

Antiphon: Let All the World in Ev'ry Corner Sing

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Antiphon

Let All the World in Ev'ry Corner Sing

Mixed voices, organ, and trumpet

George Herbert

Richard Proulx, 1993

The musical score is written in 4/4 time with a tempo of quarter note = 88-92. It features three parts: Trumpet (Tpt.), Organ, and Bass. The Trumpet part begins with a first ending bracket and a dynamic marking of *mf*. The Organ part starts with a first ending bracket and a dynamic marking of *f*. The Bass part provides a steady accompaniment. The score is divided into three systems, with measures 1-4, 5-8, and 9-12. A large diagonal watermark reading 'FOR REVIEW ONLY' is overlaid across the middle system.

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13

S.A.

T.B.

Let

mf *mf* *f* *f*

cresc.

f

17

f

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

21

my God and King!

mp

f

25

The heav-ens are not too high,

mf

mp

29

mp his prais - es there may fly; *mf*

33

mf the earth is not too

37

mf *mp*

his prais - es

low,

41

mf *f* *f*

there may grow. *cresc.* Let all the world

45 7

in ev - 'ry cor - ner sing, sing, my God

49

Add mute

and King!

mp

The Church with

mp

mp

53

mp *mp*

no door can keep them, no

psalms must shout, _____

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a rest, followed by a melodic phrase in the next measure marked *mp*. The second staff is a piano accompaniment line with a rest, followed by a bass line in the next measure marked *mp*. The lyrics "no door can keep them, no" are aligned with the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with eighth notes. The music is in a minor key, indicated by the key signature.

57

mp

door can keep them out, _____

but a - bove all, _____

Detailed description: This system contains the second two staves of music. The top staff is a vocal line starting with a rest, followed by a melodic phrase in the next measure marked *mp*. The second staff is a piano accompaniment line with a rest, followed by a bass line in the next measure. The lyrics "door can keep them out, _____" and "but a - bove all, _____" are aligned with the vocal line. The piano accompaniment continues with the same rhythmic pattern as the first system.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with eighth notes. The music is in a minor key, indicated by the key signature.

61

mp *mf* *mf*

the heart — must bear — the
a - bove — all, — the heart — must bear the long -

65

Mute off *mf*

long - est part. —
est part. —

69 *cresc.* *f*

Let all the world, in ev - 'ry

Let all the world, in

73 *f*

cor - ner sing, sing, my God, my

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

77

f *cresc.* *ff* *poco rit.*

God — and King. My God and King.

God — and King.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and then fortissimo (*ff*) dynamics, ending with a *poco rit.* (slightly slower) tempo marking. The second staff is a piano accompaniment line with lyrics underneath: "God — and King. My God and King." The music features a mix of eighth and sixteenth notes, with some rests and a final fermata.

poco rit.

Detailed description: This system contains the next two staves of music. The top staff continues the piano accompaniment with lyrics underneath: "God — and King." The music features a mix of eighth and sixteenth notes, with some rests and a final fermata. The bottom staff is a piano accompaniment line. The system concludes with a *poco rit.* (slightly slower) tempo marking.

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B♭ trumpet

Richard Proulx, 1993

♩ = 88-92

1 *mf* *mf*

12 *mf* *mf* *mf* *f*

17 *f*

22 *mf*

32 *mf* *mf*

38 *mf* *mp* *mf* *f*

44 *f*

50 *mp* *mp*

60 *mp* *mf*

66 *mf* *cresc.*

71 *f* *f*

77 *f* *ff* *poco rit.*