp, and fff. The combination of all of these elements creates a very exciting setting of Herbert’s poem of praise to God.
Title: “Let All The World In Every Corner Sing”

Poem: “Antiphon (1)”

Composer: Kenneth Leighton

Publisher: © Novello & Company Limited, 1965
   Item Number NOV290154

Resources: The first page of the score is available for review at:
   http://www.boosey.com/shop/prod/Leighton-Kenneth-Let-All-The-World-In-Every-Corner-Sing-SATB/
   639799

A live video recording is available at:
   https://www.youtube.com/watch?v=38HYwopljyw

Forces: SSATB, organ

Difficulty: Advanced

Range: In the last twenty measures of the piece the soprano part hovers around A5 and the tenor part around A4.

Duration: 5:30

Character and tempo: Allegro con brio, molto ritmico, quarter note = 132 bpm

Notes: Kenneth Leighton’s “Let All The World In Every Corner Sing” is an exciting, difficult, and highly rhythmic setting of George Herbert’s poem “Antiphon (1).” This setting is meant for the concert hall and will require a highly skilled chorus and organist. The choral parts require each section to be able to sing independently and navigate complex rhythmic figures that are constantly shifting. Some of the singing (especially for sopranos and tenors) sits quite high in the tessitura. The difficulties of the setting are not capricious; they add to the excitement of the music and are well worth the effort needed to master them. For musicians possessing the requisite skill, “Let All The World In Every Corner Sing” will be a highly enjoyable and rewarding work to perform.
Title: “Let All the World in Every Corner Sing”

Poem: “Antiphon (1)”

Composer: Don Muro

Publisher: © GIA Publications, Inc., 1988
   Item Number G-3276

Forces: SATB, organ

Difficulty: Easy

Duration: 2:10

Character: Festive

Tempo: Quarter note = 112 bpm

Notes: “Let All the World in Every Corner Sing” is a fairly simple, festive anthem and would work well as a call to worship in the context of a church service or could be programmed as the opening number for a high school choral recital. The organ accompaniment adds interest to the arrangement while still supplying plenty of help to the chorus regarding tuning and tonal center. There are a couple of short (not longer than two measures) a cappella sections, but these should not prove difficult.
Title: “Let All the World in Ev’ry Corner Sing”

Poem: “Antiphon (1)”

Composer: Richard Proulx

Publisher: © Selah Publishing Co., Inc., 1993
   Item Number G-5247

Resources: The entire score is available for preview at:

Forces: SATB, organ, trumpet

Difficulty: Moderate

Duration: 3:45

Character: Triumphant

Tempo: quarter note = 88-92 bpm

Notes: “Antiphon (1)” may be the Herbert poem most often set to music, and “Let All the World in Ev’ry Corner Sing” serves as a wonderful introduction to this poem. The organ part is vibrant and interesting throughout and the trumpet responses to the chorus are very effective. The choral writing is not difficult; extended unison sections are mixed with SAB scoring, along with just three measures where the men are required to sing divisi. Measure 63 and following seem to be an example of overly obvious text painting, as the line “the heart must bear the longest part” is treated with the only multi-measure melismatic passage in the entire work, occurring on the “long-est part.” This compositional “wink” can be overlooked when considering the long tradition (see Haydn, The Creation) of this sort of writing in the choral literature. Most listeners will probably not notice this word picture, and this compositional quirk is definitely out-weighed by the work’s other virtues.
Title: “Praise”

Poem: “Antiphon (1)”

Composer: George Dyson

Publisher: © Edward Arnold, 1919  
Assigned to Novello and Company Limited in 1959  
Item Number 29 0659

Resources: A live video recording is available at:  
https://www.youtube.com/watch?v=9gjKDWbDbOY

Forces: Unison, piano

Difficulty: Easy

Duration: 2:10

Character: Largamente

Tempo: half note = circa 60 bpm

Notes: “Praise” is available in two versions. There is a four-part setting that is part of Dyson’s Three Songs of Praise. The version reviewed here is the unison version. The score for the unison version of “Praise” does not mention this, but the work is scored for string orchestra, timpani, two trumpets in C, and three trombones. These parts are available on hire. In this unison setting, “Praise” would be an appropriate piece to program for boys choir or treble chorus. The score is marked for piano, but would work equally well on the organ.
Title: “Praise”  
from *Three Songs of Praise*  

Poem: “Antiphon (1)”  

Composer: George Dyson  

Publisher: © Novello & Company Limited, 1935  
Item Number NOV290343  

Resources: The first page of the score is available for review at:  
http://www.boosey.com/shop/prod/  
Dyson-George-Praise-SATB/641803  

A low-quality, live video recording is available for review at:  
https://www.youtube.com/watch?v=WZFwc3XNHvQ  

Forces: SATB, piano or organ  

Difficulty: Moderate  

Duration: 2:10  

Character: Vigorous  

Tempo: half note = about 66 bpm  

Notes: “Praise” is available in two versions. The version reviewed here is a four-part setting that is the first movement of Dyson’s *Three Songs of Praise*. There is also a unison version available. “Praise” is scored for string orchestra, timpani, two trumpets in C, and three trombones. These parts are not included with the choral score, but are available for hire.
The Temper (1)

How should I praise thee, Lord! how should my rhymes
Gladly engrave thy love in steel,
If what my soul doth feel sometimes,
My soul might ever feel!

Although there were some forty heav’ns, or more,
Sometimes I peer above them all;
Sometimes I hardly reach a score,
Sometimes to hell I fall.

O rack me not to such a vast extent;
Those distances belong to thee:
The world’s too little for thy tent,
A grave too big for me.

Wilt thou meet arms with man, that thou dost stretch
A crumb of dust from heav’n to hell?
Will great God measure with a wretch?
Shall he thy stature spell?

O let me, when thy roof my soul hath hid,
O let me roost and nestle there:
Then of a sinner thou art rid,
And I of hope and fear.

Yet take thy way; for sure thy way is best:
Stretch or contract me, thy poor debtor:
This is but tuning of my breast,
To make the music better.

Whether I fly with angels, fall with dust,
Thy hands made both, and I am there:
Thy power and love, my love and trust
Make one place ev’ry where.
Title: “How Should I Praise Thee”
   from Noble Numbers

Poem: “The Temper (1)”

Composer: H. Walford Davies

Publisher: © Public Domain
   London: Novello & Co., 1909

Resources: The entire score (in piano reduction) is available at:
   http://imslp.org/wiki/Noble_Numbers,_Op.28_(Davies,_Walford)

Forces: Trio (tenor, baritone, bass), Men’s Chorus, Orchestra

Difficulty: Moderate

Duration: 3:00

Tempo: Allegro fervente

Related: “Whither, O Whither” (p. 156), “The Revolt” (p. 132),
   “Heaven’s Echo” (p. 186), “The Call” (p. 135),
   “Let All The World In Every Corner Sing” (p. 51)

Notes: Noble Numbers is a sacred song cycle for soloists (soprano, contralto, tenor,
   baritone, and bass), mixed chorus (SATB), solo cello, and orchestra. The work was
   premiered at the Three Choirs Festival in Hereford, England on September 7, 1909
   and was published in the same year. Davies’s original intention was to include only
   the poems from Robert Herrick’s set by the same name; however, he decided that the
   work would be strengthened by adding several poems by Herbert, one by John
   Donne, and one by an anonymous writer. The work was unique for the festival –
   most of the choral compositions being premiered in the early 1900’s were oratorios.
   Noble Numbers is alternately classified as a cantata or sacred song cycle, and as such
   does not have the narrative element of an oratorio. This form allowed Davies a great
   deal of compositional latitude as each movement is complete on its own and multiple
   musical styles and ideas could be employed throughout the work.

“How Should I Praise Thee” is the tenth movement from the cycle (there are a total of
   eighteen movements). The solo trio (TBB) and the men’s chorus (TBB) begin the
   movement by singing alternating sections in a call and response style. The music
   Davies wrote for these alternating sections is at times nearly identical. With one-third
   of the piece remaining, the trio and chorus begin to sing together and continue in this
   manner to the end.
Whitsunday

Listen sweet Dove unto my song,
And spread thy golden wings in me;
Hatching my tender heart so long,
Till it get wing, and fly away with thee.

Where is that fire which once descended
On thy Apostles? thou didst then
Keep open house, richly attended,
Feasting all comers by twelve chosen men.

Such glorious gifts thou didst bestow,
That th’ earth did like a heav’n appear;
The stars were coming down to know
If they might mend their wages, and serve here.

The sun which once did shine alone,
Hung down his head, and wisht for night,
When he beheld twelve suns for one
Going about the world, and giving light.

But since those pipes of gold, which brought
That cordial water to our ground,
Were cut and martyr’d by the fault
Of those, who did themselves through their side wound,

Thou shutt’st the door, and keep’st within;
Scarce a good joy creeps through the chink:
And if the braves of conqu’ring sin
Did not excite thee, we should wholly sink.

Lord, though we change, thou are the same;
The same sweet God of love and light:
Restore this day, for thy great name,
Unto his ancient and miraculous right.
Title: “Listen Sweet Dove”

Poem: “Whitsunday”

Composer: Grayston Ives

Publisher: © Grayston Ives, 1977
Published and distributed exclusively in North America by
GIA Publications, Inc.
Item Number G-4209

Resources: An audio recording from the 1986 Diocesan Choir Festival at St. Ninian’s
Cathedral, Perth, Australia is available at:
http://www.youtube.com/watch?v=pLh0_p_Rx_g

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:45

Character: Gently flowing

Tempo: eighth note = 104 bpm

Notes: Whitsunday is the name used in the United Kingdom for the Christian festival
of Pentecost. The festival occurs on the seventh Sunday after Easter and
commemorates the descent of the Holy Spirit on Jesus’s disciples. Ives’s is a simple,
but effective setting of the poem and would function very well in a liturgical setting.
The organ part often mirrors the vocal parts, and even when not mirroring, it provides
plenty of support to the chorus. This support from the organ should make the piece
simple to learn and perform. The composer only sets the first, third, fourth, and
seventh stanzas of Herbert’s poem. The second stanza of the composition is scored
for a cappella chorus, while the third is set to different music than the other three
stanzas. The final stanza begins with the chorus in a strong unison before splitting
into forte four-part harmony on the text “Restore this day for thy great name.” From
this point the organ and chorus begin to decrescendo and slow to the ending, which
recalls the opening measures.
Title: “Whitsunday”
from *Such Glorious Gifts: Seven Poems of George Herbert*

Poem: “Whitsunday”

Composer: Roland E. Martin

Publisher: © Roland E. Martin, 2009
Available from the composer

Forces: SATB, organ or orchestra

Difficulty: Moderate

Duration: 8:15

Character: Con brio

Tempo: half note = 66 bpm

Related: “Antiphon” (p. 100), “Love Bade Me Welcome” (p. 194),
“Our Life Is Hid With Christ in God” (p. 82), “Paradise” (p. 116),
“The Altar” (p. 22), “Easter” (p. 29)

Notes: “Whitsunday” is the fourth movement of Roland Martin’s seven-movement Herbert symphony: *Such Glorious Gifts*. This movement is the central and longest movement of the work, and will work best when performed as one movement of the entire work. In the program notes included with the score, the composer details the multiple compositional techniques used in the movement. To some listeners, the use of these numerous compositional techniques may cause the movement’s various sections to seem unconnected. However, this is by no means a disqualifying characteristic, as the composer also notes that the movement is meant to finish in a brash and euphoric manner, and this mood is evident throughout the piece. If the resources are available to perform the version with orchestra, the additional time and cost will be well rewarded.
Even-song

Blest be the God of love,
Who gave me eyes, and light, and power this day,
Both to be busy, and to play.
But much more blest be God above,
Who gave me sight alone,
Which to himself he did deny:
For when he sees my ways, I die:
But I have got his son, and he hath none.

What have I brought thee home
For this thy love? have I discharg’d the debt,
Which this day’s favour did beget?
I ran; but all I brought was foam.
Thy diet, care, and cost
Do end in bubbles, balls of wind;
Of wind to thee whom I have crost,
But balls of wild-fire to my troubled mind.

Yet still thou goest on,
And now with darkness closest weary eyes,
Saying to man, *It doth suffice:*
*Henceforth repose; your work is done.*
Thus in thy Ebony box
Thou dost enclose us, till the day
Put our amendment in our way,
And give new wheels to our disorder’d clocks.

I muse, which shows more love,
The day or night: that is the gale, this th’ harbour;
That is the walk, and this the arbour;
Or that the garden, this the grove.
My God thou are all love.
Not one poor minute scapes thy breast,
But brings a favour from above;
And in this love, more than in bed, I rest.
Title: “Blest Be the God of Love”

Poem: “Even-song”

Composer: Arlen Clarke

Publisher: © St. James Music Press, 2012

Resources: The score and an audio recording are available for review (with free subscription) at: http://www.sjmp.com/music/blest-be-the-god-of-love

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:20

Character: Gently

Tempo: quarter note = 70 bpm

Notes: Arlen Clarke’s “Blest Be the God of Love” is a beautiful setting of a portion of Herbert’s poem “Even-song” (Clarke uses only the first and the last four lines in his setting). The piece is scored for organ but could also be performed with piano if an organ is not available. The piece is divided into two contrasting sections that correspond to the two sections of the poem that are included. “Blest Be the God of Love” would be a good choice for inclusion in any worship service, but would be especially fitting during the Lenten season. The piece could also function very effectively as a quiet moment during a concert.
Trinity Sunday

Lord, who hast form’d me out of mud,
   And hast redeem’d me through thy blood,
   And sanctifi’d me to do good;

Purge all my sins done heretofore:
   For I confess my heavy score,
   And I will strive to sin no more.

Enrich my heart, mouth, hands in me,
   With faith, with hope, with charity;
   That I may run, rise, rest with thee.
Title: “Lord, Who Has Formed Me”

Poem: “Trinity Sunday”

Composer: Philip Godfrey

Publisher: © St. James Music Press, 2010

Resources: The score and an audio recording are available for review
(with free subscription) at:
http://www.sjmp.com/music/lord-who-has-formed-me

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:20

Character: espressivo

Tempo: Moderato

Notes: This is a delightful setting of Herbert’s poem “Trinity Sunday.” Godfrey has composed a triplet-figure that suits the poetry and captures the character of Herbert’s text. The organ provides plenty of support to the chorus while not becoming pedantic. Although based on the poem “Trinity Sunday,” this setting (and even the poem) seems more suited to the Lenten season or a penitential service anytime of year, rather than the more joyful Trinity Sunday. Questions of liturgical calendar aside, this is a gorgeous setting and worth programming for church choir.
Title: “Lord, Who Hast Formed Me”

Poem: “Trinity Sunday”

Composer: Jim Stanley

Publisher: © GIA Publications, Inc., 2012  
Item Number G-8035

Forces: SATB, a cappella

Difficulty: Easy

Duration: 2:00

Character: Sostenuto, poco rubato

Tempo: quarter note = 76 bpm

Notes: “Lord, Who Hast Formed Me” is meant for liturgical use and could serve as an anthem of confession in a worship setting. There is a keyboard reduction included for rehearsal. The use of staggered choral entrances as well as the way the text combines with the musical meter sometimes seems to obscure the natural rhythm of the poem by putting less important words or syllables on stressed beats. The dynamic of the work is consistently quiet (while the dynamic does rise to $f$ for one measure, all other markings are $mp$ or quieter). Some choir directors may find that the quiet arrangement is a more satisfactory fit for the first two stanzas of the poem than for the third.
Title: “Lord, You Have Formed Me”

Poem: “Trinity Sunday”

Composer: Hal H. Hopson

Publisher: © Selah Publishing Co., Inc., 1993
  Item Number 418-616

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:15

Character: With gentle, steady movement

Tempo: quarter note = 84 bpm

Notes: George Herbert’s poem “Trinity Sunday” celebrates the three members of the godhead, while never naming them. The first stanza focuses on God the Father and Creator: “Lord, who hast form’d me.” The work of God the Son, the Redeemer, is highlighted in stanza two: “Purge all my sins,” and stanza three brings attention to the Holy Spirit, the Sanctifier: “Enrich my heart.” Hopson’s setting is beautiful and the music lends the text a penitent mood, and consequently the piece would work well in a Lenten or Ash Wednesday service of worship, in addition to its natural place on Trinity Sunday. “Lord, You Have Formed Me” relies heavily on a good soloist; either a baritone or mezzo-soprano. The soloist must be able to enter securely and confidently on a high “F” as well as sing piano down to the “D” a tenth below that high “F.” The organ writing and chords used in the chorus give the piece a cinematic quality that, while not overbearing, may not be the preference of some. The chorus sings a total of eighteen measures, while the soloist sings twenty, resulting in an anthem that can move from sight reading to performance quite quickly, if a capable soloist is available.
Title: “Trinitie Sunday”

Poem: “Trinity Sunday”

Composer: Andrew Malton

Publisher: © Andrew Malton, 2013

Resources: The score is available for download at:

Forces: SSATBB divisi, a cappella

Difficulty: Moderate

Duration: 2:25 (timing is approximate since no metronome marking is given in the score)

Notes: “Trinitie Sunday” is an anthem in six parts on George Herbert’s poem of the same name. The piece is published on CPDL and includes several distracting notational issues (accessed on 4/17/14), especially the inconsistent spacing of notes and measures. This problem could be easily remedied and would make the performance of the piece much more enjoyable. No piano reduction is supplied for rehearsal use; this would be a welcome addition as six-part open score is quite difficult to read.
Christmas

All after pleasures as I rid one day,
   My horse and I, both tir’d, body and mind,
   With full cry of affections, quite astray,
I took up in the next inn I could find.
There when I came, whom found I but my dear,
   My dearest Lord, expecting till the grief
   Of pleasures brought me to him, ready there
To be all passengers’ most sweet relief?
O Thou, whose glorious, yet contracted light,
   Wrapt in night’s mantle, stole into a manger;
Since my dark soul and brutish is thy right,
To man of all beasts be not thou a stranger:
   Furnish and deck my soul, that thou mayst have
   A better lodging, than a rack, or grave.

The shepherds sing; and shall I silent be?
   My God, no hymn for thee?
My soul’s a shepherd too; a flock it feeds
   Of thoughts, and words, and deeds,
The pasture is thy word: the streams, thy grace
   Enriching all the place.
Shepherd and flock shall sing, and all my powers
   Out-sing the day-light hours.
Then we will chide the sun for letting night
   Take up his place and right:
We sing one common Lord; wherefore he should
   Himself the candle hold.
I will go searching till I find a sun
   Shall stay, till we have done;
A willing shiner, that shall shine as gladly,
   As frost-nipt suns look sadly.
Then we will sing, and shine all our own day,
   And on another pay:
His beams shall cheer my breast, and both so twine,
Till ev’n his beams sing, and my music shine.
Title: “Christmas”

Poem: “Christmas”

Composer: Orlando Gibbons
    Adapted and arranged by Barry Ferguson

Publisher: © Barry Ferguson, 2007
    In Another Music: Through the Year with George Herbert
    Published on behalf of Summer Events with George Herbert Group and
    Friends of St. Andrew’s, Bemerton by The Royal School of Church Music
    Item Number D0211

Resources: A four-part realization of Gibbons’s source material is available at:
    http://www.hymntime.com/tch/pdf/s/o/n/Song%201%20(Gibbons).pdf

Forces: SATB, organ

Difficulty: Easy

Duration: 2:30

Tempo: unmarked

Notes: Barry Ferguson has skillfully combined Herbert’s poetry with “Song 1” by
    Orlando Gibbons. The arrangement begins with a straightforward, four-part, a
    cappella statement of the source material before continuing in a style that is more of
    an adaptation and which involves the organ accompaniment. This setting is part of a
    collection of Herbert poetry set as hymn tunes for church use. From that collection,
    only this work and Gibbons’s “Song 20” (Herbert poem, “The Elixir”) are analyzed
    here due to their historical significance and ability to function as anthems rather than
    only as congregational hymns. Ferguson’s adaptation will provide the chorus with a
    good introduction to both Herbert and Gibbons. The music is easily mastered and the
    organ accompaniment will speed the learning process. One challenge will be the
    shifting measure length that is needed to accommodate the poetry to the music, but
    this difficulty should be easily overcome.
Title: “Christmas”  
from *On Christmas Day*

Poem: “Christmas”

Composer: Patrick Larley

Publisher: © Patrick Larley, 2002  
Available from the composer

Forces: SATB, mezzo-soprano solo, organ

Difficulty: Moderate

Duration: 6:30 (timing is approximate since no tempo marking is given in the score)

Notes: Unlike most settings of Herbert’s poem “Christmas,” Larley’s work includes the entire poem. The first half of the poem (the section that most composers exclude) is scored for mezzo-soprano soloist. The chorus joins the soloist for the second half of the poem. The composer notes on his website that an orchestral version of the piece is in preparation, but this current version with organ accompaniment is quite compelling. Larley’s setting of “Christmas” is the fifth movement of his cantata (for mezzo-soprano, chorus, and organ) *On Christmas Day*. The entire cantata is around twenty-five minutes in length and incorporates poetry by Thomas Traherne along with medieval and traditional carols. A few improvements in the printed score could make the rehearsal process easier. First, there is a lack of clarity in the second half of the piece as to which parts are for the soloist and which are for the chorus. The addition of a short notation indicating which line is the solo and which line is the soprano section would solve this difficulty. Second, there are a couple of time signatures missing at points where the meter changes (as in measure ninety-nine and measure one hundred and forty-three). Despite these small notational issues, “Christmas” is an engaging setting of the Herbert poem and could be excerpted from the cantata and make a fine addition to a Christmas concert.
Title: “Pastoral”  
Movement IX, from *Hodie* – A Christmas Cantata for Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra

Poem: “Christmas”

Composer: Ralph Vaughan Williams

Publisher: © Oxford University Press, 1969  
Item Number 978-0-19-339553-4

Forces: Baritone solo, orchestra

Difficulty: Moderate

Duration: 2:45

Character: Tranquillo

Tempo: Allegretto, dotted quarter note = 60

Notes: *Hodie* received its first performance at the Three Choir Festival of Worcester, England on September 8, 1954. Vaughan Williams dedicated the work to Herbert Howells with this inscription:

Dear Herbert,

I find that in this cantata I have inadvertently cribbed a phrase from your beautiful “Hymnus Paradisi.” Your passage seems so germane to my context that I have decided to keep it.

R.V.W.

“Pastoral” is the only movement from *Hodie* that employs Herbert poetry. While this movement is for baritone soloist, the larger work includes choir, and for this reason is included here.
Title: “Shall I Silent Be”

Poem: “Christmas”

Composer: David L. Brunner

Publisher: © Boosey & Hawkes, Inc., 2013
Item Number BHI 48088

Resources: The entire score and an audio recording are available for review at:
http://www.jwpepper.com/Shall-I-Silent-Be/
10353429.item#.U1KMmuZdWxM

Forces: SATB divisi, piano, orchestra bells

Difficulty: Moderate

Duration: 3:30

Tempo: Moderato, quarter note = 76 bpm

Notes: David Brunner’s “Shall I Silent Be” is a beautiful piece and would make an
exceptional addition to a Christmas concert. It has contrasting dynamics, tempi, and
moods and the singers will enjoy the composer’s use of tonality. There are multiple
soli lines for each section of the choir and some very interesting, overlapping
sectional entrances. The orchestral bell appearance (part included with the score) in
the last stanza is a nice touch at the end of the setting. “Shall I Silent Be” is a work
that will have a much greater effect in concert than the moderate difficulty and lyrical
character of the writing would indicate. This is a worthy addition to the George
Herbert choral literature.
Title: “The Shepherds Sing”

Poem: “Christmas”

Composer: Bob Chilcott

Publisher: © Oxford University Press, 2012
Item Number 978-0-19-338720-1

Resources: The entire score and an audio excerpt are available for review at:
http://www.jwpepper.com/10312941.item#.UwAh-EJdWxM

Forces: Soprano solo, SATB, trumpet, piano or harp

Difficulty: Moderate

Duration: 3:30

Character: Still

Tempo: quarter note = 52

Notes: Bob Chilcott’s setting of the poem “Christmas” is a superb addition to the choral repertoire that utilizes George Herbert’s poetry. This tranquil setting only uses portions of the second half of the poem, but does so with stunning results. The first voice to enter is the soprano soloist. This solo texture is expanded to include all of the treble voices, and the whole chorus follows soon after with lush four-part choral harmonies. Chilcott notes that the trumpet part could alternately be played on a soprano saxophone or a B flat clarinet. The trumpet part does not appear difficult, and if judged only based on the range and the notes used it is not very complex. However, it is necessary that the player is comfortable playing very quietly and with great control so as not to upset the serenity of the setting. The accompaniment, scored here for piano (if the harp part is desired, it can be downloaded as a .pdf from the publisher’s website), is beautiful and singers will enjoy learning and performing “The Shepherds Sing.”
Title: “The Shepherds Sing”

Poem: “Christmas”

Composer: Leo Nestor

Publisher: © E.C. Schirmer Music Company, Inc., 2013
Item Number 7860

Resources: The entire score is available for review at:
http://www.ecspublishing.com/
New%20issue/spring13/7860WA_WEB.pdf

An audio recording is available for review at:
http://www.jwpepper.com/
sheet-music/media-player.jsp?type=audio&productID=10368758

Forces: SATB, organ

Difficulty: Moderate

Range: there are several sustained A5’s in the soprano part

Duration: 4:00

Character and Tempo:
Measure 1-4: Liberamente, quarter note = 63 bpm
Measure 5 and following: Allegro giubiloso, quarter note = 82 bpm

Notes: The work opens with a lyric and plaintive organ solo, mimicking the shepherd’s pipe. This character is soon exchanged for a playful, dancelike mood that continues for the rest of the piece. A skilled organist is required as the organ writing is soloistic and integral to the work. Nestor’s setting employs a quickly shifting meter and moves freely through 4/4, 3/4, 5/4, 8/4, and 3/2. The composer has included helpful and thorough background and performance notes at the end of the score. In these notes he acknowledges the formative influence that Conrad Susa’s setting of the same Herbert poem (in Susa’s Three Mystical Carols) had on this composition. “The Shepherds Sing” would be a strong opening piece for a Christmas church service or concert.
Title: “The Shepherds Sing”

Poem: “Christmas”

Composer: K. Lee Scott

Publisher: © Oxford University Press, 2006
   Item Number 978-0-19-386972-1

Resources: One page of the score is available for review at:

Forces: SATB, organ, optional flute

Difficulty: Moderate

Duration: 5:15

Character: Warmly

Tempo: quarter note = 56

Notes: “The Shepherds Sing” is a gentle and tender setting of the Herbert poem. The composer’s use of dotted rhythms and triplets functions to retain the natural rhythm of the poetry. The optional flute part is included with the choral octavo, but if no flute player is available, the organ part is scored to optionally cover these notes. There are a few a cappella sections (no more than four measures in length) for the choir to navigate and the meter and key of the piece shift regularly. This anthem is not difficult, but the effect of the work is much greater than its difficulty. K. Lee Scott follows the pattern set by Vaughan William in Hodie and sets only the second half of the Herbert poem. “The Shepherds Sing” could be used to provide a reflective moment in a Christmas concert or would fit equally well in an Advent church service.
Title: “The Shepherds Sing”  
from Three Mystical Carols

Poem: “Christmas”

Composer: Conrad Susa

Publisher: © E.C. Schirmer Music Company, 1969  
Item Number EC2758

Resources: A partial sample of the score is available for review at:  
http://www.sheetmusicplus.com/  
title/the-shepherds-sing-sheet-music/701189

A live video recording is available at:  
http://www.youtube.com/watch?v=qv1btzBvxeE

Forces: SATB (divisi), organ  
(orchestra parts are available for rental from the publisher)

Difficulty: Moderate

Duration: 2:45

Character: Brightly

Tempo: quarter note = 76 bpm

Notes: “The Shepherds Sing” is a setting of the second half of Herbert’s poem “Christmas,” combined with the following phrase from a Latin carol: “Nova, nova ave fiit ex Eva” (News! News! “Ave” has been made from “Eve”!). The Latin text refers to the fall of mankind through Eve’s sin and the redemption of mankind through the obedience of Mary. “Ave” is the angels greeting of Mary at the Annunciation – “Ave Maria.” “Ave” is also the reverse of “Eva” and highlights Mary’s turning back the effects of Eve’s sin. Susa’s setting of the text begins with the ladies singing the Latin carol and the men singing the Herbert poetry. This formula is reversed later in the work, and finally ends up with the whole choir singing the carol text. The music is exciting and rhythmic. “The Shepherds Sing” is the first movement of Conrad Susa’s Three Mystical Carols, but works very well excerpted and used alone in a concert setting.
Coloss. 3.3.

Our life is hid with Christ in God.

*My* words and thoughts do both express this notion,
That *Life* hath with the sun a double motion.
The *first* *Is* straight, and our diurnal friend,
The *other* *Hid*, and doth obliquely bend.
One life is *wrapt* *In* flesh, and tends to earth.
The other winds *towards* *Him*, whose happy birth
Taught me to *live* here so, *That* still one eye
Should *aim* and shoot *at* that which *Is* on high:
Quitting with *daily* labour *all* *My* pleasure,
To gain *at* harvest *an eternal* *Treasure.*
Title: “COLOSS. 3.3. Our life is hid with Christ in God.”
from George Herbert Settings

Poem: “Coloss. 3.3. Our life is hid with Christ in God.”

Composer: Conrad Susa

Publisher: © E. C. Schirmer Company, 1976
Item Number 2949

Resources: A partial sample of the score is available at:
http://www.morningstarmusic.com/pdfs/2949.pdf

Forces: SSAATBBB, a cappella

Difficulty: Advanced

Range: Bass 2, D2 in measure 26
Bass 2, D flat 2 in measure 37

Duration: 2:15

Tempo: Flexible, quarter note = 66 bpm


Notes: “COLOSS. 3.3.” is the fourth, and final movement of Conrad Susa’s work, George Herbert Settings. Due to the movement’s fairly static dynamic usage (most of the dynamic markings are mp or softer and only six measures include any dynamic louder than mf), “COLOSS. 3.3.” would work best as a part of the whole set rather than being excerpted. The movement begins with the tenor section speaking the title of the poem (taken from Colossians chapter three, verse three of the New Testament). The work is entirely a cappella and employs some level of divisi throughout. This divisi technique allowed the composer to use a very wide vocal range that is especially evident in the second bass part which goes quite low at several points. There is no keyboard reduction provided for rehearsal. All of these characteristics combine to make “COLOSS. 3.3.” a quiet, but difficult piece of music.
Title: “Our Life Is Hid With Christ in God”
from Such Glorious Gifts: Seven Poems of George Herbert

Poem: “Coloss. 3.3. Our life is hid with Christ in God.”

Composer: Roland E. Martin

Publisher: © Roland E. Martin, 2009
Available from the composer

Forces: SATB, organ or strings

Difficulty: Moderate

Duration: 3:30

Character: Gently flowing

Tempo: dotted quarter note = 63 bpm

Related: “Antiphon” (p. 100), “Love Bade Me Welcome” (p. 194),
“Easter” (p. 29)

Notes: “Our Life Is Hid With Christ in God” is the third movement of Roland Martin’s seven-movement Herbert symphony: Such Glorious Gifts. This movement could be excerpted and used in a quiet moment during a concert or worship service. The choral parts are interesting but not difficult, and the organ part adds to the lilting, flowing mood of the movement. If the resources are available to perform the version with string accompaniment, the additional time and cost will be well rewarded. One interesting compositional technique that Martin points out in the program notes: Herbert’s poem is ten lines long and each line includes an italicized word that forms an acrostic (see poem above). This ten-line acrostic is represented in the composition by a ten-note descending scale. This scale is used in the accompaniment throughout the piece and is finally taken up by the chorus in the final measures, where it is combined with the acrostic text from the poem.
Virtue

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to night;
   For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye:
Thy root is ever in its grave,
   And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
   And all must die.

Only a sweet and virtuous soul,
Like season’d timber, never gives;
But though the whole world turn to coal,
   Then chiefly lives.
Title: “Elegy”  
from Symphony No. 2, Sinfonia Mistica

Poem: “Virtue”

Composer: Kenneth Leighton

Publisher: © Novello & Company, Ltd., 1974

Forces: SATB, soprano solo, orchestra

Difficulty: Advanced

Duration: 7:10

Character: Pochiss piu mosso – sempre sostenuto

Notes: Kenneth Leighton composed his Second Symphony during 1973 and 1974. The catalyst for the composition was the death of his mother, and the entire work is a meditation on the subject of death. The texts are selected mainly from the English metaphysical poets and include poems by John Donne, Thomas Traherne, Henry King, and George Herbert. The fourth movement, entitled “Elegy,” takes as its text Herbert’s poem “Virtue.” The movement (along with the entire symphony) is quite dramatic and very difficult. The use of tonality and intervals is always interesting but will be a challenge for the chorus, as the orchestration does not provide very much assistance in regard to pitch center. The orchestral writing is very fine and will be enjoyed by the players. The strings, percussion, and harp provide interesting and atmospheric effects throughout the work and the extended orchestral ending involves the entire orchestra to powerfully depict the final line of poetry: “And all must die.” ‘Elegy” is brooding in character and captures the mood of Herbert’s poem with striking effect. This movement could be very successfully excerpted from the symphony and performed alone.
Title: “Sweet Day”

Poem: “Virtue”

Composer: Jeffrey Quick

Publisher: © Jeffrey Quick (BMI), 1996

Resources: The entire score is available at:
http://www3.cpdl.org/wiki/index.php/Sweet_day_(Jeffrey_Quick)

Forces: SATB, a cappella

Difficulty: Advanced

Duration: 1:45

Tempo: Largo, half note = 48 bpm

Notes: “Sweet Day” was originally composed in 1980 and later revised in 1996. The work is quite difficult and is characterized by complex, angular intervals and difficult harmonic ideas. The morose character of the music is a good match for the morbid text of Herbert’s poem. A piano reduction is supplied for rehearsal use and although the work is difficult, it can be downloaded at no cost and is an interesting combination of Herbert’s poetry with a modern composition.
Title: “Sweet Day”  
from *Three Elizabethan Part Songs*

Poem: “Virtue”

Composer: Ralph Vaughan Williams

Publisher: © Joseph Williams, Ltd., 1913 (renewed 1941)  
ECS Publishing, sole selling agent  
Item Number ECS 1.5011

Resources: An audio recording is available at:  
http://www.youtube.com/watch?v=q1yNj83uZcY

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 2:00

Character and tempo: Andantino tranquillo

Notes: *Three Elizabethan Part Songs* is a set of three short a cappella works. The set was published in 1913 but was likely composed in the 1890’s. Each piece is a setting of a text by an Elizabethan poet. Movements two and three each use Shakespeare texts (“Willow Song” from *Othello* and “O Mistress Mine” from *Twelfth Night*). The first movement is titled “Sweet Day” and is a setting of stanza one, three, and four of Herbert’s poem “Virtue.” Vaughan William’s music is hauntingly beautiful but not overly difficult. The vocal parts are mainly homophonic with a few short sections of simple polyphony. There is a piano reduction provided for rehearsal. Because the three songs were not composed together, the only connecting feature is the era of the poetry, which makes the three songs ideal for excerpting. “Sweet Day” would provide an exceptional choral introduction both to the music of Vaughan Williams and to George Herbert’s poetry.
Title: “Sweet day, so cool”

Poem: “Virtue”

Composer: Ed. C. Bairstow

Publisher: © Novello, Ewer and Co., 1897
  Item Number 782

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 4:00

Tempo: Moderato, quarter note = 80 bpm

Notes: “Sweet day, so cool” is an unaccompanied, four-part setting of George Herbert’s poem, “Virtue.” The work is a typical partsong of the late eighteen or early nineteen hundreds and is a good example of Herbert’s poetry, set in a partsong idiom. There is a piano reduction provided for rehearsal. The first three stanzas of the poem are set together. The final stanza is set in a separate section that occurs after a double bar line. “Sweet day, so cool” would be a good introduction to the partsong genre and the poetry of George Herbert.
Title: “Vertue”  
from *Three Poems of George Herbert*

Poem: “Virtue”

Composer: Don Freund

Publisher: © Don Freund, 1995  
Available from the composer

Resources: The entire score is available at:  
http://www.donfreund.com/media/scores/chorus/  
Three_Poems_of_George_Herbert/  
Vertue%20-%20George%20Herbert%203.pdf

A live audio recording is available at:  
http://www.donfreund.com/media/audio/chorus/  
three_poems_of_george_herbert/Vertue.mp3

Forces: SATB, piano solo

Difficulty: Advanced

Duration: 2:15

Character: Con moto

Tempo: unmarked


Notes: “Vertue” is the final movement of Don Freund’s three-movement work, *Three Poems of George Herbert*. This movement was composed in 1969 and its style and use of tonality seem reminiscent of that era as well as of Freund’s teacher, Darius Milhaud. The piano part is not an accompaniment; it serves to set the atmosphere of the piece and bridge the mainly a cappella sections of vocal writing. The chorus is required to navigate very complex intervallic relationships. These difficulties are worth the work they will require once the relationship between Herbert’s poetry and Freund’s music is understood. “Vertue” could be successfully excerpted and programmed without the other two movements in a concert setting.
Title: “Vertue”
    from *Virtutes*

Poem: “Virtue”

Composer: Alexander Goehr

Publisher: © Schott & Co., Ltd., 1963
    Item Number 6507

Resources: The score is available for review at:
    http://www.notafina.de/noten/Virtutes/21362

Forces: SATB, a cappella

Difficulty: Easy

Duration: 2:00

Tempo: Moderato

Notes: “Vertue” is movement 8b from Goehr’s larger work, *Virtutes*. *Virtutes* is a cycle of nine songs and melodramas. This movement is scored for unaccompanied SATB chorus and is quite simple. The work would not be out of place in a hymnbook and would be a welcome addition to a worship service, whether performed by chorus or even sung by the entire congregation. The music for all four stanzas of text is the same, except that a unique ending is given to the fourth stanza that provides more finality and interest as the work closes.
Title: “Vertue”
   from *Vertue*

Poem: “Virtue”

Composer: Judith Weir

Publisher: © Chester Music Ltd., 2005
   Item Number CH69993

Resources: An audio sample is available at:
   http://www.musicsalesclassical.com/composer/work/19113#

Forces: SATB divisi, a cappella

Difficulty: Advanced

Duration: 2:15

Character: Semplice

Tempo: quarter note = 116 bpm

Related: “Antiphon” (p. 101), “Prayer” (p. 40)

Notes: “Vertue” is the first movement of Judith Weir’s set of three Herbert settings titled *Vertue*. The three-movement set was written in memory of a friend of the composer and commissioned by the Spitalfields Music Festival. *Vertue* was premiered on June 13, 2005 at Christ Church, Spitalfields, London by The Cardinall’s Musick and conducted by Andrew Carwood. In the composer’s note included with the score, Weir calls this first movement a madrigal. The meter of the work shifts often between 3/4, 2/4, 2/2, 2/4+3/4, and 3/2. All of the movements of the piece are a cappella and no piano reduction is provided for rehearsal. “Vertue” will work equally well as part of the set or excerpted for individual use.
Title: “Vertue”

Poem: “Virtue”

Composer: David Ashley White

Publisher: © St. James Music Press, 2010

Resources: The score and an audio recording are available for review (with a free subscription) at:
http://www.sjmp.com/music/vertue

Forces: Unison choir (or solo voice), keyboard

Difficulty: Easy

Duration: 2:30

Tempo: Moderately, quarter note = 72-76 bpm

Notes: “Vertue” is a beautiful piece, composed by David Ashley White on the Herbert poem of the same name. The music is quite simple and is a satisfying counterpart for Herbert’s poetry. The vocal lines are long and flexible and although the pitches are not difficult, the piece will provide plenty to rehearse in the areas of phrasing, musicality, and interpretation. The accompaniment part is scored for keyboard and would work well with either organ or piano. The work is scored for unison chorus (or solo voice) throughout, but the director could choose to alternate between full chorus, ladies voices, and men’s voices. “Vertue” is an appealing and easily learned setting of Herbert poetry.
Title: “Virtue”  
from *Spiritual Songs*  

Poem: “Virtue”  

Composer: Kenneth Jennings  

Publisher: © Kenneth Jennings, 2000  
Published and distributed by earthsongs  
Part of the Anton Armstrong Choral Series  
Item Number S-133e  

Resources: The first page of the score is available for preview at:  
http://earthsongschoralmusic.com/media/pdf/jk.virtue.pdf  

Forces: SATB, a cappella  

Difficulty: Easy  

Duration: 2:25  

Character: Gently moving, legato  

Tempo: unmarked, works well at quarter note = 90 bpm  

“The Pulley” (p. 153), “Praise” (p. 128), “Antiphon” (p. 43),  
“The Call” (p. 136)  

Notes: This work is the fifth movement in a set of eight partsongs for choir. It works well as an individual piece, and was written with a choir of twenty to forty people in mind. The choral score includes a piano reduction for rehearsal. The piece is constructed around long, legato phrases that begin softly, crescendo toward a high point in the middle of each phrase, and then decrescendo to the end of the phrase. At the beginning of the work these phrases are consistently eight measures in length but as the piece continues this consistency of phrase length begins to deteriorate and is ultimately lost completely. “Virtue” is simple to learn, with a style that employs quarter notes and half notes with few exceptions. The writing is mainly homophonic. These characteristics would make “Virtue” a useful introduction to choral music that employs Herbert poetry.
Title: “Virtue”

Poem: “Virtue”

Composer: Richard Lloyd

Publisher: © The Royal School of Church Music, 1995
   Item Number G-RA514

Forces: SATB, a cappella

Difficulty: Easy

Duration: 2:30

Character: Morbido

Tempo: quarter note = 84 bpm

Notes: “Virtue” is an anthem by British composer and organist Richard Lloyd. It would make a commendable addition to a worship service. The piece is divided into four sections (each separated by a double bar line) and each of the sections sets one of the four stanzas of poetry. Section one and two use the same music with the only variation occurring in the way the text aligns with the notes. Section three uses original music for the stanza of poetry that begins “Sweet spring, full of sweet days and roses…” and section four returns to the music used in section one and two with slight variation to strengthen the ending of the piece. “Virtue” has bar lines, but no time signature. The meter is fluid and shifts often. The quarter note remains the basic unit of time but the measures may have three, four, five, or six beats. Although this fluctuating meter adds some complexity to the work; because the music is essentially repeated three times, “Virtue” should be fairly simple to learn.
Man

My God, I heard this day,
That none doth build a stately habitation,
   But he that means to dwell therein.
What house more stately hath there been,
Or can be, than is Man? to whose creation
   All things are in decay.

For Man is ev’ry thing,
And more: He is a tree, yet bears more fruit;
   A beast, yet is, or should be more:
Reason and speech we only bring.
Parrots may thank us, if they are not mute,
   They go upon the score.

Man is all symmetry,
Full of proportions, one limb to another,
   And all to all the world besides:
Each part may call the furthest, brother:
For head with foot hath private amity,
   And both with moon and tides.

Nothing hath got so far,
But Man hath caught and kept it, as his prey.
   His eyes dismount the highest star:
He is in little all the sphere.
Herbs gladly cure our flesh, because that they
   Find their acquaintance there.

For us the winds do blow,
The earth doth rest, heav’n move, and fountains flow.
   Nothing we see, but means our good,
As our delight, or as our treasure:
The whole is, either our cupboard of food,
   Or cabinet of pleasure.

The stars have us to bed;
Night draws the curtain, which the sun withdraws;
   Music and light attend our head.
All things unto our flesh are kind
In their descent and being; to our mind
   In their ascent and cause.
Each thing is full of duty:
Waters united are our navigation;
   Distinguished, our habitation;
   Below, our drink; above, our meat;
Both are our cleanliness. Hath one such beauty?
   Then how are all things neat?

More servants wait on Man,
Than he’ll take notice of: in ev’ry path
   He treads down that which doth befriend him,
   When sickness makes him pale and wan.
Oh mighty love! Man is one world, and hath
   Another to attend him.

Since then, my God, thou hast
So brave a Palace built; O dwell in it,
   That it may dwell with thee at last!
   Till then, afford us so much wit;
That, as the world serves us, we may serve thee,
   And both thy servants be.
Title: “Stars, Night, Music and Light”

Poem: “Man”

Composer: Judith Weir

Publisher: © Chester Music Ltd., 2011
Item Number CH 78628

Resources: The entire score is available for preview at:
http://www.musicsalesclassical.com/composer/work/1689/46733

A live video excerpt from the 2011 BBC Proms is available at:
http://www.youtube.com/watch?v=0IVH8mAs6Es

Forces: SATB divisi, orchestra, organ

Difficulty: Moderate

Duration: 4:00

Character: Energico

Tempo: quarter note = 104 bpm

Notes: Written as the opening piece of the 2011 BBC Proms at Royal Albert Hall, Judith Weir’s “Stars, Night, Music and Light” is a “short, very loud piece.”30 Janacek’s Glagolitic Mass was performed later on the same concert, so the composer had a large orchestra at her disposal and scored her work accordingly. Weir uses just three lines of Herbert’s lengthy poem (the poem is fifty-four lines long). The snippet she has chosen is a great fit for the opening night of a concert series – “Music and light attend our head” – however, the intent of Herbert’s poetry seems to be missed by extracting such a small portion of the poem.

Antiphon (2)

*Chor.* Praised be the God of love,
  *Men.* Here below,
  *Angels.* And here above:

*Cho.* Who hath dealt his mercies so,
  *Ang.* To his friend,
  *Men.* And to his foe,

*Cho.* That both grace and glory tend
  *Ang.* Us of old,
  *Men.* And us in th’ end.

*Cho.* The great shepherd of the fold
  *Ang.* Us did make,
  *Men.* For us was sold.

*Cho.* He our foes in pieces brake;
  *Ang.* Him we tough;
  *Men.* And him we take.

*Cho.* Wherefore since that he is such,
  *Ang.* We adore,
  *Men.* And we do crouch.

*Cho.* Lord, thy praises should be more.
  *Men.* We have none,
  *Ang.* And we no store.

*Cho.* Praised be the God alone,
  Who hath made of two folds one.
Title: “Antiphon”

Poem: “Antiphon (2)”

Composer: Benjamin Britten

Publisher: © Boosey & Co., Ltd., 1956
   Distributed by Hal Leonard
   Item Number HL48008875

Resources: An audio sample is available for review at:
   http://www.boosey.com/cr/sample_detail/Antiphon-1956/100003

Forces: SATB (small amount of divisi bass), optional treble soloists (alternately
   performed by semi-chorus), organ

Difficulty: Moderate

Duration: 5:50

Character: Majestically, but with a swing

Notes: Britten composed “Antiphon” for the centenary of St. Michael’s College,
   Tenbury, located in Worcestershire, England. The college was a boy’s school and
   was founded in 1856 as a reaction against the decline of Anglican church music
   during the period. The school was to provide a model of Anglican choral music. The
   school closed in 1985, due to financial difficulties. In “Antiphon,” Britten calls for
   three treble soloists (in typical Britten fashion) and notes in the score that they should
   sing from a gallery apart from the choir. Alternatively, he notes that the solos could
   be performed by a single boy or by a small semi-chorus. Britten’s setting of the
   Herbert text is especially interesting and effective. The poem is divided between
   lines of text spoken by “Choir,” “Men,” and “Angels.” Britten treats each of these
   groups differently, giving the “Choir” text to the entire chorus with music that is loud,
   fast, swinging, rhythmic, and melismatic. The lines of text for “Angels” are given to
   the treble soloists on slow, flowing, melodic lines. The text assigned to “men” is
   given to the altos, tenors, and basses (often with bass divisi) and the music is in a
   homophonic, chorale style. “Antiphon” requires an accomplished organist, and while
   the choral parts are not excessively difficult, the chorus will need to be especially
   confident in navigating some unusual rhythms. This work would make a fantastic
   addition to a concert or worship service focused on the theme of praise and is an ideal
   piece for use by the choral director who wants to perform a work by Benjamin Britten
   but whose choir is not yet ready to undertake “Festival Te Deum” or “Rejoice in the
   Lamb.”
Title: “Antiphon”  
from *Men and Angels*

Poem: “Antiphon (2)”

Composer: H. Walford Davies

Publisher: © J. Curwen & Sons, 1926

Resources: The entire score (in piano reduction) is available at:  
http://imslp.org/wiki/Men_and_Angels,_Op.51_(Davies,_Walford)

Forces: SATB divisi, orchestra

Difficulty: Moderate

Duration: 3:00

Tempo: Allegro, quarter note = about 84 bpm

Related: “Reverie” (p. 111), “A Dialogue-Anthem” (p. 166)

Notes: “Antiphon” is the first movement of Davies’s six-movement choral suite, *Men and Angels*. The suite includes three poems by George Herbert, two selections from John Bunyan’s allegory *The Pilgrim’s Progress*, and a single poem from *Gude and Godlie Ballats* (volume in vernacular Scots that first appeared in 1546 and contains metrical Psalms, songs, and ballads on Christian themes) and is scored for mixed chorus, tenor solo, orchestra, and organ. The work was premiered in 1925 at the Three Choirs Festival in Gloucester, England and is dedicated to Hubert Parry and Gervase Elwes. Davies’s instructs at the beginning of the score that “Any profits from the sale of this work are to be given in perpetuity to the Parry Room and to the Elwes Fund” (now the Musicians’s Benevolent Fund, United Kingdom).

This movement begins and ends with an effect the composer lists variously as distant voices, distant trebles, and distant tenors. The movement opens with the orchestra, and in the distance, tenors and sopranos are heard singing “Praised!” The entire chorus then enters with the same text, *ff*. These distant voices are used several times throughout the movement and return for the final five measures of the piece. It seems that Davies desires these singers to be separated by some amount of physical distance, rather than sung softly by the existing chorus (sometimes these “distant” parts are marked *f*, and if the standard chorus sings them the effect will not be perceptible). This staging issue will need to be taken into consideration before programming the work. “Antiphon” is not an overly difficult piece and is a good example of the choral/orchestral style of the early twentieth century. This movement could be excerpted and used to begin a concert or worship service.
Title: “Antiphon”  
from *Such Glorious Gifts: Seven Poems of George Herbert*

Poem: “Antiphon (2)”

Composer: Roland E. Martin

Publisher: © Roland E. Martin, 2009  
Available from the composer

Forces: SATB, organ or orchestra

Difficulty: Moderate

Duration: 3:50

Character: Exuberant

Tempo: Allegretto, half note = 72-76 bpm

Related: “Love Bade Me Welcome” (p. 194),  
“Our Life Is Hid With Christ in God” (p. 82), “Whitsunday” (p. 63),  
“Paradise” (p. 116), “The Altar” (p. 22), “Easter” (p. 29)

Notes: “Antiphon” is the first movement of Roland Martin’s seven-movement  
Herbert symphony: *Such Glorious Gifts*. This movement is a spectacular beginning  
to the symphony but could also be excerpted and used as the opening number in a  
concert or during a worship service focused particularly on praise and thanksgiving.  
The choral parts are not difficult; there are a few staggered entrances to rehearse and  
some interesting intervals to navigate, but the choir should be able to learn the music  
quickly. If the resources are available to perform the version for orchestra, the  
additional time and cost will be well rewarded. Whether in the orchestra or organ  
version, this is an exciting addition to the repertoire and should be widely performed.
Title: “Antiphon”  
from *Vertue*  

Poem: “Antiphon (2)”  

Composer: Judith Weir  

Publisher: © Chester Music Ltd., 2005  
Item Number CH69993  

Forces: SSATBB, a cappella  

Difficulty: Advanced  

Duration: 2:15  

Character: Broad, flowing  

Tempo: quarter note = 92 bpm  

Related: “Vertue” (p. 90), “Prayer” (p. 40)  

Notes: “Antiphon” is the second movement of Judith Weir’s set of three Herbert settings titled, *Vertue*. The set was written in memory of a friend of the composer and commissioned by the Spitalfields Music Festival. *Vertue* was premiered on June 13, 2005 at Christ Church, Spitalfields, London by The Cardinall’s Musick and conducted by Andrew Carwood. In the composer’s note included with the score, Weir calls this second movement a hymn. Although not easy, this is the least difficult of the three movements. The meter of “Antiphon” is 5/4 throughout and the choral parts are mainly homophonic. This Herbert poem is often set in a more exuberant style, but this broad, hymnic setting of “Antiphon (2)” works quite well. All of the movements of the piece are a cappella and no piano reduction is provided for rehearsal. “Antiphon” will work equally well as part of the set or excerpted for individual use.
Title: “Antiphon: Praised be the God of Love”

Poem: “Antiphon (2)”

Composer: Patrick Larley

Publisher: © Patrick Larley, 2000
Available from the composer

Forces: ATTBB (the alto part is scored for counter-tenor), a cappella

Difficulty: Advanced

Range: The counter-tenor part – as would be expected – lies outside of the normal tenor range. The first tenor part is also quite high.

Duration: 2:30

Notes: “Antiphon” was composed for the five-part men’s ensemble, Opus Anglicanum. The piece is available in two versions with the only difference being that one version is a whole-step lower than the other. Herbert’s poetry is designed as a conversation between Men and Angels and in Larley’s setting the text for Men is sung by the baritone and bass and the Angel’s text is sung by the counter-tenor and first tenor. While the piece was conceived for a King’s Singers style male quintet, it would also work well for men’s choir; provided a sufficient number of male alto voices is available. A piano reduction for rehearsal use would be a welcome addition to the score.
Life

I made a posy, while the day ran by:
Here will I smell my remnant out, and tie
    My life within this band.
But time did beckon to the flowers, and they
By noon most cunningly did steal away,
    And wither’d in my hand.

My hand was next to them, and then my heart:
I took, without more thinking, in good part
    Time’s gentle admonition:
Who did so sweetly death’s sad taste convey,
Making my mind to smell my fatal day;
    Yet sugring the suspicion

Farewell dear flowers, sweetly your time ye spent,
Fit, while ye liv’d, for smell or ornament,
    And after death for cures.
I follow straight without complaints or grief,
Since if my scent be good, I care not if
    It be as short as yours.
Title: “Life”  
from Three Hymns of George Herbert

Poem: “Life”

Composer: John Tavener

Publisher: © Chester Music Ltd., 2012  
Item Number CH80047

Resources: The entire score is available for review at:  
http://www.musicsalesclassical.com/composer/work/47848

Forces (required for entire work):

From a gallery
Percussion (two players): Tubular bells,  
three gongs (small, medium, large), two tam-tams (medium, large)

From a distance
SATB echo choir (may be taken from the main choir)  
SATB echo quartet (may be taken from the main choir)  
String quartet (may be taken from the orchestra)

Main platform
SATB choir (divisi)  
Strings (minimum 4.4.3.2.1 players, not including string quartet)

Difficulty: Advanced

Duration: 3:15

Character: With transcendent beauty and tenderness

Tempo: quarter note = 52 bpm

Related: “Heaven” (p. 184), “Love” (p. 190)

Notes: “Life” is the final movement of Tavener’s Three Hymns of George Herbert. Three Hymns was written after the composer recovered from a long illness and represents his hymn of thanksgiving to God. A very large and resonant space is needed to perform the work to its best effect since the various groupings of musicians need to be separated by a significant distance and the echo choir and percussive effects are best heard in a setting where their sound can reverberantly trail off to nothing. “Life” is the most difficult of the three movements. There are semitones in the chorus parts (see score for description) and the broadest range of forces is used.
This movement is a magnificent setting of Herbert’s poetry and Tavener’s entire *Three Hymns of George Herbert* is a masterful addition to the repertoire.
Mortification

How soon doth man decay!
When clothes are taken from a chest of sweets
   To swaddle infants, whose young breath
      Scarce knows the way;
Those clouts are little winding sheets,
Which do consign and send them unto death.

   When boys go first to bed,
They step into their voluntary graves,
   Sleep binds them fast; only their breath
      Makes them not dead;
Successive nights, like rolling waves,
Convey them quickly, who are bound for death.

   When youth is frank and free,
And calls for music, while his veins do swell,
   All day exchanging mirth and breath,
      In company;
That music summons to the knell,
Which shall befriend him at the hour of death.

   When man grows staid and wise,
Getting a house and home, where he may move
   Within the circle of his breath,
      Schooling his eyes;
That dumb enclosure maketh love
Unto the coffin, that attends his death.

   When age grows low and weak,
Marking his grave, and thawing ev’ry year,
   Till all do melt, and drown his breath
      When he would speak;
A chair or litter shows the bier,
Which shall convey him to the house of death.

   Man, ere he is aware,
Hath put together a solemnity,
   And drest his hearse, while he has breath
      As yet to spare:
Yet Lord, instruct us so to die,
That all these dyings may be life in death.
Title: “How Soon”

Poem: “Mortification”

Composer: Nico Muhly

Publisher: © St. Rose Music Publishing Co., Inc., 2010

Resources: The entire score is available for preview at: http://www.musicsalesclassical.com/composer/work/3071/47775

Forces: SSAA, flute, clarinet, percussion, violin, cello, and piano

Difficulty: Advanced

Range: quarter note B flat 5 in the first soprano part, m. 168

Duration: 10:00

Tempo: quarter note = 138 bpm

Notes: In “How Soon” Nico Muhly has provided a modern setting of Herbert poetry that is worthy of adoption into the catalogue of standard choral literature on Herbert texts. Muhly (b. 1981) is an American modern classical composer who has collaborated with artists as diverse as Björk and Philip Glass and has composed works for the concert hall, opera, and film. The treble chorus and instrumental ensemble are partners in this work and are deployed brilliantly by Muhly. At times the instrumental ensemble provides the interest and the voices take on an organ-like quality; declaiming the text on very long, sustained chords. At other times the instruments take a secondary role and the voices shine. The percussion section is used dramatically to highlight the Herbert text. The writing for each instrumental part is interesting and sensitive. All of the musicians involved should enjoy preparing and performing this piece. “How Soon” is a highly successful setting of Herbert poetry and should be performed widely.
The Dawning

Awake sad heart, whom sorrow ever drowns;
   Take up thine eyes, which feed on earth;
Unfold thy forehead gather’d into frowns:
   Thy Saviour comes, and with him mirth:
      Awake, awake;
And with a thankful heart his comforts take.
   But thou dost still lament, and pine, and cry;
   And feel his death, but not his victory.

Arise sad heart; if thou dost not withstand,
   Christ’s resurrection thine may be:
Do not by hanging down break from the hand
   Which as it riseth, raiseth thee:
      Arise, arise;
And with his burial-linen dry thine eyes:
   Christ left his grave-clothes, that we might, when grief
   Draws tears, or blood, not want an handkerchief.
Title: “The Dawning”

Poem: “The Dawning”

Composer: David Evan Thomas

Publisher: © Yelton Rhodes Music Publishers, 2000
   Item Number YR7308

Resources: A live audio recording is available at:
   http://www.davidevanthomas.com/audio.php

Forces: SSAATTBB, a cappella

Difficulty: Advanced

Range: Alto 2 briefly sings an E3. See further explanation below.

Duration: 4:10

Character: various (see below)

Tempo: various (see below)

Notes: David Evan Thomas’s setting of “The Dawning” is a difficult but compelling imagining of Herbert’s poetry. The mood of the work shifts regularly and quickly; at times it is uncertain, at others agitated, and this fluctuating character is present until the final measure where an A major chord finally brings resolution. This shifting mood is evident in the lack of tonal center, the difficult and jarring intervals required of the singers, and the changing meter, character, and tempo. These character and tempo changes are notated as: Gently, quarter note = 50 bpm; More assured; Held back; Risoluto, quarter note = 69 bpm; More deliberate, quarter note = 58 bpm; As at first; With motion, quarter note = 63 bpm; Tempo giusto = 69 bpm; Restrained, quarter note = 58 bpm; and Broader. These changes all occur in the space of 48 measures. The conductor will need to be well prepared to deal with these various tempi. There is a piano reduction provided for rehearsal purposes. In measure 41, the second altos briefly settle on an E3. The composer notes that a few tenors could assist the altos as needed.
JESU

JESU is in my heart, his sacred name
Is deeply carved there: but th’ other week
A great affliction broke the little frame,
Ev’n all to pieces, which I went to seek:
And first I found the corner, where was J,
After, where E S, and next where U was graved.
When I had got these parcels, instantly
I sat me down to spell them, and perceived
That to my broken heart he was I ease you,
    And to my whole is JESU.
Title: “Reverie”  
   from *Men and Angels*  

Poem: “JESU”  

Composer: H. Walford Davies  

Publisher: © J. Curwen & Sons, 1926  

Resources: The entire score (in piano reduction) is available at:  

Forces: Tenor solo, unison chorus, orchestra  

Difficulty: Moderate  

Duration: 2:30  

Tempo: Andante, quarter note = about 64 bpm  

Related: “Antiphon” (p. 99), “A Dialogue-Anthem” (p. 166)  

Notes: “Reverie” is the second movement of Davies’s six-movement choral suite, *Men and Angels*. The suite includes three poems by George Herbert, two selections from John Bunyan’s allegory *The Pilgrim’s Progress*, and a single poem from *Gude and Godlie Ballats* (volume in vernacular Scots that first appeared in 1546 and contains metrical Psalms, songs, and ballads on Christian themes) and is scored for mixed chorus, tenor solo, orchestra, and organ. The work was premiered in 1925 at the Three Choirs Festival in Gloucester, England and is dedicated to Hubert Parry and Gervase Elwes. Davies’s instructs at the beginning of the score that “Any profits from the sale of this work are to be given in perpetuity to the Parry Room and to the Elwes Fund” (now the Musicians’s Benevolent Fund, United Kingdom).  

This movement is for tenor solo and orchestra. The chorus is involved in three measures, and functions as a unison echo to two lines of text that the soloist has already sung. “Reverie” is a beautiful and sensitive setting of Herbert’s poem “JESU.”
Gratefulness

Thou that hast giv’n so much to me,
Give one thing more, a grateful heart.
See how thy beggar works on thee
   By art.

He makes thy gifts occasion more,
And says, If he in this be crost,
All thou hast giv’n him heretofore
   Is lost.

But thou didst reckon, when at first
Thy word our hearts and hands did crave,
What it would come to at the worst
   To save.

Perpetual knockings at thy door,
Tears sullying thy transparent rooms,
Gift upon gift, much would have more.
   And comes.

This notwithstanding, thou wentst on.
And didst allow us all our noise:
Nay thou hast made a sigh and groan
   Thy joys.

Not that thou hast not still above
Much better tunes, than groans can make;
But that these country-airs thy love
   Did take.

Wherefore I cry, and cry again;
And in no quiet canst thou be,
Till I a thankful heart obtain
   Of thee:

Not thankful, when it pleaseth me;
As if thy blessings had spare days:
But such a heart, whose pulse may be
   Thy praise.
Title: “One Thing More”

Poem: “Gratefulness”

Composer: Jane Marshall

Publisher: © E.C. Schirmer Music Company, Inc., 1995
   Item Number 4955

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 1:40

Character: Freely

Tempo: half note = 58 bpm

Notes: Jane Marshall’s “One Thing More” is in a straightforward, tonal style. Only the first two lines and the last four lines of the poem are included. The text is appropriate for church services throughout the year, but would be especially appropriate for a service focused on the theme of thanksgiving. A keyboard part is provided for rehearsal. The work is quiet throughout: there are no dynamic markings louder than mp. “One Thing More” is a lovely addition to the literature.
Paradise

I bless thee, Lord, because I GROW
Among thy trees, which in a ROW
To thee both fruit and order OW.

What open force, or hidden CHARM
Can blast my fruit, or bring me HARM
While the enclosure is thine ARM?

Enclose me still for fear I START.
Be to me rather sharp and TART,
Than let me want thy hand and ART.

When thou dost greater judgements SPARE,
And with they knife but prune and PARE,
Ev’n fruitful trees more fruitful ARE.

Such sharpness shows the sweetest FRENĐ:
Such cuttings rather heal than REND:
And such beginnings touch their END.
Title: “Paradise”

Poem: “Paradise”

Composer: Austin C. Lovelace

Publisher: © Selah Publishing Co., Inc., 1993
   Item Number 418-612

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 1:45

Character: Flexibly, with rubato

Tempo: quarter note = 126 bpm

Notes: Austin C. Lovelace has contributed an appealing setting of Herbert’s poem “Paradise”. The piece is inscribed to Dr. Jerrald D. McCollum and the Metropolitan State College of Denver Concert Choir, and fittingly, the difficulty of the work is more suited to collegiate choirs than to many church choirs. “Paradise” requires the chorus to sing beautiful, legato phrases, while navigating the often-changing tonal center, dynamics, and tempi of the piece. “Paradise” would make a worthy addition to a collegiate choral library and is an outstanding setting of the poem.
Title: “Paradise”  
from *Such Glorious Gifts: Seven Poems of George Herbert*

Poem: “Paradise”

Composer: Roland E. Martin

Publisher: © Roland E. Martin, 2009  
Available from the composer

Forces: SATB, organ or orchestra

Difficulty: Moderate

Duration: 5:00

Character: Andante amabile

Tempo: half note = 52 bpm

Related: “Antiphon” (p. 100), “Love Bade Me Welcome” (p. 194),  
“Our Life Is Hid With Christ in God” (p. 82), “Whitsunday” (p. 63),  
“The Altar” (p. 22), “Easter” (p. 29)

Notes: “Paradise” is the fifth movement of Roland Martin’s seven-movement Herbert symphony: *Such Glorious Gifts*. The orchestral version of this movement relies heavily on the wind section and the writing is delightful. The composer understands these instruments and gives them lines that are engaging and will prove satisfying to the players. If the resources are available to perform the version for orchestra, the additional time and cost will be well rewarded. Two of the sections of the poem are set for a cappella, four-part chorus, but they are not lengthy (each section is seven measures long) or complicated, and an organ reduction is provided if needed for rehearsal or performance. Herbert’s poetry is very simple and the musical setting strikes the delicate balance of ornamenting the poem while never trying to outshine it. This is a beautiful setting of the poem, whether performed as part of the entire work or excerpted for use in a concert or worship service.
Praise (2)

King of Glory, King of Peace,
    I will love thee:
And that love may never cease,
    I will move thee.

Thou hast granted my request,
    Thou hast heard me:
Thou didst note my working breast,
    Thou hast spar’d me.

Wherefore with my utmost art
    I will sing thee,
And the cream of all my heart
    I will bring thee.

Though my sins against me cried,
    Thou didst clear me;
And alone, when they replied,
    Thou didst hear me.

Sev’n whole days, not one in seven,
    I will praise thee.
In my heart, though not in heaven,
    I can raise thee.

Thou grew’st soft and moist with tears,
    Thou relentedst:
And when Justice call’d for fears,
    Thou dissentedst.

Small it is, in this poor sort
    To enrol thee:
Ev’n eternity is to short
    To extol thee.
Title: “King of Glory”

Poem: “Praise (2)”

Composer: David Hurd

Publisher: © Selah Publishing Co., Inc. 1999
Item Number 418-622

Resources: The entire score is available for preview at:

Forces: SATB, organ

Difficulty: Moderate

Duration: 4:00

Character: Brightly and strong

Tempo: half note = 60 bpm

Notes: David Hurd’s “King of Peace” could serve as a very fine introduction to the literature of George Herbert as set to music. The composer’s use of dynamic contrast highlights the poem: verses such as the opening “King of glory, King of peace, I will love thee;” are set in a forceful forte, while the following, “thou didst note my working breast, thou hast spared me” is scored mp. The organ part mirrors the chorus, which will lend stability to the singers and speed the learning process. There are multiple organ interludes between stanzas of text, during which the organ has an opportunity to shine. One section to note before programming this piece: in measure 42 and following (see the preview score provided at the link above) first the sopranos and then the tenors are required to navigate the passagio in a soft dynamic while the scoring leaves them quite exposed. The tenors are also asked to crescendo while moving up the scale, bridging the vocal break, and sustaining a high “F” on a long “ee” vowel. “King of Glory” makes a solid call to worship in a church service and could also work quite well in a recital context.
Title: “King of Glory”

Poem: “Praise (2)”

Composer: Grayston Ives

Publisher: © The Royal School of Church Music, 2004
Published and distributed exclusively in North America by
GIA Publications, Inc.
Item Number G-6548

Resources: The first half of the score is available for preview at:

An audio preview is available at:
http://resources.giamusic.com/mp3s/5247.mp3

Forces: Soprano solo, SATB, organ

Difficulty: Moderate

Duration: 2:40

Character: With flowing movement

Tempo: quarter note = 66 bpm

Notes: Grayston Ives’s is a very precise and careful setting of the Herbert poem. The composer used great care in the dynamic markings and even articulations that are used to highlight the text, and time will need to be spent with the chorus making sure these markings are followed closely. A confident soprano soloist is essential, as she will be called upon to carry the piece forward through several fairly exposed sections. The meter shifts often between two, three, and four. “King of Glory” could be programmed on a recital, or in liturgical churches this anthem would be especially useful on Christ the King Sunday, the final Sunday of the church calendar before the beginning of Advent.
Title: “King of glory, King of peace”

Poem: “Praise (2)”

Composer: Bob Chilcott

Publisher: © Oxford University Press 2012
Item Number 978-0-19-338889-5

Resources: The first three pages of the score are available for preview at:

An audio preview is available at:

Forces: SATB, organ, optional congregation

Difficulty: Moderate

Range: First sopranos, divisi, fff, B5 sustained for last three measures

Duration: 2:20

Character: Bright

Tempo: dotted half note = 52 bpm

Notes: Although notated in 3/4 throughout, “King of glory, King of peace” has the effect of alternating between 6/8 and 3/4 with its alternating use of quarter notes and dotted quarter notes. When the choir is singing in a duple meter the organ is normally in triple and vice versa. This results in a delightful dance-like character and adds to the excitement of the composition. The harmonies are interesting and will require some work for the chorus to master. The organ is never relegated to just keeping everyone in the same key but is an integral and very interesting part of the work. The middle section of the piece is slower and quieter in character and gives the chorus several extended a cappella sections to navigate. “King of glory, King of peace” closes by including the congregation on the hymn tune GWALCHMAI, which is the tune commonly associated with this text. The congregational involvement would be highly effective in a church that is familiar with this tune and text. For concert use and in churches where this tune in not familiar, the composer notes that a small group of singers from the choir could perform this role. The piece is SATB until the last four measures when divisi sopranos and altos are scored. The congregational involvement or use of a portion of the choir has ended at this point, so the whole treble section will be available and all of their skill will be needed as the piece ends with the first sopranos on a fff B5.
Title: “King of Glory, King of Peace”
   from Let All the World in Ev’ry Corner Sing

Poem: “Praise (2)”

Composer: Eleanor Daley

Publisher: © Oxford University Press, Inc., 2009
   Item Number 978-0-19-380473-9

Resources: A partial sample of the score is available at:
   13/9780193804739.pdf

   A live video recording is available for review at:
   https://www.youtube.com/watch?v=IEcKO0XGvrw

Forces: SATB, keyboard

Difficulty: Moderate

Duration: 2:00

Character: With majesty

Tempo: half note = 56 bpm


Notes: “King of Glory, King of Peace” is the first movement of Eleanor Daley’s three
   movement set of Herbert poems titled Let All the World in Ev’ry Corner Sing. The
   work is not difficult; most of the choral writing is either unison or two-part, paired
   with one short, thirteen-measure section of four-part a cappella singing. The
   accompaniment part is scored for keyboard, but will work better on piano than on
   organ due to the pianistic nature of the writing. Daley has done a commendable job
   of capturing the character of Herbert’s poetry. The music is majestic, joyful, and
   exciting. “King of Glory, King of Peace” works well as part of the set of three or
   alone and would make a stirring opening statement during a worship service or
   concert.
Title: “King of Glory, King of Peace”

Poem: “Praise (2)”

Composer: William H. Harris

Publisher: © Oxford University Press, 1925  
Item Number 44.001

Resources: A live audio recording is available at:  
http://www.youtube.com/watch?v=MAyYgVYqE0w

Forces: SSA, organ

Difficulty: Moderate

Duration: 4:30

Tempo: Allegretto

Notes: William Harris’s setting of “King of Glory, King of Peace” is an interesting and lovely setting of George Herbert’s poem “Praise (2).” The score calls for an SSA choir, which could be a ladies choir or an accomplished children’s choir. There are a few short sections of a cappella singing to master, but they are not long and should not prove too difficult. The organ part is well written and does not just mimic the vocal parts, which is a welcome characteristic. The piece is through composed (the first stanza music does return at the very end) and the music changes dramatically based on the portion of text being set at that moment. “King of Glory, King of Peace” would be an excellent addition in a worship or concert setting.
Title: “King of Glory, King of Peace”

Poem: “Praise (2)”

Composer: Howard Helvey

Publisher: © Hinshaw Music Inc., 2003
Item Number HMC1933

Resources: A partial sample of the score is available at:

An audio recording is available at:
http://media.hinshawmusic.com/
details.php?details=HMC1933&pdf=1&image=0

Forces: SATB, piano, optional flute (or other C instrument), or Bb clarinet

Difficulty: Moderate

Length: 3:45

Character: Tenderly, with rubato

Tempo: quarter note = 60 bpm

Notes: “King of Glory, King of Peace” is a delightful and simple setting of Herbert’s poem “Praise (2).” Composed for SATB choir, flute, and piano, Helvey’s piece should not prove difficult to learn. The flute and piano begin and end the work alone, and also provide interludes between each stanza of poetry. The tenors and basses are the first sections to sing and begin with a unison stanza (splits to parts for one measure). On the second stanza, the ladies join the men for an SATB, a cappella stanza. The work culminates with the entire chorus singing Herbert’s text in unison (final stanza includes one SATB measure) and the piano and flute join the chorus together for the first time. The only considerations that cause the difficulty of the piece to rise to moderate are the a cappella middle section and the regular shifting between three and four beats per measure. The changing meter elegantly captures the rhythm of Herbert’s poetry.
Title: “King of Glory, King of Peace”

Poem: “Praise (2)”

Composer: James G. Hughes

Publisher: © GIA Publications, Inc., 2000
Item Number G-5247

Resources: The first three (out of four total) pages of the score are available for preview at:

An audio preview is available at:
http://resources.giamusic.com/mp3s/5247.mp3

Forces: Soloist, SATB, organ

Difficulty: Easy

Duration: 2:10

Character: Modal, chant-like

Tempo: quarter note = 78 bpm

Notes: “King of Glory, King of Peace” begins with a three-measure organ introduction. The use of a harp stop is requested if available on the organ. The remainder of the piece is divided into three, twelve measure sections. A soloist sings the first section. It is not notated what voice type should sing the solo, but a treble voice may be best as the second twelve measure section of the work is for soprano and alto. The third section employs the entire SATB choir. The organ accompaniment normally mirrors the vocal parts and while this does not add to the interest of the arrangement, it does allow the piece to be learned easily. There are several measures of 5/4 among the predominantly 4/4 meter of the piece. These 5/4 measures always appear at the end of a phrase and the choir is never singing on the fifth beat of the measure. The asymmetrical meter seems to be employed to give the choir an entire quarter note pulse to take a breath as well as to serve as an elongation of the ends of these phrases. In liturgical churches, this anthem would be especially fitting on Christ the King Sunday, the final Sunday of the church calendar before the beginning of Advent.
Title: “King of Glory, King of Peace”

Poem: “Praise (2)”

Composer: Roland E. Martin

Publisher: © St. James Music Press, 2011

Resources: A preview of the entire score and an audio recording are available for review upon creating an account at: http://www.sjmp.com/music/king-of-glory-king-of-peace

Forces: SATB, organ

Difficulty: Easy

Duration: 4:50

Tempo: Andante, half note = 54 bpm

Notes: “King of Glory, King of Peace” is a simple setting of the Herbert poem. Martin’s work relies mainly on unison or two-part textures in the chorus; however, this is a composition whose end result is greater than the sum of its parts. There is nothing especially difficult or surprising here, but the effect of the piece as a whole is quite beautiful and would make a great addition to a worship service. The two times that SATB singing is called for (eleven measures in the center of the work and again in the last four measures of the piece) the texture is used very effectively and is a welcome change of style. The organ writing is very well done – bolstering and ornamenting the simplicity of the choral score as well as adding an almost cinematic quality at moments.
Title: “King of Glory, King of Peace”

Poem: “Praise (2)”

Composer: Roland E. Martin

Publisher: © St. James Music Press, 2011

Resources: A preview of the entire score and an audio recording are available for review upon creating an account at: http://www.sjmp.com/music/king-of-glory-king-of-peace-0

Forces: Two-part chorus, organ

Difficulty: Easy

Duration: 4:50

Tempo: Andante, half note = 54 bpm

Notes: “King of Glory, King of Peace” is a simple setting of the Herbert poem. Martin’s work relies on unison or two-part textures in the chorus; however, this is a composition whose end result is greater than the sum of its parts. There is nothing especially difficult or surprising here, but the effect of the piece as a whole is quite beautiful and would make a great addition to a worship service. The organ writing is very well done – bolstering and ornamenting the simplicity of the choral score as well as adding an almost cinematic quality at moments. There is also a four-part version available (analyzed above) which might be a better choice than the two-part version since it is also quite easily learned.
Title: “King of Glory, King of Peace”

Poem: “Praise (2)”

Composer: David Charles Walker, arr. by Robert Brewer
   A setting of the hymn tune GENERAL SEMINARY

Publisher: © Selah Publishing Co., Inc. 1993
   Item Number 418-609

Resources: The entire score is available for preview at:

Forces: SATB, organ, optional congregation

Difficulty: Easy

Duration: 1:30

Character: Majestically flowing

Tempo: unmarked, works well at half note = 80 bpm

Notes: This is an outstanding anthem for any church that desires to join the
   congregation with the choir. If the hymn tune is already familiar to the congregation,
   Robert Brewer’s arrangement will be a welcome and easy addition to a worship
   service. The published octavo includes an insert that can be photocopied and
   distributed to the congregation for ease of use. The insert is marked for the
   congregation to sing the first and third stanzas, but it could work just as well to have
   the congregation sing throughout if desired. The first stanza is completely unison.
   The second stanza is scored for four-part chorus. The third stanza returns to unison,
   but includes a descant for a portion of the choir to perform while the rest of the
   chorus joins the congregation on the melody. “King of Glory, King of Peace” would
   make a powerful opening for a worship service.
Title: “Praise”
from *Spiritual Songs*

Poem: “Praise (2)”

Composer: Kenneth Jennings

Publisher: © Kenneth Jennings, 2000
Published and distributed by earthsongs
Part of the Anton Armstrong Choral Series
Item Number S-133f

Resources: The first page of the score is available for preview at:
http://earthsongschoralmusic.com/media/pdf/jk.praise.pdf

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 2:00

Character: Lyrically

Tempo: quarter note = 64 bpm

“The Call” (p. 136)

Notes: This work is the sixth movement in a set of eight partsongs for choir and was written with a choir of twenty to forty people in mind. The choral score includes a piano reduction for rehearsal. The notes and rhythms should be fairly easy to learn. The difficulty of the piece is found in the vocal control required (especially from the sopranos and tenors) to navigate the exposed and winding opening phrases. This is a quiet and personal setting of the Herbert poem, and this author wonders if the composer might have employed a slightly different style if setting just this single poem. The following piece in *Spiritual Songs* is on the poem “Let all the world in every corner sing.” “Praise” seems to miss a few opportunities to follow the mood of the poem closely in order to reserve some compositional exuberance for the next movement: an understandable compromise when composing a set of partsongs.
Title: “Prayer”

Poem: “Praise (2)”

Composer: Mark Schweizer

Publisher: © St. James Music Press, 2010

Resources: The score and an audio recording are available for review (with free subscription) at: http://www.sjmp.com/node/510

Forces: SATB, piano (optionally organ)

Difficulty: Moderate

Duration: 2:35

Tempo: Andante, quarter note = 68 bpm

Notes: “Prayer” is a simple, straightforward, and lovely setting of Herbert’s poem “Praise (2).” Mark Schweizer made a good choice naming the piece “Prayer.” Most settings of this poem are more energetic and grand, so the title helps set the appropriate expectations regarding the mood of the work. The score is marked for either piano or organ accompaniment. Due to the arpeggiated nature of the keyboard part, piano will be the better choice. “Prayer” would be very effective if included in a worship setting.
The Collar

I struck the board, and cry’d, No more.
   I will abroad.
What? shall I ever sigh and pine?
My lines and life are free; free as the road,
Loose as the wind, as large as store.
   Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
   Sure there was wince
Before my sighs did dry it: there was corn
   Before my tears did drown it.
Is the year only lost to me?
   Have I no bays to crown it?
No flowers, no garlands gay? all blasted?
   All wasted?
Not so, my heart: but there is fruit,
   And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute
Of what is fit, and not; forsake thy cage,
   Thy rope of sands,
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw,
   And be thy law,
While thou didst wink and wouldst not see.
   Away; take heed:
I will abroad.
Call in thy death’s head there: tie up thy fears.
   He that forbears
To suit and serve his need,
   Deserves his load.
But as I rav’d and grew more fierce and wild
At every word,
Me thought I heard on calling, Child:
   And I reply’d, My Lord.
Title: “The Collar”  
No. 1, from *Three Metaphysical Motets*  

Poem: “The Collar”  

Composer: Z. Randall Stroope  

Publisher: © JEHMS, INC., 2013  
A division of Alliance Music Publications  
Item Number AMP 0865  

Resources: A partial score is available for review at:  
http://www.jwpepper.com/10295883.item#.UtgkgWRdWxM  

An audio preview is available at:  
http://www.zrstroope.com/  
mp3/01%20The%20Collar%20(excerpt)%20Stroope.mp3  

Forces: SATB, a cappella  

Difficulty: Advanced  

Duration: 2:40  

Character: Agitato  

Tempo: quarter note = 116 bpm  

Notes: This setting, by Z. Randall Stroope, matches the agitated character of the poem. “The Collar” is the first movement of a larger work entitled *Three Metaphysical Motets*. The other two movements are on poems by Henry Vaughan and John Donne. When performed as a set, the three movements provide great contrast due to the varying styles, tempi, and dynamics the composer employs. The music of “The Collar” is quite dissonant, with extensive use of intervals of a second as well as employing a raised fifth scale degree throughout the work. The piece is very “instrumental” in its use of accents, crescendo, and decrescendo. “The Collar” ends on a pianissimo E major chord, which lends the work a sense of resolution. “The Collar” would be a great addition to a choral recital for the accomplished collegiate choir and works equally well as one movement of *Three Metaphysical Motets* or as a stand-alone work.
Title: “The Revolt”  
from *Noble Numbers*

Poem: “The Collar”

Composer: H. Walford Davies

Publisher: © Public Domain  
London: Novello & Co., 1909

Resources: The entire score (in piano reduction) is available at:  
http://imslp.org/wiki/Noble_Numbers,_Op.28_(Davies,_Walford)

Forces: Tenor, orchestra

Difficulty: Moderate

Duration: 3:45

Tempo: Presto, half note = 100 bpm

Related: “Whither, O Whither” (p. 156), “How Should I Praise Thee” (p. 60),  
“Heaven’s Echo” (p. 186), “The Call” (p. 135),  
“Let All The World In Every Corner Sing” (p. 51)

Notes: *Noble Numbers* is a sacred song cycle for soloists (soprano, contralto, tenor,  
baritone, and bass), mixed chorus (SATB), solo cello, and orchestra. The work was  
premiered at the Three Choirs Festival in Hereford, England on September 7, 1909  
and was published in the same year. Davies’s original intention was to include only  
the poems from Robert Herrick’s set by the same name; however, he decided that the  
work would be strengthened by adding several poems by Herbert, one by John  
Donne, and one by an anonymous writer. The work was unique for the festival –  
most of the choral compositions being premiered in the early 1900’s were oratorios. *Noble Numbers* is alternately classified as a cantata or sacred song cycle, and as such  
does not have the narrative element of an oratorio. This form allowed Davies a great  
deal of compositional latitude as each movement is complete on its own and multiple  
musical styles and ideas could be employed throughout the work.

“The Revolt” is the thirteenth movement from the cycle (there are a total of eighteen  
movements). While this movement is for tenor soloist, the larger work includes  
choir, and for this reason is included here.
The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
And such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.
Title: “The Call”  
from Let All the World in Ev’ry Corner Sing

Poem: “The Call”

Composer: Eleanor Daley

Publisher: © Oxford University Press, Inc., 2009  
Item Number 978-0-19-380473-9

Resources: A live video recording is available for review at:  
https://www.youtube.com/watch?v=qGLogm6-oPY

Forces: SATB divisi, solo or semi-chorus, a cappella

Difficulty: Moderate

Duration: 1:30

Tempo: dotted quarter note = 42 bpm

Related: “King of Glory, King of Peace” (p. 121), “Antiphon” (p. 42)

Notes: “The Call” is the second movement of Eleanor Daley’s three-movement set of Herbert poems titled Let All the World in Ev’ry Corner Sing. “The Call” begins with four measures during which the four-part chorus (with brief bass divisi) hums their part. The soloist (alternately sung by semi-chorus) enters next and sings the first stanza of poetry over the chorus, which is still humming. Beginning with the second stanza of poetry, the chorus sings the text and continues without the soloist to the end of the piece (three total stanzas of poetry). The triple-meter that Daley employs throughout “The Call” marries pleasingly with the meter of the poem and results in a beautiful, flowing setting that always has a bit of dance just below the surface. There is a piano reduction provided for rehearsal use. “The Call” is an appealing middle movement for Let All the World in Ev’ry Corner Sing, but could work just as well excerpted for a concert or worship setting.
Title: “The Call”  
from Noble Numbers

Poem: “The Call”

Composer: H. Walford Davies

Publisher: © Public Domain  
London: Novello & Co., 1909

Resources: The entire score (in piano reduction) is available at:  
http://imslp.org/wiki/Noble_Numbers,_Op.28_(Davies,_Walford)

Forces: Quartet (soprano, contralto, tenor, bass), SATB, orchestra

Difficulty: Moderate

Duration: 1:45

Tempo: Andante risoluto, quarter note = 60 bpm

Related: “Whither, O Whither” (p. 156), “How Should I Praise Thee” (p. 60),  
“The Revolt” (p. 132), “Heaven’s Echo” (p. 186),  
“Let All The World In Every Corner Sing” (p. 51)

Notes: Noble Numbers is a sacred song cycle for soloists (soprano, contralto, tenor,  
baritone, and bass), mixed chorus (SATB), solo cello, and orchestra. The work was  
premiered at the Three Choirs Festival in Hereford, England on September 7, 1909  
and was published in the same year. Davies’s original intention was to include only  
the poems from Robert Herrick’s set by the same name; however, he decided that the  
work would be strengthened by adding several poems by Herbert, one by John  
Donne, and one by an anonymous writer. The work was unique for the festival –  
most of the choral compositions being premiered in the early 1900’s were oratorios.  
Noble Numbers is alternately classified as a cantata or sacred song cycle, and as such  
does not have the narrative element of an oratorio. This form allowed Davies a great  
deal of compositional latitude as each movement is complete on its own and multiple  
musical styles and ideas could be employed throughout the work.

“The Call” is the sixteenth movement from the cycle (there are a total of eighteen  
movements). The movement is brief, and after a two measure orchestral introduction,  
divides neatly into three sections. The first section (eleven measures) is for the solo  
quartet alone. In the second section (seven measures), the chorus joins the quartet  
and the two groups sing together by part (soprano soloist with soprano section, alto  
soloist with alto section, etc.). The third section is the shortest (five measures) and  
Davies scored this section for nine-part divisi: SATB soloists and SAATB chorus.
Title: “The Call”  
from Spiritual Songs  

Poem: “The Call”  

Composer: Kenneth Jennings  

Publisher: © Kenneth Jennings, 2000  
Published and distributed by earthsongs  
Part of the Anton Armstrong Choral Series  
Item Number S-133h  

Resources: The first page of the score is available for preview at:  
http://earthsongschoralmusic.com/media/pdf/jk.call.pdf  

An audio preview is available at:  
http://earthsongschoralmusic.com/media/mp3s/jk.callt1.mp3  

Forces: SATB a cappella.  
The last three measures call for divisi bass, but the piece could be performed without the divisi.  

Difficulty: Moderate  

Range: Bass 2, divisi, pp, D2, measure 26-28  

Duration: 2:00  

Character: Quietly expressive  

Tempo: quarter note = 56 bpm  


Notes: This work is the final movement in a set of eight partsongs for choir. It works well as an individual piece, and was written with a choir of twenty to forty people in mind. The choral score includes a piano reduction for rehearsal. The delightful choral writing in “The Call” will immediately appeal to singers and listeners alike. The work is unmetered and moves freely between groupings of three, four, five, and six beats. The shifting measure length serves to de-emphasize the pulse and add to the legato style, which works very well with the poem. “The Call” would make a lovely, quiet ending to a recital or a fitting part of a Eucharist or communion service.
Title: “The Call”

Poem: “The Call”

Composer: Richard Lloyd

Publisher: © The Royal School of Church Music, 1995
Published and distributed exclusively in North America
by GIA Publications, Inc.
Item Number G-RA509

Resources: An audio preview is available at:
http://www.allmusic.com/
performance/the-call-for-chorus-organ-mq0001094531

Forces: SATB, a cappella

Difficulty: Easy

Duration: 2:20

Character: Lento e sostenuto

Tempo: eighth note = 84 bpm

Notes: “The Call” was written in thanks to the musicians of York Minster after the composer worked for a year as interim Master of the Music while Philip Moore was on sabbatical. The musical setting of the first and third stanzas of the poem is identical and the second stanza setting is only different than the others in its inclusion of a solo line. The solo line can alternately be sung by all of the first sopranos. Although the writing is not varied, it is beautiful and does not become monotonous. “The Call” could function well as either liturgical or concert music and would make an attractive ending to a recital or service.
Title: “The Call”

Poem: “The Call”

Composer: Alexander Brent Smith

Publisher: © St. James Music Press, 2001

Resources: The score and an audio recording are available for review (with free registration) at:
   http://www.sjmp.com/music/the-call

Forces: SATB, a cappella, with organ introduction and interlude

Difficulty: Easy

Duration: 1:40

Tempo: Largo, in tempo giusto

Notes: Alexander Brent Smith’s composition on Herbert’s “The Call” is quite simple. The organ provides an introduction after which the chorus sings the three stanzas of poetry to the same music (the only difference in the three stanzas is the marked dynamic which increases from pp to mf to f with each subsequent stanza) in a style very similar to a hymn. The organ provides interludes between each of the stanzas. The composition is simple enough to be sung by the entire congregation in a worship setting.
Title: “The Call”

Poem: “The Call”

Composer: Z. Randall Stroope

Publisher: © Birnamwood Publications, 2006
         A division of MorningStar Music Publishers
         Item Number MSM-50-6515

Resources: The entire score is available for review at:

            An audio recording is available at:
            http://www.morningstarmusic.com/mp3s/50-6515.mp3

Forces: SATB, organ, optional orchestra parts (flute, oboe, Bb clarinet, two F horns,
       two violins, viola, cello, bass) also available

Difficulty: Moderate

Length: 2:55

Character: Expressively

Tempo: quarter note = 66 bpm

Notes: Z. Randall Stroope’s setting of the Herbert poem “The Call” is a fairly simple
setting, characterized by lyric vocal lines and simple part writing (a large portion of
the piece is unison). The work begins quietly and each successive stanza of poetry is
paired with a progressively louder musical setting, until the loud and confident
completion. One rehearsal note: the use of parallel octaves in measure twenty-three
and twenty-four could sound awkward if not treated with care and finesse. There is
also an SSA setting of the work (reviewed below). “The Call” would make an
exceptional addition to a worship service or concert, either in the orchestral setting or
with the organ accompaniment.
Title: “The Call”

Poem: “The Call”

Composer: Z. Randall Stroope

Publisher: © Birnamwood Publications, 2013
A division of MorningStar Music Publishers
Item Number MSM-50-6525

Resources: The entire score is available for review at:

An audio recording of the SATB version is available at:
http://www.morningstarmusic.com/mp3s/50-6515.mp3

Forces: SSA, organ, optional orchestra parts (flute, oboe, Bb clarinet, two F horns, two violins, viola, cello, bass) also available

Difficulty: Moderate

Length: 2:55

Character: Expressively

Tempo: quarter note = 72 bpm

Notes: Z. Randall Stroope’s setting of the Herbert poem “The Call” is a fairly simple setting, characterized by lyric vocal lines and simple part writing (a large portion of the piece is unison). The work begins quietly and each successive stanza of poetry is paired with a progressively louder musical setting, until the loud and confident completion. There is also an SATB setting of the work (reviewed above). “The Call” would make an exceptional addition to a worship service or concert, either in the orchestral setting or with the organ accompaniment.
Title: “The Call”

Poem: “The Call”

Composer: David Ashley White

Publisher: © Selah Publishing Co., Inc., 1993
   Item Number 418-606

Resources: The entire score is available for preview at:

   An audio preview is available at:

Forces: SATB, organ

Difficulty: Easy

Duration: 2:00

Character: Expressively, in 1

Tempo: quarter note = 126 bpm

Notes: “The Call” begins quietly with a solo organ line of un-harmonized, individual notes. When the treble voices enter a few measures later, they mirror this effect and sing in unison before splitting to SA about one-third of the way through the first stanza of the poem. The second stanza setting employs the entire SATB chorus. The first and second stanza settings are both a cappella, with the organ only playing the introduction and interludes between the stanzas. This arrangement highlights the text compellingly. The last stanza begins with the full chorus in unison and the organ playing with the choir for the first time – which gives this moment an especially triumphant sound. “The Call” is uncomplicated to learn and sing; yet it does not sound overly simple. The contrasting dynamic and mood of the last stanza were terrific compositional decisions and make this piece a welcome addition to the church anthem repertoire for use in communion services.
Title: “The Call”  
from *Five Mystical Songs*

Poem: “The Call”

Composer: Ralph Vaughan Williams

Publisher: © Edwin F. Kalmus, public domain  
Item Number A6124

Resources: A free version of the score is available at:  
http://imslp.org/wiki/5_Mystical_Songs_(Vaughan_Williams,_Ralph)

A video recording is available at:  
http://www.youtube.com/watch?v=mNMnGNL0-uw

Forces: Baritone, orchestra

Difficulty: Moderate

Duration: 2:15

Character: Lento

Tempo: Moderato

Related: “Easter” (p. 30), “I Got Me Flowers” (p. 33),  
“Love Bade Me Welcome” (p. 197), “Antiphon” (p. 46)

Notes: The *Five Mystical Songs* by Ralph Vaughan Williams is the best-known choral setting of poetry by George Herbert. Composed between 1906 and 1911, the work features four poems by Herbert and was premiered in 1911 at the Three Choirs Festival in Worcester England, with the composer serving as conductor.

“The Call” sets Herbert’s poem of the same name. This movement is for baritone and orchestra. Although the chorus is not involved in this movement, the larger work includes choir, and for this reason is included here.
Title: “Come, My Way”

Poem: “The Call”

Composer: Mark Schweizer

Publisher: © St. James Music Press, 2010

Resources: The score and an audio recording are available for review (with a free subscription) at:
http://www.sjmp.com/music/come-my-way

Forces: SATB, organ

Difficulty: Easy

Duration: 2:30

Character: Slowly, with great feeling

Tempo: quarter note = 54-60 bpm

Notes: “Come, My Way” is essentially a slightly embellished hymn setting of Herbert’s poem. The piece is for a cappella SATB chorus with the organ providing an introduction and interludes between the stanzas. This anthem would be a welcome addition to a worship service, and the especially musical congregation would be able to join the chorus on the melody by the third stanza, provided the tune was printed.
Title: “Come, my Way, my Truth, my Life”

Poem: “The Call”

Composer: Peter Aston

Publisher: © Pavanne Publishing, 1982, 1995
  Item Number P1055

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 1:15

Character and Tempo: Andante estatico

Notes: This is a short but effective setting of Herbert’s poem, “The Call.” The entire poem is included. The piece begins and ends with two different and interesting choral entreaties on the word “Come.” The first one begins $p$, crescendos to $mp$, and then decrescendos back to $p$. The ending begins $p$ and each of the three subsequent measures becomes progressively quieter, until the final measure fades to nothing. Other than a few rhythmic complexities (the meter shifts often between 2/4, 3/4, 5/8, and 7/8) and the lack of a piano reduction, the piece should not be difficult to learn. There are a few instances of bass divisi. The large amount of dynamic contrast highlights the text and provides interest. “Come, my Way, my Truth, my Life” would work best in a concert setting.
Title: “Come, My Way, My Truth, My Life”

Poem: “The Call”

Composer: Arlen Clarke

Publisher: © St. James Music Press, 2010

Resources: The score and an audio recording are available for review 
(with free subscription) at: 
http://www.sjmp.com/music/come-my-way-my-truth-my-life

Forces: SATB, organ (optionally piano)

Difficulty: Moderate

Duration: 4:25

Character: Con moto

Tempo: quarter note = 80 bpm

Notes: Although marked for organ or optional piano, “Come, My Way, My Truth, My Life” seems to have been written with organ in mind and will work better if organ is used. This anthem is best suited for use in a worship service. There is a soprano descant on the final stanza as well as a series of modulations to navigate. The key changes after stanza two and stanza three will require care in order to feel integrated into the rest of the work. Several instances where the men are singing higher in their range than the ladies (i.e. measure fifty-five) will need to be rehearsed for sensitivity and musicality.
Title: “Come, My Way, My Truth, My Life”

Poem: “The Call”

Composer: Christopher Gilliam

Publisher: © JEHMS, Inc., 2013
A division of Alliance Music
Item Number AMP 0897

Resources: A partial sample of the score is available at
http://www.alliancemusic.com/

A live audio recording, conducted by the composer, is available at
http://www.alliancemusic.com/
mp3/ComeMyWayMyTruthMyLife_Gilliam.mp3

Forces: SATB divisi, a cappella

Difficulty: Moderate

Duration: 2:30

Character: First two stanzas – haunting and quiet
Third stanza – vibrant and triumphant

Tempo: Moderato, quarter note = 100 bpm

Notes: “Come, My Way, My Truth, My Life” is part of the Simon Carrington choral series with Alliance Music Publications. Carrington serves as the series editor. A tempo marking is given, but the work requires flexibility of tempo throughout. The first stanza of the Herbert poem is scored to begin with treble voices, with the men entering halfway through the stanza. The writing is haunting and quiet, pleasantly corresponding to the poetry. The second stanza is scored for men throughout, and continues with a very similar character as the first. The final stanza changes abruptly and dramatically to a triumphant sound, utilizing the entire chorus. This triumphant sound continues until the work reaches the last line of the poem, where the style changes again to conclude the work quietly. A piano reduction is included for rehearsal. More at home in the concert hall than in a worship service, many choirs will find this piece engaging. It is well worth the work required to learn, and is a worthy addition to the choral repertoire utilizing Herbert’s poetry.
Title: “Come, My Way, My Truth, My Life”

Poem: “The Call”

Composer: Don Muro

Publisher: © GIA Publications, Inc., 1988
    Item Number G-3277

Forces: SATB, organ

Difficulty: Easy

Duration: 2:40

Character: Slowly

Tempo: dotted quarter note = 56 bpm

Notes: The text of the Herbert poem includes themes that are equally at home in an Advent (“Come, my Way, my Truth, my Life”) or Eucharist (Come, my Light, my Feast, my Strength” and “Such a feast as mends in length”) service. Don Muro’s setting of the poetry is simple and restrained, opting for unison singing for most of the work. The two exceptions to this unison style are found in the arrangement of the last stanza of the poem (which deals with the subjects of Joy and Love), and in the ending of the piece, which is a return of the opening lines of the poem. The choir ends as it began, in f minor, but the organ plays three more measures and trails off to a pp F major chord.
Praise (3)

Lord, I will mean and speak thy praise,
   Thy praise alone.
My busy heart shall spin it all my days:
   And when it stops for want of store,
Then will I wring it with a sigh or groan,
   That thou mayst yet have more.

When thou dost favour any action,
   It runs, it flies:
All things concur to give it a perfection.
   That which had but two legs before,
When thou dost bless, hath twelve: one wheel doth rise
   To twenty then, or more.

But when thou dost on business blow,
   It hangs, it clogs:
Not all the teams of Albion in a row
   Can hale or draw it out of door.
Legs are but stumps, and Pharaoh’s wheels but logs,
   And struggling hinders more.

Thousands of things do thee employ
   In ruling all
This spacious globe: Angels must have their joy,
   Devils their rod, the sea his shore,
The winds their stint: and yet when I did call,
   Thou hearest my call, and more.

I have not lost one single tear:
   But when mine eyes
Did weep to heav’n, they found a bottle there
   (As we have boxes for the poor)
Ready to take them in; yet of a size
   That would contain much more.

But after thou hadst slipt a drop
   From thy right eye,
(Which there did hang like streamers near the top
   Of some fair church to show the sore
And bloody battle which thou once didst try)
   The glass was full and more.
Wherefore I sing. Yet since my heart,
   Though press’d, runs thin;
O that I might some other hearts convert,
   And so take up at use good store:
That to thy chests there might be coming in
   Both all my praise, and more!
Title: “Praise”

Poem: “Praise (3)”

Composer: Carol Doran

Publisher: © Selah Publishing Co., Inc., 1993
Item Number 418-613

Resources: The entire score is available for review at:

Forces: SATB, keyboard

Difficulty: Moderate

Duration: 1:30

Tempo: quarter note = 80 bpm

Notes: Carol Doran’s setting of “Praise (3)” would be an excellent choice for the opening of a worship service. The accompaniment is generically scored for keyboard, but the part is much more characteristic of piano than organ. Whichever keyboard instrument is used, vocal independence will be needed as the keyboard part is interesting (though sparse) in its own right and has function beyond doubling the voices. One note before beginning rehearsal: there is a misprint in m. 23 that leaves the men with one note for two words. The conductor will need to decide how to handle this discrepancy.
The Pulley

When God at first made man,
Having a glass of blessings standing by,
Let us (said he) pour on him all we can:
Let the world’s riches, which dispersed lie,
    Contract into a span.

So strength first made a way;
Then beauty flow’d, then wisdom, honour, pleasure:
When almost all was out, God made a stay,
Perceiving that alone of all his treasure
    Rest in the bottom lay.

For if I should (said he)
Bestow this jewel also on my creature,
He would adore his gifts in stead of me,
And rest in Nature, not the God of Nature.
    So both should losers be.

Yet let him keep the rest,
But keep them with repining restlessness:
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
    May toss him to my breast.
Title: “A Glasse of Blessings”

Poem: “The Pulley”

Composer: Patrick Larley

Publisher: © Patrick Larley (publication date unavailable)
   Available from the composer

Forces: SATB divisi, a cappella

Difficulty: Advanced

Duration: 3:30

Tempo: quarter note = 58 bpm

Notes: “A Glasse of Blessings” is Patrick Larley’s setting of Herbert’s poem “The Pulley,” for unaccompanied choir. The music is inspired by plainchant, however this is a thoroughly modern version of chant that finds the composer employing modern sounds and vocal techniques throughout the setting. Two of these contemporary vocal techniques are the use of vocal slides between pitches separated by large intervals and extreme dynamic contrast: the final measure of the work is ff on beat one, followed by all four parts sliding to a different note on beat two, which is marked pp subito. The meter of the work shifts regularly, a characteristic that adds to the plainchant quality and also allows the speech rhythm of the poetry to be incorporated into the choral setting. The addition of a piano reduction for use in rehearsal would be welcome.
Title: “The Pulley”  
from *Spiritual Songs*

Poem: “The Pulley”

Composer: Kenneth Jennings

Publisher: © Kenneth Jennings, 2000  
Published and distributed by earthsongs  
Part of the Anton Armstrong Choral Series  
Item Number S-133d

Resources: The first page of the score is available for preview at:  
http://earthsongschoralmusic.com/media/pdf/jk.pulley.pdf

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 2:00

Character: Enthusiastic

Tempo: quarter note = 124 bpm


Notes: This work is the fourth movement in a set of eight partsongs for choir, and was  
written with a chorus of twenty to forty people in mind. The choral score includes a  
piano reduction for rehearsal. The work is mainly SATB, but does require divisi  
soprano, alto, or tenor in three separate measures. “The Pulley” includes multiple  
articulations which the composer desires the chorus to follow carefully: accents,  
stacCATOS, slurs, and tenuto. There are also very precise dynamic markings that  
change the volume very quickly, sometimes moving from accented forte to legato  
mezzo piano in just two measures. The notes included with the score describe the  
Herbert poem as “light-hearted” and explain that the work should be sung with  
“enthusiasm and good humor.” That this is the desired mood is further born out by  
the marking “Enthusiastic” over the opening measures. These descriptions seem to  
close the objective of the poem, which is not light-hearted, but rather an explanation  
of God’s plan to seek the best life possible for his human creation. However, if his  
creation does not choose to follow God’s good plan and instead seeks happiness in  
other places besides God, a pulley made of weariness or lack of rest is built into the  
fabric of life and is meant to draw God’s children back to himself. Many choirs may  
find this work most satisfying when performed with the entire set of partsongs.
The Search

Whither, O, whither art thou fled,
   My Lord, my Love?
My searches are my daily bread;
   Yet never prove.

My knees pierce th’ earth, mine eyes the sky;
   And yet the sphere
And centre both to me deny
   That thou art there.

Yet can I mark how herbs below
   Grow green and gay,
As if to meet thee they did know,
   While I decay.

Yet can I mark how stars above
   Simper and shine,
As having keys unto they love,
   While poor I pine.

I sent a sigh to seek thee out,
   Deep drawn in pain,
Wing’d like an arrow: but my scout
   Returns in vain.

I tun’d another (having store)
   Into a groan,
Because the search was dumb before:
   But all was one.

Lord, dost thou some new fabric mould
   Which favour wins,
And keeps thee present, leaving th’ old
   Unto their sins?

Where is my God? what hidden place
   Conceals thee still?
What covert dare eclipse thy face?
   Is it thy will?

O let not that of any thing;
   Let rather brass,
Or steel, or mountains be thy ring,
   And I will pass.
Thy will such an entrenching is,
   As passeth thought:
To it all strength, all subtleties
   Are things of nought.

Thy will such a strange distance is,
   As that to it
East and West touch, the poles do kiss,
   And parallels meet.

Since then my grief must be as large,
   As is thy space,
Thy distance from me; see my charge,
   Lord, see my case.

O take these bars, these lengths away;
   Turn, and restore me:
Be not Almighty, let me say,
   Against, but for me.

When thou dost turn, and wilt be near;
   What edge so keen,
What point so piercing can appear
   To come between?

For as thy absence doth excel
   All distance known:
So doth thy nearness bear the bell,
   Making two one.
Title: “Whither, O Whither”
from Noble Numbers

Poem: “The Search”

Composer: H. Walford Davies

Publisher: © Public Domain
London: Novello & Co., 1909

Resources: The entire score (in piano reduction) is available at:
http://imslp.org/wiki/Noble_Numbers,_Op.28_(Davies,_Walford)

Forces: Contralto, orchestra

Difficulty: Moderate

Duration: 3:00

Tempo: Andante con moto

Related: “How Should I Praise Thee” (p. 60), “The Revolt” (p. 132),
“Heaven’s Echo” (p. 186), “The Call” (p. 135),
“Let All The World In Every Corner Sing” (p. 51)

Notes: Noble Numbers is a sacred song cycle for soloists (soprano, contralto, tenor,
baritone, and bass), mixed chorus (SATB), solo cello, and orchestra. The work was
premiered at the Three Choirs Festival in Hereford, England on September 7, 1909
and was published in the same year. Davies’s original intention was to include only
the poems from Robert Herrick’s set by the same name; however, he decided that the
work would be strengthened by adding several poems by Herbert, one by John
Donne, and one by an anonymous writer. The work was unique for the festival –
most of the choral compositions being premiered in the early 1900’s were oratorios.
Noble Numbers is alternately classified as a cantata or sacred song cycle, and as such
does not have the narrative element of an oratorio. This form allowed Davies a great
deal of compositional latitude as each movement is complete on its own and multiple
musical styles and ideas could be employed throughout the work.

“Whither, O Whither” is the third movement from the cycle (there are a total of
eighteen movements). While this movement is for contralto soloist, the larger work
includes choir, and for this reason is included here.
Grief

O who will give me tears? Come all ye springs,
Dwell in my head and eyes: come clouds, and rain:
My grief hath need of all the watry things,
That nature hath produc’d. Let ev’ry vein
Suck up a river to supply mine eyes,
My weary weeping eyes, too dry for me,
Unless they get new conduits, new supplies
To bear them out, and with my state agree.
What are two shallow fords, two little spouts
Of a less world? the greater is but small,
A narrow cupboard for my griefs and doubts,
Which want provision in the midst of all.
Verses, ye are too fine a thing, too wise
For my rough sorrows: cease, be dumb and mute,
Give up your feet and running to mine eyes,
And keep your measure for some lover’s lute,
Whose grief allows him music and a rhyme:
For mine excludes both measure, tune, and time.

    Alas, my God!
Title: “Grief”

Poem: “Grief”

Composer: Andrew Malton

Publisher: © Andrew Malton, 2013

Resources: The score is available for download at:

There is a low quality, synthesized recording available for review at:
http://www.malton.name/Grief.mov

Forces: SATB divisi, a cappella

Difficulty: Moderate

Duration: 4:45

Notes: “Grief” is an anthem in four parts (there is a small amount of divisi in the soprano part) on Herbert’s poem of the same name. The piece is published on CPDL and there are a few notational issues that are distracting (accessed 4/17/14): inconsistent spacing of notes and measures, multiple instances of words and notes overlapping, and non-standard notation of the divisi soprano text in measure seventy. These problems could be easily remedied and would make the performance of the piece more enjoyable. Some of the part writing is complicated (i.e. the altos sing below the tenors in measure twelve) and while “Grief” contains several nice moments, many choirs may find another Herbert setting to be more rewarding.
The Flower

How fresh, O Lord, how sweet and clean
Are thy returns! ev’n as the flowers in spring;
To which, besides their own demean,
The late-past frosts tributes of pleasure bring.
   Grief melts away
   Like snow in May,
   As if there were no such cold thing.

Who would have thought my shrivel’d heart
Could have recover’d greenness? It was gone
   Quite under ground; as flowers depart
To see their mother-root, when they have blown;
   Where they together
   All the hard weather,
Dead to the world, keep house unknown.

These are thy wonders, Lord of power,
Killing and quickning, bringing down to hell
   And up to heaven in an hour;
Making a chiming of a passing-bell.
   We say amiss,
   This or that is:
Thy word is all, if we could spell.

O that I once past changing were,
Fast in thy Paradise, where no flower can wither!
   Many a spring I shoot up fair,
Offering at heav’n growing and groaning thither:
   Nor doth my flower
   Want a spring-shower,
My sins and I joining together:

But while I grow in a straight line,
Still upwards bent, as if heav’n were mine own,
   Thy anger comes, and I decline:
What frost to that? what pole is not the zone,
   Where all things burn,
   When thou dost turn,
And the last frown of thine is shown?
And now in age I bud again,
After so many deaths I live and write;
   I once more smell the dew and rain,
And relish versing: O my only light,
   It cannot be
      That I am he
On whom thy tempests fell all night.

These are thy wonders, Lord of love,
To make us see we are but flowers that glide:
   Which when we once can find and prove,
Thou hast a garden for us, where to bide.
   Who would be more,
      Swelling through store,
Forfeit their Paradise by their pride.
Title: “A Festival Anthem”

Poem: “The Flower”

Composer: Lennox Berkeley

Publisher: © J & W Chester, 1945
  Item Number J.W.C. 9741

Resources: An audio sample is available at:
  http://www.musicsalesclassical.com/composer/work/12151#

Forces: SATB, treble solo, tenor solo, organ

Difficulty: Advanced

Duration: 12:00 (the score notes the duration of the piece as 15 minutes)

Character: Lento

Tempo: half note = 52 bpm

Notes: The Rev. Walter Hussey commissioned Berkeley to compose “A Festival Anthem.” Hussey also commissioned Britten’s Rejoice in the Lamb, Finzi’s Lo, the Full Final Sacrifice, and Bernstein’s Chichester Psalms. Berkeley was a student of Nadia Boulanger and a friend of both Poulenc and Benjamin Britten. “A Festival Anthem” is an Easter work and includes texts from three sources: the sequence Jerusalem et Sion filiae, one stanza from George Herbert’s poem “The Flower,” and “Easter Hymn” by Henry Vaughan. Herbert’s poetry is assigned mainly to the treble soloist (can be performed by a child or a soprano) and operates as a moment of respite between the more vigorous and energetic music scored for the first and third sections of the work. “A Festival Anthem” is a difficult piece. The organ score is virtuosic and the choral parts are complex, but Berkeley’s piece is worth the investment of time needed to master it and is worthy of wider performance.
A true Hymn

My joy, my life, my crown!
My heart was meaning all the day,
Somewhat it fain would say:
And still it runneth muttering up and down
With only this, My joy, my life, my crown.

Yet slight not these few words:
If truly said, they may tae part
Among the best in art.
The fineness which a hymn or psalm affords,
Is, when the soul unto the lines accords.

He who craves all the mind,
And all the soul, and strength, and time,
If the words only rhyme,
Justly complains, that somewhat is behind
To make his verse, or write a hymn in kind.

Whereas if th’ heart be moved,
Although the verse be somewhat scant,
God doth supply the want.
As when th’ heart says (sighing to be approved)
O, could I love! and stops: God writeth, Loved.
Title: “A True Hymn”

Poem: “A true Hymn”

Composer: Craig Phillips

Publisher: © Selah Publishing Co., Inc., 2008
Item Number 418-624

Resources: The entire score is available for review at:

A live audio recording by the St. Alban’s Choirs is available at:
http://www.youtube.com/watch?v=WQ9Fvlyb-Bc

Forces: SATB, organ

Difficulty: Moderate

Duration: 5:30

Character: With intensity

Tempo: Moderato, half note = 66 bpm

Notes: Craig Phillips setting of “A true Hymn” is through composed and employs frequent meter and key changes. While there are some very effective moments in the choral writing, overall, this work may be less fulfilling to some choirs than other settings of Herbert poetry.
Title: “A True Hymn”

Poem: “A true Hymn”

Composer: Alan Struck

Publisher: © Public Domain

Resources: The score is available at:
http://www3.cpdl.org/wiki/images/7/71/Struck_a_true_hymn.pdf

Forces: SATB, a cappella

Difficulty: Moderate

Duration: approximately 1:40

Tempo: unmarked

Notes: Alan Struck has set the entire Herbert poem “A true Hymn” for a cappella chorus. There is no piano reduction provided for rehearsal but the piece is not difficult. Due to the predominant use of quarter note and eighth note durations, the work does not have a great deal of variety. Also, there are several examples of long stretches of stepwise motion in the interior parts, followed by an unexpected intervallic leap.
A Dialogue-Anthem

Christian.  Death

Chr.  Alas, poor Death, where is thy glory
     Where is thy famous force, thy ancient sting?
Dea.  Alas poor mortal, void of story,
     Go spell and read how I have kill’d thy King.
Chr.  Poor death! and who was hurt therby?
     Thy curse being laid on him, makes thee accurst.
Dea.  Let losers talk: yet thou shalt die;
     These arms shall crush thee.
Chr.  Spare not, do thy worst.
     I shall be one day better than before:
     Thou so much worse, that thou shalt be no more.
Title: “A Dialogue-Anthem”  
from *Men and Angels*

Poem: “A Dialogue-Anthem”

Composer: H. Walford Davies

Publisher: © J. Curwen & Sons, 1926

Resources: The entire score (in piano reduction) is available at:  
http://imslp.org/wiki/Men_and_Angels,_Op.51_(Davies,_Walford)

Forces: Tenor solo, SATB, orchestra

Difficulty: Moderate

Duration: 1:45

Character and Tempo: Allegro feroce

Related: “Antiphon” (p. 99), “Reverie” (p. 111)

Notes: “A Dialogue-Anthem” is the fifth movement of Davies’s six-movement choral suite, *Men and Angels*. The suite includes three poems by George Herbert, two selections from John Bunyan’s allegory *The Pilgrim’s Progress*, and a single poem from *Gude and Godlie Ballats* (volume in vernacular Scots that first appeared in 1546 and contains metrical Psalms, songs, and ballads on Christian themes) and is scored for mixed chorus, tenor solo, orchestra, and organ. The work was premiered in 1925 at the Three Choirs Festival in Gloucester, England and is dedicated to Hubert Parry and Gervase Elwes. Davies instructs at the beginning of the score that “Any profits from the sale of this work are to be given in perpetuity to the Parry Room and to the Elwes Fund” (now the Musicians’s Benevolent Fund, United Kingdom).

Herbert’s poem is written as a dialogue between Christian and Death. The musical setting follows this dialogue and assigns Christian’s text to the tenor soloist and Death’s text to the chorus. This pattern is followed until the last two lines of the poem, when the chorus joins the tenor soloist to bolster the ff (fading to niente) ending. “A Dialogue-Anthem” is not too difficult and is a good example of the choral/orchestral style of the early twentieth century. This movement could be excerpted and used as part of a concert or worship service.
Bitter-sweet

Ah my dear angry Lord,
Since thou dost love, yet strike;
Cast down, yet help afford;
Sure I will do the like.

I will complain, yet praise;
I will bewail, approve:
And all my sour-sweet days
I will lament, and love.
Title: “Bitter-Sweet”  
   from *Two Herbert Settings*  

Poem: “Bitter-sweet”  

Composer: Randall Thompson  

Publisher: © E.C. Schirmer Music Company 1971  
   Item Number ECS No.2904  

Resources: A score preview and audio recording are available at:  
   http://www.sheetmusicplus.com/title/bitter-sweet-sheet-music/702284  

Forces: SATB, a cappella  

Difficulty: Advanced  

Duration: 3:50  

Tempo: Adagio, half note = 60 bpm  

Related: “Antiphon” (p. 44)  

Notes: This work is the first of Thompson’s two settings of Herbert poetry and is  
dedicated to the memory of Thompson’s granddaughter Katie. It stands equally well  
alone or as part of the set. There is a keyboard reduction supplied for rehearsal  
purposes. The choral writing is sometimes polyphonic and melismatic. At other  
times the writing is homophonic, but it is always a great counterpart to the character  
of the text. There are sections of great dissonance followed by beautiful resolution.  
These sections of dissonance and resolution follow the contours of the poetry; moving  
from portrayal of words such as anger, strike, cast down, complain, bewail, and  
lament, to words like help, praise, approve, and love. The greatest difficulty of the  
piece is found in its shifting tonal center, which is navigated by the chorus with no  
accompanimental assistance.
The 23 Psalm

The God of love my shepherd is,
    And he that doth me feed:
While he is mine, and I am his,
    What can I want or need?

He leads me to the tender grass,
    Where I both feed and rest;
Then to the streams that gently pass:
    In both I have the best.

Or if I stray, he doth convert
    And bring my mind in frame:
And all this not for my desert,
    But for his holy name.

Yea, in death’s shady black abode
    Well may I walk, not fear:
For thou art with me; and thy rod
    To guide, thy staff to bear.

Nay, thou dost make me sit and dine,
    Ev’n in my enemies’ sight:
My head with oil, my cup with wine
    Runs over day and night.

Surely thy sweet and wondrous love
    Shall measure all my days;
And as it never shall remove,
    So neither shall my praise.
Title: “Dear stream!  Dear bank!”
   from *Quo Vadis*

Poem: “The 23 Psalm”

Composer: George Dyson

Publisher: © Novello & Company, Limited, 1949
   Item Number 16699

Resources: The entire score (in piano reduction) and an audio preview are available
   for review at:
   http://www.musicsalesclassical.com/composer/work/9517#

Forces: Solo soprano, orchestra

Difficulty: Moderate

Duration: 9:45

Character: Slow, Quietly moving

Tempo: various

Notes: *Quo Vadis* is a song cycle composed by George Dyson for solo vocal quartet,
   chorus, and orchestra. The cycle includes poetry by Wordsworth, Sir Walter Raleigh,
   Henry Vaughan, and William Blake among others. One half of Herbert’s “The 23
   Psalm” is combined with poetry by Henry Vaughan to form the text for this
   movement. “Dear stream!  Dear bank!” is for solo soprano and does not involve the
   chorus. It is included here because the choir is used in other portions of *Quo Vadis.*
Title: “The God of Love My Shepherd Is”

Poem: “The 23 Psalm”

Composer: Roy Hopp

Publisher: © Selah Publishing Co., Inc., 1993
               Item Number 418-617

Resources: The entire score is available for review at:

               A partial audio sample is available at:
               http://www.youtube.com/watch?v=TZDyZkz1amY

Forces: SATB, organ

Difficulty: Moderate

Duration: 4:15

Character: Gently flowing

Tempo: quarter note = 69 bpm

Notes: “The God of Love My Shepherd Is” would be most useful in a worship setting. The piece is quickly learned due to its extensive use of unison and the amount of support provided to the voices by the organ. Each of the six sections of Herbert’s poetry is scored for alternating vocal pairings: unison, women, SATB, men, SATB, unison. The overall character of the work is gentle and quiet, but the maestoso and forte section in measure 54 and following dramatically complements the serenity of the rest of the setting.
Title: “The God of love my Shepherd is”

Poem: “The 23 Psalm”

Composer: Thomas Tallis

Publisher: Choral Public Domain Library

Resources: The score is available at:

A recording, with the original Psalm text, is available at:
http://www.youtube.com/watch?v=TVVRHjQ5Vd4

Forces: SATB, a cappella

Difficulty: Easy

Duration: 1:00

Tempo: unmarked

Notes: In 1567, Tallis composed several metrical Psalm settings for inclusion in a psalter. This music was paired with Psalm 2 and was the third of nine contributions from Tallis. The original Psalm text begins “Why Fum’th In Fight” and the work is one of the composers’ most recognized melodies. Vaughan Williams would later take the same melody and use it as the basis for his Fantasia on a Theme of Thomas Tallis. For the arrangement being discussed here, the melody has been moved to the soprano (from the tenor) and the music is paired with Herbert’s poem “The 23 Psalm.” The original text (Why do the nations rage and the peoples plot in vain; in a modern English translation) is very different in character than Herbert’s vision of God as our Shepherd. This difference in mood will need to be taken into consideration when making dynamic and stylistic decisions. Although the piece was originally a Psalm setting for congregational use, it is included here since it could be used as a full anthem or even arranged to function as a verse anthem; providing the chorus with a simple introduction to Thomas Tallis and George Herbert.
Title: “The Twenty-Third Psalme”

Poem: “The 23 Psalm”

Composer: Paul Des Marais

Publisher: © Yelton Rhodes Music, 1995
   Item Number YR2101

Resources: An audio recording is available at:

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 3:30

Tempo: quarter note = 126 bpm

Notes: This setting of Herbert’s “The 23 Psalm” is composed in a very straightforward style, relying almost exclusively on homophonic quarter notes and eighth notes. The entire poem is set, straight through, and a piano part is included for use in rehearsal. The vocal parts are unmetered but time signatures are notated in the piano part.
Discipline

Throw away thy rod,
Throw away thy wrath:
    O my God,
Take the gentle path.

For my heart’s desire
Unto thine is bent:
    I aspire
To a full consent.

Not a word or look
I affect to own,
    But by book,
And thy book alone.

Though I fail, I weep:
Though I halt in pace,
    Yet I creep
To the throne of grace.

Then let wrath remove;
Love will do the deed:
    For with love
Stony hearts will bleed.

Love is swift of foot;
Love’s a man of war,
    And can shoot,
And can hit from far.

Who can scape his bow?
That which wrought on thee,
    Brought thee low,
Needs must work on me.

Throw away thy rod;
Though man frailties hath,
    Thou art God:
Throw away they wrath.
Title: “Discipline”
   from Spiritual Songs

Poem: “Discipline”

Composer: Kenneth Jennings

Publisher: © Kenneth Jennings, 2000
   Published and distributed by earthsongs
   Part of the Anton Armstrong Choral Series
   Item Number S-133a

Resources: The first page of the score is available for preview at:
   http://earthsongschoralmusic.com/
   index.php?main_page
   =product_sheet_music_info&cPath=1_8_5&products_id=2374

Forces: SATB, a cappella

Difficulty: Moderate

Duration: 1:25

Character: Resolutely

Tempo: quarter note = 88 bpm

   “Praise” (p. 128), “Antiphon” (p. 43), “The Call” (p. 136)

Notes: This work is the first movement in a set of eight partsongs for choir. It works
   well as an individual piece, and was written with a choir of twenty to forty people in
   mind. The work is quite rhythmic and covers a wide dynamic range in a very short
   amount of time: moving from mp to ff in the space of two measures. Some of the
   articulations used will be more familiar to orchestral wind players than to many
   choristers. Single notes are regularly marked staccato and > (accented) throughout
   the work. “Discipline” begins and ends in a homophonic style, but the middle of the
   work requires more independence from each section of the choir. The vocal ranges
   are quite comfortable and a piano reduction is included for rehearsal purposes.
   Herbert’s text appeals to God to forego anger and discipline. The music of
   “Discipline” is a good companion for the pleading, insistent appeal of the poem.
The Elixir

Teach me, my God and King,
    In all things thee to see,
And what I do in any thing,
    To do it as for thee:

    Not rudely, as a beast,
    To run into an action;
But still to make thee prepossest,
    And give it his perfection.

    A man that looks on glass,
    On it may stay his eye;
Or if he pleaseth, through it pass,
    And then the heav’n espy.

    All may of thee partake:
    Nothing can be so mean,
Which with his tincture (for thy sake)
    Will not grow bright and clean.

    A servant with this clause
    Makes drudgery divine:
Who sweeps a room, as for thy laws,
    Makes that and th’ action fine.

    This is the famous stone
    That turneth all to gold:
For that which God doth touch and own
    Cannot for less be told.
Title: “Perfection – The Elixir”

Poem: “The Elixir”

Composer: Orlando Gibbons

Publisher: In Another Music: Through the Year with George Herbert

Published on behalf of Summer Events with George Herbert Group and Friends of St. Andrew’s, Bemerton by The Royal School of Church Music

Item Number D0211

Resources: A four-part realization of Gibbons’s source material is available at:

http://www.hymntime.com/tch/pdf/s/o/n/Song%2020%20(Gibbons).pdf

Forces: SATB, a cappella

Difficulty: Easy

Duration: 2:30

Tempo: unmarked

Notes: Herbert re-wrote this poem so that it could be sung to the tune, “Song 20” by Gibbons and the work was most likely meant to be performed with a solo voice accompanied by a lute or viol.31 There are six stanzas of text included below the music, which is in four parts and unaccompanied. This format provides a great deal of flexibility in performance. Some stanzas could be performed with a cappella chorus, others with solo voice and guitar or string accompaniment, and still others with chorus and organ. The flexibility of the work will make it an outstanding way to introduce both Herbert and Gibbons to the choir of modest ability and provide the singers with worthwhile literature to make their own. This setting is part of a collection of Herbert poetry set as hymn tunes for church use. From that collection, only this work and Gibbons’s “Song 1” (Herbert poem, “Christmas”) are analyzed here due to their historical significance and ability to function as anthems rather than exclusively as hymns.

31 Judy Rees, Barry Ferguson and Tim Ruffer, eds., Another Music: Through the Year with George Herbert [Salisbury: The Royal School of Church Music, 2007], 48.
Title: “Teach Me, My God and King”

Poem: “The Elixir”

Composer: Arlen Clarke

Publisher: © St. James Music Press, 2011

Resources: The score and an audio recording are available for review (with a free subscription) at:
http://www.sjmp.com/music/teach-me-my-god-and-king

Forces: SATB, a cappella

Difficulty: Easy

Duration: 1:45

Tempo: Andante

Notes: Arlen Clarke has contributed a lovely and simple setting of George Herbert’s poem, “The Elixir.” The work is a cappella throughout and sets only the first stanza of the poem (the text is stated twice). The music and poetry are well matched. “Teach Me, My God and King” would be an excellent addition to a worship service and could also be used as a quiet moment of reflection during a concert.
Title: “Teach Me, My God and King”

Poem: “The Elixir”

Composer: Sue Mitchell-Wallace

Publisher: © Selah Publishing Co., Inc., 1993
   Item Number 418-618

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:30

Tempo: Moderato

Notes: “Teach Me, My God and King” is structured in ABA form. The “A” sections are for chorus and organ, while the “B” section is for baritone and soprano solo and is to be sung in a recitative style. If desired, the “B” section can optionally be sung by the entire section, rather than by a soloist. This central portion of the work provides contrast, but is in a very different style than the rest of the piece. The composer’s use of parallel fifths (measure 25) and parallel sevenths (measure 20) will require some care and finesse from the chorus that could have been avoided with a different voice-leading scenario. The organ part doubles the chorus throughout the setting.
A Wreath

A wreathed garland of deserved praise,
Of praise deserved, unto thee I give,
I give to thee, who knowest all my ways,
My crooked winding ways, wherein I live,
Wherin I die, not live: for life is straight,
Straight as a line, and ever tends to thee,
To thee, who art more far above deceit,
Than deceit seems above simplicity.
Give me simplicity, that I may live,
So live and like, that I may know thy ways,
Know them and practise them: then shall I give
For this poor wreath, give thee a crown of praise.
Title: “A Wreath”

Poem: “A Wreath”

Composer: Arlen Clarke

Publisher: © St. James Music Press, 2013

Resources: The score and an audio recording are available for review (with a free subscription) at: http://www.sjmp.com/music/a-wreath

Forces: SATB, keyboard accompaniment or a cappella

Difficulty: Moderate

Duration: 3:20

Tempo: Moderato

Notes: Herbert’s “A Wreath” is a beautiful poem of praise. Arlen Clarke’s work is a simple and straightforward setting of the entire poem. The score is marked for keyboard accompaniment or optional a cappella. The accompaniment part doubles the voices throughout; so a good compromise might be to sing the work a cappella, but use the organ accompaniment during the interludes. The rhythmic motion of the musical score sometimes conflicts with the syllabic emphasis of the poetry (see measure 64-65) and the part writing is at times very spread out (see measure 88-90).
Heaven

O who will show me those delights on high?

Echo. I.

Thou Echo, thou art mortal, all men know.

Echo. No.

Wert thou not born among the trees and leaves?

Echo. Leaves.

And are there any leaves, that still abide?

Echo. Bide.

What leaves are they? Impart the matter wholly.

Echo. Holy.

Are holy leaves the Echo then of bliss?

Echo. Yes.

Then tell me, what is that supreme delight?

Echo. Light.

Light to the mind: what shall the will enjoy?

Echo. Joy.

But are there cares and business with the pleasure?

Echo. Leisure.

Light, joy, and leisure; but shall they persever?

Echo. Ever.
Title: “Echo vom Himmel”
   from English Horn

Poem: “Heaven”

Composer: Harald Genzmer

Publisher: © Schott Music, 1969
   Item Number C42486

Resources: The score is available for review at:
   http://www.notafina.de/noten/Englisch-Horn/366

Forces: Tenor soloist, Bass soloist, TTBB, a cappella

Difficulty: Moderate

Duration: 1:45

Tempo: quarter note = 72-76 bpm

Notes: “Echo vom Himmel” is a partsong for men’s chorus and soloists, and is the second movement of Genzmer’s larger work, English Horn. Harald Genzmer (1909-2007) was a German composer, conductor, and music professor. He composed numerous works for orchestra, chamber ensembles, and chorus and during the 1940’s he experimented with electronic music. “Echo” is a short piece and will not be difficult to learn. The work is most interesting (for the purposes of this study) because it uses an English poem by George Herbert in German translation. There is no piano reduction supplied for use in rehearsal.
Title: “Heaven”  
from *Three Hymns of George Herbert*

Poem: “Heaven”

Composer: John Tavener

Publisher: © Chester Music Ltd., 2012  
Item Number CH80047

Resources: The entire score is available for review at:  
http://www.musicsalesclassical.com/composer/work/47848

A live audio recording of this movement is available at:  
https://soundcloud.com/brianbartoldus/john-tavener-three-poems-of

Forces (required for entire work):

From a gallery  
Percussion (two players): Tubular bells,  
three gongs (small, medium, large), two tam-tams (medium, large)

From a distance  
SATB echo choir (may be taken from the main choir)  
SATB echo quartet (may be taken from the main choir)  
String quartet (may be taken from the orchestra)

Main platform  
SATB choir (divisi)  
Strings (minimum 4.4.3.2.1 players, not including string quartet)

Difficulty: Moderate

Duration: 7:00

Character: Serene

Tempo: quarter note = 60 bpm


Notes: “Heaven” is the first movement of Tavener’s *Three Hymns of George Herbert*.  
*Three Hymns* was written after the composer recovered from a long illness and  
represents his hymn of thanksgiving to God. A very large and resonant space is  
needed to perform the work to its best effect since the various groupings of musicians  
need to be separated by a significant distance and the echo choir and percussive  
effects are best heard in a setting where their sound can reverberantly trail off to
nothing. This movement will function best when performed with the entire work. “Heaven” uses the main choir and echo choir to follow Herbert’s poetic echo effect and is a rewarding and welcome setting of the poem.
Title: “Heaven’s Echo”  
from Noble Numbers

Poem: “Heaven”

Composer: H. Walford Davies

Publisher: © Public Domain  
London: Novello & Co., 1909

Resources: The entire score (in piano reduction) is available at:  
http://imslp.org/wiki/Noble_Numbers,_Op.28_(Davies,_Walford)

Forces: Soprano, echo voice (soprano), orchestra

Difficulty: Moderate

Duration: 3:45

Tempo: Andante teneramente, quarter note = 69 bpm

Related: “Whither, O Whither” (p. 156), “How Should I Praise Thee” (p. 60),  
“The Revolt” (p. 132), “The Call” (p. 135),  
“Let All The World In Every Corner Sing” (p. 51)

Notes: Noble Numbers is a sacred song cycle for soloists (soprano, contralto, tenor, baritone, and bass), mixed chorus (SATB), solo cello, and orchestra. The work was premiered at the Three Choirs Festival in Hereford, England on September 7, 1909 and was published in the same year. Davies’s original intention was to include only the poems from Robert Herrick’s set by the same name; however, he decided that the work would be strengthened by adding several poems by Herbert, one by John Donne, and one by an anonymous writer. The work was unique for the festival – most of the choral compositions being premiered in the early 1900’s were oratorios. Noble Numbers is alternately classified as a cantata or sacred song cycle, and as such does not have the narrative element of an oratorio. This form allowed Davies a great deal of compositional latitude as each movement is complete on its own and multiple musical styles and ideas could be employed throughout the work.

“Heaven’s Echo” is the fourteenth movement from the cycle (there are a total of eighteen movements). While this movement is for soprano soloist, the larger work includes choir, and for this reason is included here.
Love (3)

Love bade me welcome: yet my soul drew back,
    Guilty of dust and sin.
But quick-ey’d Love, observing me grow slack
    From my first entrance in,
Drew nearer to me, sweetly questioning,
    If I lack’d any thing.

A guest, I answer’d worthy to be here:
    Love said, you shall be he.
I the unkind, ungrateful: Ah my dear,
    I cannot look on thee,
Love took my hand, and smiling did reply,
    Who made the eyes but I?

Truth Lord, but I have marr’d them: let my shame
    Go where it doth deserve.
And know you not, says Love, who bore the blame?
    My dear, then I will serve.
You must sit down, says Love, and taste my meat:
    So I did sit and eat.
Title: “Love”
   from *Shield of Faith*

Poem: “Love (3)”

Composer: Arthur Bliss

Publisher: © Novello & Company Limited, 1975
   Item Number 07 2303 07

Forces: SATB divisi, soprano solo, baritone solo, organ

Difficulty: Advanced

Range: There are several A5’s in the soprano part and A4’s in the tenor part

Duration: 8:00

Character: Larghetto tranquillo

Tempo: quarter note = 54 bpm

Notes: *Shield of Faith* is a cantata for soprano and baritone solo, chorus, and organ. The cantata was commissioned for the five-hundredth anniversary of the St. George’s Chapel, Windsor, England. The name of the work is taken from the sixth chapter of Ephesians, where the Apostle Paul writes: “Therefore take up the whole armor of God…In all circumstances take up the shield of faith.” The five poems were selected by Canon Stephen Verney; one poem for each of the chapel’s five centuries.

   “The Lord is risen” by William Dunbar (1500’s)
   “Love” by George Herbert (1600’s)
   “An Essay on Man” by Alexander Pope (1700’s)
   “O yet we trust” by Alfred Lord Tennyson (1800’s)
   “Little Gidding” by T.S. Eliot (1900’s).

“Love” is the second movement of the cantata. The movement is characterized by sections of a cappella singing followed by brief organ interludes. There are some beautiful moments, but sometimes the work’s style and tonality seem dated. Because of these characteristics and the difficulty of the work, other settings of “Love (3)” may be a better investment of time to program.
Title: “Love”  
from *Spiritual Songs*  

Poem: “Love (3)”  

Composer: Kenneth Jennings  

Publisher: © Kenneth Jennings, 2000  
Published and distributed by earthsongs  
Part of the Anton Armstrong Choral Series  
Item Number S-133b  

Resources: The first page of the score is available for preview at:  
http://earthsongschoralmusic.com/media/pdf/jk.love.pdf  

Forces: SATB, a cappella  

Difficulty: Moderate  

Duration: 2:37  

Character: Meditatively  

Tempo: quarter note = 64 bpm  


Notes: This work is the second movement in a set of eight partsongs for choir. It  
would benefit from being programmed with some or all of the other songs from the  
set, and was written with a choir of twenty to forty people in mind. There is no time  
signature given and the measures change freely between three, four, and five quarter-  
note pulses. The poem is a conversation between Love and the Soul. This  
conversation is apparent in the choral setting, as the upper voices take all of the  
quoted words of Love, while the lower voices sing the part of Soul. As each line of  
text comes to an end, the final word is sustained for at least three measures and in one  
instant, as long as thirteen measures. The other voices carry on with the next line of  
text while this held note becomes a pedal tone. Care should be taken to ensure that  
these staggered entrances are clear and that the pedal fades into the background as it  
is sustained.
Title: “Love”  
from *Three Hymns of George Herbert*

Poem: “Love (3)”

Composer: John Tavener

Publisher: © Chester Music Ltd., 2012  
Item Number CH80047

Resources: The entire score is available for review at:  
http://www.music-salesclassical.com/composer/work/47848

Forces (required for entire work):
- From a gallery  
  - Percussion (two players): Tubular bells,  
    three gongs (small, medium, large), two tam-tams (medium, large)

- From a distance  
  - SATB echo choir (may be taken from the main choir)  
  - SATB echo quartet (may be taken from the main choir)  
  - String quartet (may be taken from the orchestra)

- Main platform  
  - SATB choir (divisi)  
  - Strings (minimum 4.4.3.2.1 players, not including string quartet)

Difficulty: Advanced

Duration: 3:45

Character and Tempo: Always freely, quarter note = 66 bpm

Related: “Heaven” (p. 184), “Life” (p. 104)

Notes: “Love” is the second movement of Tavener’s *Three Hymns of George Herbert*. *Three Hymns* was written after the composer recovered from a long illness and represents his hymn of thanksgiving to God. A very large and resonant space is needed to perform the work to its best effect since the various groupings of musicians need to be separated by a significant distance and the echo choir and percussive effects are best heard in a setting where their sound can reverberantly trail off to nothing. This movement will function best when performed with the entire work. “Love” is a sensitive and beautiful setting of the poem.
Title: “Love (III)”

Poem: “Love (3)”

Composer: Andrew Malton

Publisher: © Andrew Malton, 2013

Resources: The score is available for download at:
http://www2.cpdl.org/wiki/images/1/16/Love_%28III%29.pdf

There is a low quality, synthesized recording available for review at:
http://www.malton.name/Love3.mov

Forces: SATB divisi, a cappella

Difficulty: Moderate

Duration: 2:00

Tempo: Andante

Notes: “Love (III)” is an anthem in four parts (there is a small amount of divisi in the soprano and bass parts) on Herbert’s poem, “Love (3).” The piece is published on CPDL and there are several distracting notational issues (accessed 4/17/14):

inconsistent spacing of notes and measures, a word-extension is missing from the alto part in measure four, and the notes and text in measure thirty-five are overlapping in the alto part. These problems could be solved easily and would make the performance of the piece more enjoyable. The melodic figure that appears in the soprano part in measure one is used often throughout the piece, appearing again in measure 2, 5, 10 (slight variation), 32, and 41 – often with the lower parts repeating their music from measure one. “Love (III)” contains several nice moments, but due to the notational issues and repetition it may be less fulfilling than another setting of the poem.
Title: “Love Bade Me Welcome”

Poem: “Love (3)”

Composer: David Hurd

Publisher: © Selah Publishing Co., Inc. 1993
Item Number 410-610

Resources: The entire score is available for preview at:

Audio recording by the choirs of St. Thomas Episcopal Church, conducted by David Jernigan, available at:
http://www.youtube.com/watch?v=mBkuNwIlaDc

Forces: SATB with extensive divisi, a cappella

Difficulty: Advanced

Duration: 4:00

Character: Introspective

Tempo: half note = 72 bpm

Notes: David Hurd’s setting of the Herbert poem “Love (3),” is strophic in form and the choral writing is lovely, providing a wonderful accompaniment for the poetry. Selah Publishing is mainly a church music publisher, however this work, with its contemporary harmonic structure and interesting use of dissonance may prove difficult for many church choirs. Care will be needed to navigate the tuning of these dissonances. While the writing is engaging, by the end of the piece this same music has been heard three times and the work might have benefited from more variety at some point; possibly a contrasting middle stanza.
Title: “Love Bade Me Welcome”

Poem: “Love (3)”

Composer: David Hurd

Publisher: © Selah Publishing Co., Inc. 1994, this arrangement 2008
Item Number 410-615

Resources: The entire score is available for preview at:

Audio recording of the SATB version by the choirs of St. Thomas Episcopal Church, conducted by David Jernigan, available at:
http://www.youtube.com/watch?v=mBkuNwIIaDc

Forces: TTTTBB, a cappella

Difficulty: Advanced

Duration: 4:00

Character: Introspective

Tempo: half note = 72 bpm

Notes: David Hurd’s setting of the George Herbert poem “Love (3),” is strophic in form and the choral writing is lovely, providing a wonderful accompaniment for the poetry. Originally composed for SATB chorus, this version for men’s choir was arranged by the composer. Selah Publishing is mainly a church music publisher, however this work, with its contemporary harmonic structure and interesting use of dissonance may prove difficult for many church choirs. Care will be needed to navigate the tuning of these dissonances. While the writing is engaging, by the end of the piece this same music has been heard three times and the work might have benefited from more variety at some point; possibly a contrasting middle stanza.
Title: “Love Bade Me Welcome”

Poem: “Love (3)”

Composer: Roland E. Martin

Publisher: © St. James Music Press, 2001
   Item Number NA

Resources: A score and recording are available for review (with free registration) at:
   http://www.sjmp.com/music/love-bade-me-welcome

Forces: SATB, organ

Difficulty: Moderate

Duration: 5:05

Character: Suave and gentle

Tempo: half note = 46-48 bpm

Related: “Antiphon” (p. 100), “Our Life Is Hid With Christ in God” (p. 82),
   “Easter” (p. 29)

Notes: “Love Bade Me Welcome” was composed for the 1998 Sewanee Church
Music Conference. The work would make a very nice communion anthem for the
church choir of moderate skill. The organ basically mirrors the vocal parts, except
during interludes between stanzas or phrases. This is a very sensitive setting of the
Herbert poem. The writing varies from quiet and lyrical to loud and majestic. There
are multiple time signature changes employed in order to accommodate the meter of
the poetry and there are a few large leaps in the melody line. These should not be
difficult after hearing them a few times. “Love Bade Me Welcome” could also be
used quite effectively in a concert setting.

This same setting is also employed as the second movement of Roland Martin’s
seven-movement Herbert symphony: Such Glorious Gifts (available from the
composer in versions for organ or orchestra). If the resources are available to
perform the version for orchestra, the additional time and cost will be well rewarded.
Title: “Love Bade Me Welcome”

Poem: “Love (3)”

Composer: John Tavener

Publisher: © Chester Music Ltd., 1985
   Item Number CH58586

Resources: A lengthy audio sample is available at:
   http://www.musicsalesclassical.com/composer/work/11173#

Forces: SAATBB, a cappella

Difficulty: Advanced

Length: 4:00

Character: Always flexible

Tempo: eighth note = 108 bpm

Notes: Tavener’s “Love Bade Me Welcome” was commissioned for the enthronement of the Bishop of Winchester in 1985 and was written to be sung following the Gospel reading where Christ asks, “Peter, Son of Jonas, lovest thou me?” The music has a simple, ethereal quality to it that may disguise the difficulty of the piece, which is found in winding phrases, complex intervals, and difficult tuning. The use of lengthy melismas in an upper voice combined with long, held notes in a lower voice give the work a chant-like quality. There is a piano reduction included with the score that will be welcome during the rehearsal process. “Love Bade Me Welcome” is also available in the collection The Chester Book of Carols.
Title: “Love Bade Me Welcome”  
from Two Human Hymns

Poem: “Love (3)”

Composer: Judith Weir

Publisher: © Chester Music Ltd., 1996  
Item Number CH 61126

Resources: A live audio recording is available for review at:  
http://www.youtube.com/watch?v=a60wg6_caaw

Forces: SSATBB, organ

Difficulty: Moderate

Duration: 5:15

Tempo: eighth note = 108 bpm

Notes: Judith Weir’s setting of “Love (3)” is a perceptive treatment of Herbert’s poetry and a worthy addition to the literature. The arpeggiated nature of the organ score is interesting and provides momentum to the vocal parts. There is extensive soprano and bass divisi, but the parts are not overly difficult and should not prove too challenging to master. The music is responsive to the poetry, changing from the work’s early, calm character to a much more forceful style on the text, “I the unkind, ungrateful?” and then back again for “Love took my hand.” “Love Bade Me Welcome” is a Herbert setting deserving wide performance.
Title: “Love Bade Me Welcome”
from *Five Mystical Songs*

Poem: “Love (3)”

Composer: Ralph Vaughan Williams

Publisher: © Edwin F. Kalmus, public domain
Item Number A6124

Resources: A free version of the score is available at:
http://imslp.org/wiki/5_Mystical_Songs_(Vaughan_Williams,_Ralph)

A video recording is available at:
http://www.youtube.com/watch?v=mNMnGNL0-uw

Forces: Baritone, SATB, Orchestra

Difficulty: Moderate

Duration: 6:00

Character: Andante sostenuto

Tempo: Tempo rubato


Notes: The *Five Mystical Songs* by Ralph Vaughan Williams is the best-known choral setting of poetry by George Herbert. Composed between 1906 and 1911, the work features four poems by Herbert and was premiered in 1911 at the Three Choirs Festival in Worcester England with the composer serving as conductor.

This movement sets Herbert’s poem, “Love (3).” The baritone soloist carries the piece. The chorus’s only involvement is twelve measures of accompanimental chords sung on “ah.” The orchestration requires flutes, oboes, clarinets, bassoons, horns, and strings. This movement could be excerpted and used without the other four movements.
L’Envoy

King of glory, King of peace,
With the one make war to cease;
With the other bless thy sheep,
Thee to love, in thee to sleep
Let no Sin devour thy fold,
Bragging that thy blood is cold,
That thy death is also dead,
While his conquests daily spread;
That thy flesh hath lost his food,
And thy Cross is common wood.

Choke him, let him say no more,
But reserve his breath in store,
Till thy conquests and his fall
Make his sighs to use it all,
And then bargain with the wind
To discharge what is behind.

Blessed be God alone,
Thrice blessed Three in One.

FINIS
Title: “L’Envoy: King of Glory, King of Peace”

Poem: “L’Envoy”

Composer: Alfred V. Fedak

Publisher: © Selah Publishing Co., Inc., 1993
          Item Number 418-611

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:05

Character: Gently

Tempo: quarter note = 80 bpm

Notes: “L’Envoy: King of Glory, King of Peace” is a compelling setting of the poem, “L’envoy.” The work is a study in contrasts; alternating between different keys, meters, unison and parts, accompanied and a cappella, loud dynamics and quiet, and quick and slow tempi. All of these techniques cooperate to heighten the drama of the poetry. The piece ends in eight-part divisi, which could be difficult for smaller choirs. The composer has addressed this challenge by providing an alternate ending that remains in four-parts. The organ part is independent of the voices, and adds to the unique beauty of this composition.
He that is one,
Is none.
Two reacheth thee
In some degree.
Nature and Grace
With Glory may attain thy Face.
Steel and flint strike fire,
Wit and desire
Never to thee aspire,
Except life catch and hold those fast.
That which belief
Did not confess in the first Thief
His fall can tell,
From Heaven, through Earth, to Hell.
Let two of those alone
To them that fall,
Who God and saints and Angels loose at last.
He that has one,
Has all.

This version of “Trinity Sunday” is not included in The Temple and appears only in the book of early poems known as W.

Title: “Trinity Sunday”  
from *George Herbert Settings*

Poem: “Trinity Sunday”

Composer: Conrad Susa

Publisher: © E. C. Schirmer Music Company, 1973  
Item Number 2929

Resources: A partial score sample and complete audio recording are available at:  

Forces: SATB divisi, organ

Difficulty: Moderate

Duration: 2:40

Tempo: quarter note = 69 bpm

Related: “Even-Song” (p. 204), “The Knell” (p. 206),  
“COLOSS. 3.3. Our life is hid with Christ in God.” (p. 81)

Notes: “Trinity Sunday” is the third movement of Conrad Susa’s four-movement work, *George Herbert Settings*. This setting begins and ends quite loudly and could be used as a concert opener or a call to worship at the beginning of a Trinity Sunday service. Trinity Sunday falls on the Sunday after Pentecost in the Western liturgical calendar and on Pentecost in the Eastern liturgical calendar. The Trinity Sunday service celebrates the three persons of God: Father, Son, and Holy Spirit.
Even-song

The Day is spent, and hath his will on me:
   I and the Sun have run our races,
   I went the slower, yet more paces,
       For I decay, not he.

Lord make my Losses up, and set me free:
   That I who cannot now by day
   Look on his daring brightness, may
       Shine then more bright than he.

If thou defer this light, then shadow me:
   Lest that the Night, earth’s gloomy shade,
   Fouling her nest, my earth invade,
       As if shades knew not Thee.

But thou art Light and darkness both together:
   If that be dark we can not see,
   The sun is darker than a Tree,
       And thou more dark than either.

Yet Thou art not so dark, since I know this,
   But that my darkness may touch thine,
   And hope, that may teach it to shine,
       Since Light thy Darkness is.

O let my Soul, whose keys I must deliver
   Into the hands of senseless Dreams
   Which know not thee, suck in thy beams
       And wake with thee for ever.
Title: “Evening”

Poem: “Even-song”
  “The Call”
  “Virtue”

Composer: Robin Milford

Publisher: © St. James Music Press, 2009

Resources: The score and an audio recording are available for review (with a free subscription) at:
  http://www.sjmp.com/music/evening

Forces: SATB (divisi), baritone soloist, organ

Difficulty: Moderate

Duration: 15:30

Tempo: Andante

Notes: “Evening” by Robin Milford is a cantata for baritone soloist, SATB chorus, and organ. The work begins with the organ playing an extended arrangement of the Welsh folk tune, *Ar Hyd Y Nos* (All Through the Night). The baritone enters next, singing the text from Herbert’s poem, “Evening.” The stanzas of the poem are separated by organ interludes. After this solo section, the chorus joins the baritone soloist and then continues alone with Herbert’s “The Call.” The baritone returns with text from “Virtue” and is joined by the choir on text from Thomas Ken’s hymn “All Praise to Thee My God This Night,” the final stanza of which is commonly called the “Doxology.” This final section of text is sung to the tune of the “Tallis Canon,” after which the work ends with another organ episode. Some choirs may find this work unsatisfying due to the multiple texts and lengthy organ expositions.
Title: “Even-Song”
   from George Herbert Settings

Poem: “Even-song”

Composer: Conrad Susa

Publisher: © E. C. Schirmer Music Company, 1975
   Item Number 2934

Forces: SATB, organ

Difficulty: Moderate

Range: Soprano, B flat 5 in measure 46
   Tenor, B flat 4 in measure 46
   There is an alternate E flat 4 notated for the tenors. No alternate is available
   for the sopranos as this is the climax of the piece and the high Bb is necessary.

Duration: 3:45

Tempo: Moderately, quarter note = 56 bpm

Related: “The Knell” (p. 206), “Trinity Sunday” (p. 201),
   “COLOSS. 3.3. Our life is hid with Christ in God.” (p. 81)

Notes: “Even-Song” is the first movement of Conrad Susa’s four-movement work,
   George Herbert Settings. This movement would work capably if excerpted and used
   alone in a concert setting. The organ is treated as an integral part of the composition
   and a good player will be needed – there is no doubling of the voice parts here, Susa
   composed a vital and interesting organ part. There is a single, short a cappella section
   to navigate but it should not prove too difficult.
The Knell

The Bell doth toll:
Lord help thy servant whose perplexed Soul
   Doth wishly look

   On either hand
And sometimes offers, sometimes makes a stand,
   Struggling on th’ hook.

   Now is the season,
Now the great combat of our flesh and reason:
   O help, my God!
   See, they break in,
Disbanded humours, sorrows, troops of Sin,
   Each with his rod.

   Lord make thy Blood
Convert and colour all the other flood
   And steams of grief,
   That they may be
Juleps and Cordials when we call on thee
   For some relief.
Title: “The Knell”
   from George Herbert Settings

Poem: “The Knell”

Composer: Conrad Susa

Publisher: © E. C. Schirmer Music Company, Inc., 1993
   Item Number 4768

Resources: A partial sample of the score is available at:
   http://www.sheetmusicplus.com/title/the-knell-sheet-music/714699

Forces: SATB, organ

Difficulty: Moderate

Duration: 2:40

Character: Solemnly

Tempo: quarter note = 72 bpm

Related: “Even-Song” (p. 204), “Trinity Sunday” (p. 201),
   “COLOSS. 3.3. Our life is hid with Christ in God.” (p. 81)

Notes: “The Knell” is the second movement of Conrad Susa’s four-movement work,
   George Herbert Settings. This movement would work capably if excerpted and used
   alone in a concert setting. The work is an effective setting of the poetry and does an
   especially good job of capturing the rhythm and mood of the poem. There is a
   misprint in measure thirty-seven of the score. The time signature changes from 3/4 to
   2/2 in this measure and the new time signature is missing from all of the vocal parts
   and from the two upper staves of the organ part. “The Knell” is a worthy addition to
   the catalogue of Herbert settings for chorus.
To My Successor

If thou chance for to find
A new house to thy mind,
   And built without thy cost;
Be good to the poor
As God gives thee store,
   And then my labour’s not lost.
Title: “To My Successor”

Poem: “To My Successor”

Composer: James MacMillan

Publisher: © Boosey & Hawkes Music Publishers Ltd., 2003
Item Number 13738

Resources: The first page of the score is available for review at:
http://www.boosey.com/shop/prod/
James-MacMillan-To-My-Successor-SSAATB-SSAATB/722245

Forces: SATB divisi, a cappella

Difficulty: Moderate

Duration: 2:35

Tempo: Larghetto, quarter note = 63-66 bpm

Notes: George Herbert’s poem “To My Successor” was found inscribed on the mantle of the chimney in the rectory where he lived near Salisbury. The text is an especially appropriate choice, as this setting was composed for the enthronement of Rowan Williams as Archbishop of Canterbury on February 27, 2003. The poem consists of Herbert’s instructions for how to dispense of his home (which he had rebuilt at his own expense) should his successor find another home to live in. MacMillan’s setting adds twenty-three measures of choral “alleluias” to the beginning of the poem and ends with an additional five measures of soli “alleluias” to be performed by the tenor section. There is no piano reduction provided for rehearsal.
BIBLIOGRAPHY


Martin, Roland E. *Such Glorious Gifts*. Orchestra and chorus. CD.


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   I Got Me Flowers To Strew Thy Way (p. 34)

Five Mystical Songs, Ralph Vaughan Williams
   Easter (p. 30)
   I Got Me Flowers (p. 33)
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George Herbert Settings, Conrad Susa
   Even-Song (p. 204)
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Let All the World in Ev’ry Corner Sing, Eleanor Daley
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APPENDIX B – RECITAL PROGRAMS

THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

Benjamin Ebner

In

DOCTORAL RECITAL

Rosemarie Suniga, piano

Tuesday, June 29, 2010
7:30 p.m.
USC School of Music Recital Hall
Columbia, SC

Mass in C Major, Opus No. 86

Ludwig van Beethoven
(1770-1827)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Mr. Ebner is a student of Joseph Modica. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

Benjamin Ebner

in

DOCTORAL RECITAL

The University Chorus
Ksenia Ilinykh, accompanist

Thursday, November 4, 2010
2:20 p.m.
Greene Street United Methodist Church
Columbia, SC

Let Their Celestial Concerts All Unite (from Samson)  
G. F. Handel  
(1685-1759)

Sure on this Shining Night, Op. 13, No. 3  
Samuel Barber  
(1910-1981)

Trinklied, D. 267  
Franz Schubert  
(1797-1828)

Come! Let us all be happy and free from care! If anyone came to us in sorrow and with a heavy heart let him arise! Arise! Let him now be happy and free from care!

Die Nacht, Op. 17, No. 4  
Franz Schubert

How beautiful you are friendly quiet, heavenly calm. See how the clear stars wander across the sky and look down upon us silently from afar. Silently spring advances on the soft earth and decks the silvery spring with moss and the green with flowers.

Brothers, Sing On!  
Edvard Grieg  
(1843-1907)
Ritmo

Dan Davison (b. 1956)

Rhythm. Clap your hands to the rhythm. Capably! Sing we in joyful chorus, with love and hope. We will sing in rhythm. We will sing in chorus. Lift your voices. Lift your heart. With musical instruments, we will sing of freedom and love. Make harmony! Let's go sing and play. All voices! We will sing with joy, with love and hope. We will sing of peace, we will sing of love. We will sing with happiness and with joy. Rhythm!

Twilight

Peter Fischer (b. 1956)

Angela Bedell, soprano

Three Psalms

Chris Arrell (b. 1970)

I. Psalm 131
II. Psalm 43
III. Psalm 117

Nò, di voi non vo’ fidarmi, HWV 189

G. F. Handel (1685-1759)

No, oh never will I trust you, oh blind love, oh cruel man! You are both a liar and a very, very alluring god!

She Weeps Over Rahoon

Eric Whitacre (b. 1970)

Susannah Gibbons, English Horn

Quel fior che all'alba ride, HWV 192

G. F. Handel

The flower that smiles in the morning is then killed by the sun and is buried in the evening. Life is like a flower: within the dawn it has its sunset and in only one day it loses its spring.

Ton Thé

Jeanne & Robert Gilmore, arr. Susan Brumfield

Your tea? Has it removed your cough?

Every Time I Feel the Spirit

arr. William L. Dawson (1899-1990)

Damion Womack, bass

Mr. Ebner is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

Benjamin Ebner

in

DOCTORAL RECITAL

Graduate Vocal Ensemble
Jon Woodhams, piano

Thursday, December 2, 2010
11:15 a.m.
Greene Street United Methodist Church
Columbia, SC

Sumer is Icumen In
Anonymous Round

Now is the Month of Maying
Thomas Morley
(1557-1602)

Die Nachtigall (from Sechs Lieder, Op. 59)
Felix Mendelssohn
(1809-1847)

The nightingale, she was far away, the spring lures her back;
she has learned nothing new, she sings the old, well-loved songs.

Linden Lea
Ralph Vaughan Williams
(1872-1958)

The Mangroves Dance
Daniel Adams
(b. 1956)

This is my letter to the world
Marty Regan
(b. 1972)

The Blue Bird
Charles Villiers Stanford
(1852-1924)
O Magnum Mysterium

Tomas Luis de Victoria
(1548-1611)

O most awesome mystery and sacrament divine and most wondrous: that animals should look and see the Lord a babe newborn beside them in a manger laid. O how truly blessed is the Virgin whose womb was worthy to bear and bring forth the Lord Christ Jesus. Alleluia!

Cantata, BWV 191

Johann Sebastian Bach
(1685-1750)

Diana Amos, soprano
Xavier Carteret, tenor

I. Gloria in excelsis Deo
Glory to God in the highest. And peace on earth to men of good will.

II. Gloria Patri et Filio et Spiritui sancto
Glory to the Father and the Son and the Holy Spirit.

Grant Us Peace
William Price
(b. 1971)

little tree
Eric Whitacre
(b. 1970)

There is Faint Music
Dan Forrest
(b. 1978)

Mr. Ebner is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

Benjamin Ebner

in

DOCTORAL LECTURE-RECITAL

Becky Baugham, piano

Friday, November 21, 2014
8:00 p.m.
Heritage Bible Church
Greer, SC

King of Glory, King of Peace
(from Let All the World in Ev’ry Corner Sing)
Eleanor Daley
(b. 1955)

The God of love my Shepherd is
Thomas Tallis
(1510-1585)

I Got Me Flowers
Daniel Burton
(b. 1944)

Vertue
David Ashley White
(b. 1944)

Sweet Day
(from Three Elizabethan Part Songs)
Ralph Vaughan Williams
(1872-1958)

King of Glory, King of Peace
Howard Helvey
(b. 1968)
Laura Majewski, flute

The Shepherds Sing
Bob Chilcott
(b. 1955)
Julianne Brown, soprano
Laura Majewski, flute

Mr. Ebner is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.