

Commissioned by The Really Big Chorus and its founder Don Monro,
first performed in his memory on 13th July 2014 in the Royal Albert Hall, London

In praise of singing

Jonathan Willcocks

With expression ♩ = c. 74

1

Orchestral
reduction

mp

S. *mp*
God sent his Sing - ers up-on earth

A. *mp*
God sent his Sing - ers up-on earth

T. *mp*
God sent his Sing - ers up-on earth

B. *mp*
God sent his Sing - ers up-on earth

mp

S. with songs of sad - ness and of mirth, that they might touch the hearts of men, and bring them

A. with songs of sad - ness and of mirth, that they might touch the hearts of men,

T. with songs of sad - ness and of mirth, that they might touch the hearts of men,

B. with songs of sad - ness and of mirth, that they might touch the hearts of men,

mp

S. back, and bring them back to heaven a - gain.

A. bring back, and bring them back to heaven a - gain.

T. bring back, and bring them back to heaven a - gain.

B. bring back, and bring them back to heaven a - gain.

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'bring back, and bring them back to heaven a - gain.' The Soprano part begins with a melodic line, while the other voices enter later. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sop. Solo *mp* Let us sing, sing.

S. *mp* Sing, sing, let us sing.

A. *mp* Sing, sing, let us sing.

T. *mp* Sing, sing, let us sing.

B. *mp* Sing, sing.

Detailed description: This block contains the second system of the musical score. It features a Soprano Solo part and four other vocal staves (Soprano, Alto, Tenor, Bass) along with piano accompaniment. The lyrics are: 'Let us sing, sing.' for the Soprano Solo; 'Sing, sing, let us sing.' for the other voices. The piano accompaniment continues with a rhythmic and harmonic accompaniment. The dynamic marking *mp* (mezzo-piano) is indicated for the vocal parts.

Flowing easily

S. *mf*
The first, a youth, with soul of fire, held in his hand a gol-den

mf

S. *mf*
lyre; play - ing

A. Through groves he wan - dered, and by streams, play - ing mu -

mf

Sop. Solo *mp*
Let us sing, let us sing

S. *mp*
mu - sic of our dreams. Sing, sing,

A. *mp*
- sic of our dreams. Sing, sing

T. *mp*
Sing, sing,

B. *mp*
Sing, sing,

mp

Sop. Solo

S.

A.

T.

B.

let us sing.

let us sing.

mf The se-cond with a beard-ed face,

mf The se-cond with a beard-ed face,

Sop. Solo

S.

A.

T.

B.

mf Let us sing, let us sing.

mf sing, sing,

mf sing, sing,

mf stood sing-ing in the mar-ket-place, sing - ing, sing, sing,

mf stood sing - ing, sing - ing, sing, 260g,

Sop. Solo

S. let us sing.

A. let us sing.

T. let us sing. *mf* And stirred with acc-ents deep and loud,

B. let us sing. *mf* and stirred with acc-ents deep and loud,

Sop. Solo *mf* Let us sing, let us sing,

S. *mf* Sing, sing,

A. *mf* Sing, sing, let

T. *mf* the hearts of all the list-ening crowd, sing Sing, sing,

B. *mf* the hearts of all, sing Sing, sing, let

Sop. Solo

S. *f* sing.

A. *f* let us sing.

T. *f* us sing.

B. *f* let us sing.

us sing.

mp

S. A grey old man, the third and last, sang in cath - e - drals dim and

mp

A. A grey old man, the third and last, sang in cath - e - drals dim and

mp

T. A grey old man, the third and last, sang in cath - e - drals dim and

mp

B. A grey, grey old man sang in cath - e - drals dim and vast,

f

S. vast, while the ma - jes - tic or - gan rolled con - tri - tion from its

f

A. vast, while the ma - jes - tic or - gan rolled con - tri - tion from its

f

T. vast, while the ma - jes - tic or - gan rolled con - tri - tion

f

B. while the ma - jes - tic or - gan rolled con - tri - tion

MOVT CONTINUES

S. mouths of gold. *ff*

A. mouths of gold. *ff*

T. from mouths of gold. *ff*

B. from mouths of gold. *ff*

The score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with a fermata over the word 'gold.' The piano accompaniment is in a similar key and features a complex, rhythmic texture with many chords and moving lines. The dynamic marking *ff* (fortissimo) is present throughout the piece.

MOVT CONTINUES

Solo oboe

Gently ♩ = c.60

Solo oboe

mp espress.

Solo oboe

Solo oboe

Solo oboe

Solo cello

Solo cello

Musical notation for Solo Cello part, first system. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a key signature change to three flats (E-flat major). The melody consists of eighth and quarter notes, with a slur over the final two measures. Dynamics include *mp* and *mp espress.*

Bar. Solo

Musical notation for Baritone Solo part, first system. The staff is in bass clef with a key signature of one flat. It begins with a whole rest, followed by eighth and quarter notes. Dynamics include *mp*.

That mu-sic al - ways round me,

un - ceas - ing,

Piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p*.

Solo cello

Musical notation for Solo Cello part, second system. The staff is in bass clef with a key signature of three flats. It continues the melody from the first system with a slur over the entire line.

Bar. Solo

Musical notation for Baritone Solo part, second system. The staff is in bass clef with a key signature of three flats. It continues the vocal line with eighth and quarter notes.

un - be-gin- ning

mu - sic,

mu - sic,

al - ways

Piano accompaniment for the second system. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Solo cello

Musical notation for Solo Cello part, third system. The staff is in bass clef with a key signature of three flats. It continues the melody with a slur over the entire line.

Bar. Solo

Musical notation for Baritone Solo part, third system. The staff is in bass clef with a key signature of three flats. It continues the vocal line with eighth and quarter notes.

round me,

yet long un - taught I did not hear,

Piano accompaniment for the third system. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Solo cello

Bar. Solo

did not hear; mu - sic al - ways round me.

Moving on a little

♩ = c.72

Solo cello

Bar. Solo

mf with more life

But now the cho - rus I hear, and am e - la - ted;

T. *mp*

Ah Ah

B. *mp*

Ah

Moving on a little

♩ = c.72

mp

cresc. poco a poco

Bar. Solo

a te nor strong, a - scend - ing with pow - er and health, with glad notes of day - break I hear,

T. Ah

B. Ah

Detailed description: This system contains the first four measures of a musical piece. The Baritone Solo part (bass clef) has lyrics: "a te nor strong, a - scend - ing with pow - er and health, with glad notes of day - break I hear,". The Tenor part (treble clef) has a vocal line with a fermata and the word "Ah". The Bass part (bass clef) also has a vocal line with a fermata and the word "Ah". The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and sixteenth notes.

Bar. Solo

mf

A so - pra - no, at in - ter - vals, sail - ing

S. *mp* Ah Ah

A. Ah Ah

T.

B.

mp

Detailed description: This system contains the next four measures. The Baritone Solo part (bass clef) has lyrics: "A so - pra - no, at in - ter - vals, sail - ing" and a dynamic marking of *mf*. The Soprano part (treble clef) has a vocal line with a fermata and the word "Ah" twice, with a dynamic marking of *mp*. The Alto part (treble clef) also has a vocal line with a fermata and the word "Ah" twice. The Tenor and Bass parts (treble and bass clefs) are silent, indicated by a horizontal line. The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and sixteenth notes, and a dynamic marking of *mp*.

Bar. Solo

buoy - ant - ly ov - er the tops of im - mense waves,

S. Ah Ah

A. Ah Ah

T. Ah Ah

B. Ah Ah

mf

Bar. Solo

A trans - pa - rent bass, shud - der - ing - lusc - ious ly un - der and through the un - i - verse,

S.

A.

T.

B.

mp

Bar. Solo

the tri - um - phant tut - ti, the fu - ne - ral wail - ings, with sweet flutes and vi - o - lins,

S. *mp cresc.*

A. *mp cresc.*

T. *mp cresc.*

B. *mp cresc.*

Ah Ah

Ah Ah

Ah Ah

mp cresc.

Bar. Solo

all these I fill my - self with; I hear not the vo - lumes of sound mere - ly

S.

A. Ah

T.

B. Ah

mp

Bar. Solo

I am moved by the ex - qui - site mean - ings, I lis - ten to the dif - ferent voi - ces wind - ing in and

S. Ah Ah

A. Ah

T. Ah Ah

B. Ah

Detailed description: This system contains the first two lines of the musical score. The Baritone Solo part is in the bass clef with a 7/8 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) are in the treble clef. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "I am moved by the exquisite meanings, I listen to the different voices winding in and". The vocal parts feature long, sweeping lines with "Ah" markings. The piano part provides harmonic support with chords and moving lines.

Bar. Solo

out, stri - ving, con - tend - ing with fi - ery ve - he - mence to ex - cel each

S. Ah Ah *mf*

A. Ah Ah *mf* Ah Ah

T. Ah Ah *mf* Ah

B. Ah Ah *mf* Ah Ah

Detailed description: This system contains the second two lines of the musical score. The Baritone Solo part continues with the lyrics: "out, striving, contending with fiery vehemence to excel each". The vocal parts continue with "Ah" markings and a *mf* dynamic marking. The piano accompaniment continues with harmonic support. The vocal lines are more active in this system, with more notes and rests.

poco rit. **Freely**

Bar. Solo
oth-er in e - mo - tion; — I do not think the per - for - mers know them

S. — Ah *pp*

A. — Ah *pp*

T. — Ah *pp*

B. — Ah — Ah *pp*

poco rit. *pp*

Bar. Solo
selves, but now I think I be - gin to know them.

Tempo Primo
♩ = c. 64

p

Gently ♩ = c.64 Oboe solo
mp espress.

Solo oboe

(Accompaniment as for Chorus)

S
A

Humming

T
B

Solo oboe

S
A

T
B

Solo oboe

S
A

T
B

Solo oboe

S
A

T
B

MOVT CONTINUES

MOVT CONTINUES

With energy and life ♩ = c.124

3.

Piano introduction for the third system, marked *f*. The music is in 4/4 time and B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with dotted rhythms in the left hand.

S. *f* Let us sing, let us sing to the Lord,

A. *f* Let us sing, let us sing to the Lord,

T. *f* Let us sing, let us sing to the Lord,

B. *f* Let us sing, let us sing to the Lord,

Piano accompaniment for the first vocal line, continuing the rhythmic pattern from the introduction.

S. let us sing, let us sing to the Lord; Let us

A. let us sing to the Lord; Let us

T. let us sing, let us sing to the Lord; Let us

B. let us sing to the Lord; Let us

Piano accompaniment for the second vocal line, continuing the rhythmic pattern from the introduction.

S. *mf cresc.*
 make a joy - ful noise, — let us make a joy - ful noise, — make a *mf cresc.*

A. *mf cresc.*
 make a joy - ful noise, — let us make a joy - ful noise, — make a

T. *mf cresc.*
 make a joy - ful noise, — let us make a joy - ful noise, —

B. *mf cresc.*
 make a joy - ful noise, — let us make a joy - ful noise, —

S. *f*
 joy - ful noise, — make a joy - ful noise, — make a joy - ful noise —

A. *f*
 joy - ful noise, — make a joy - ful noise, — make a joy - ful noise —

T. *f*
 make a joy - ful noise, — make a joy - ful noise, — *f* to

B. *mf cresc.* *f*
 make a joy - ful noise, — make a joy - ful noise, — to

S. _____ to him with songs of praise. _____ Let us sing, let us sing to the Lord, _____

A. _____ to him with songs of praise. _____ Let us sing, let us sing to the Lord, _____

T. _____ him with songs of praise. _____ Let us sing, let us sing to the Lord, _____

B. _____ him with songs of praise. _____ Let us sing, let us sing to the Lord, _____

S. _____ *mf* let us sing, sing to the Lord. _____ MUSIC CONTINUES

A. _____ *mf* let us sing, sing to the Lord. _____

T. _____ *mf* let us sing, sing to the Lord. _____

B. _____ *mf* let us sing, sing to the Lord. _____ MUSIC CONTINUES

Sop. Solo

Bar. Solo

3rd MOV'T ENDING

S.

A.

T.

B.

3rd MOV'T ENDING

f

f

f

f

f

Let us sing, let us sing to the Lord,

O sing to the

O sing to the

Sop. Solo
Lord, _____ O sing to the Lord, _____

Bar. Solo
Lord, _____ O sing to the Lord, _____

S. _____ let us sing, let us sing to the Lord, _____ let us *mf cresc.*

A. _____ let us sing, let us sing to the Lord, _____ let us *mf cresc.*

T. _____ let us sing, let us sing to the Lord, _____ let us *mf cresc.*

B. _____ let us sing, let us sing to the Lord, _____ let us

Sop. Solo

Bar. Solo

S.

A.

T.

B.

mf cresc.

ff

Sing, Sing,

sing, let us sing, let us sing, let us sing,

sing, let us sing, let us sing, let us sing,

sing, let us sing, let us sing, let us sing,

sing, let us sing, let us sing, let us sing,

The musical score is written in 7/8 time with a key signature of one flat (B-flat). It features five vocal parts: Soprano Solo, Baritone Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The vocal parts have lyrics: "Sing, Sing," for the solos and "sing, let us sing, let us sing, let us sing," for the chorus. The piano part begins with a mezzo-forte (*mf*) dynamic and a crescendo, reaching fortissimo (*ff*) by the end of the piece. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

This musical score is for a vocal ensemble and piano accompaniment. It features six vocal parts: Soprano Solo, Baritone Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics for all vocal parts are "sing, sing praise!".

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The vocal parts are marked with a forte (*ff*) dynamic and include phrasing slurs. The piano accompaniment also features a forte (*ff*) dynamic and includes a *rall.* (ritardando) marking in the final section. The piano part concludes with a fortissimo (*fff*) dynamic.

The vocal parts are arranged in a standard SATB format, with Soprano Solo at the top, followed by Baritone Solo, Soprano, Alto, Tenor, and Bass. The piano accompaniment is at the bottom. The lyrics "sing, sing praise!" are written below the vocal staves. The piano part includes various musical notations such as slurs, accents, and dynamic markings.