

EDWARD C. BAIRSTOW

FIVE POEMS OF
THE SPIRIT

FOR BARITONE SOLO
CHORUS AND ORCHESTRA

NOVELLO

AND COMPANY LIMITED

1. COME, LOVELY NAME

Come, lovely Name; life of our hope!
Lo, we hold our hearts wide ope!
Unlock thy cabinet of day,
Dearest sweet, and come away.
Lo, how the thirsty lands
Gasp for thy golden showers, with long-stretched hands!
Lo, how the labouring earth
That hopes to be
All heaven by thee,
Leaps at thy birth!

Come, royal Name; and pay the expense
Of all this precious patience ;
O come away,
And kill the death of this delay.
O see so many worlds of barren years
Melted and measured out in seas of tears,
O see the weary lids of wakeful hope
(Love's eastern windows) all wide ope
With curtains drawn,
To catch the day-break of thy dawn.

Richard Crashaw
(1613-1649)

2. O LORD! IN ME THERE LIETH NAUGHT

O Lord! in me there lieth naught
But to thy search revealed lies;
For when I sit
Thou markedst it,
No less thou notest when I rise ;
Yea, closest closet of my thought
Hath open windows to thine eyes.

Thou walkest with me when I walk;
When to my bed for rest I go
I find thee there,
And ev'rywhere;
Not youngest thought in me doth grow
No, not one word I cast to talk,
But yet unuttered thou dost know.

Mary Sidney, Countess of Pembroke
(1555-1621)

3. PRAISE

Lord, I will mean and speak thy praise,
Thy praise alone.
My busie heart shall spin it all my dayes:
And when it stops for want of store,
Then will I wring it with a sigh or grone
That thou mayst yet have 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 windes their stint, yet when I did call
Thou heardst my call, and more.

Wherefore I sing. Yet since my heart,
Though press'd, runnes thin ;
O that I might some other heart convert,
And so take up at use good store :
That to thy chest there might be coming in
Both all my praise, and more!

George Herbert
(1593-1633)

4. PURSE AND SCRIP

Give me my scallop shell of quiet,
My staff of faith to walk upon,
My scrip of joy, immortal diet,
My bottle of salvation,
My gown of glory, hope's true gage:
And thus I'll take my pilgrimage.

Blood must be my body's balmer;
No other balm shall there be giv'n;
Whilst my squal, like quiet palmer,
Travelleth toward the land of heav'n;
Over the silver mountains,
Where spring the nectar fountains :

There will I kiss
The bowl of bliss;
And drink mine everlasting fill
Upon ev'ry milken hill.
My soul will be a-dry before;
But after it, will thirst no more.

Sir Walter Raleigh
(1552?-1618)

5. L'ENVOY

King of Glorie, King of Peace,
With the one make warre to cease;
With the other blesse thy sheep,
Thee to love, in thee to sleep.

Let not Sinne devoure thy fold,
Bragging that thy bloud is cold,
That thy flesh hath lost his food,
And thy Crosse is common wood.

King of Glorie, King of Peace,
With the one make warre to cease;
With the other blesse thy sheep,
Thee to love, in thee to sleep.

George Herbert
(1593-1633)

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Full Score and Orchestral Parts are available on hire

Time of performance about 14½ minutes

FIVE POEMS OF THE SPIRIT

For Baritone Solo, Chorus and Orchestra

BY

EDWARD C. BAIRSTOW

London: NOVELLO & COMPANY, Limited

1. Come, lovely Name

(For Baritone Solo and optional chorus of women's voices)

RICHARD CRASHAW

(1613? - 1649)

Allegro moderato

BARITONE SOLO

SOPRANO I

SOPRANO II

ALTO

PIANO

Come, love -

Come, love -

Come, love -

Come, love -

Come, love -

Allegro moderato

ly Name; life of our hope! Lo, we

ly Name; life of our hope! Lo, we

ly Name; life of our hope! Lo, we

ly Name; life of our hope! Lo, we

*The notes in small type are only to be played or sung when there is no chorus.

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17992

MADE IN ENGLAND

cresc. hold our hearts wide opel Un - lock thy ca-bi-net of

cresc. hold our hearts wide opel Un-lock thy ca-bi - net of day, Dearest

cresc. hold our hearts wide opel — Un - lock thy ca-bi-net of

cresc. hold our hearts wide opel Un-lock thy

cresc.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* and *f*. The lyrics are: "hold our hearts wide opel Un - lock thy ca-bi-net of", "hold our hearts wide opel Un-lock thy ca-bi - net of day, Dearest", "hold our hearts wide opel — Un - lock thy ca-bi-net of", and "hold our hearts wide opel Un-lock thy".

day, Dear-est sweet, and come a - way. Lo, how the

sweet, and come — a - way. Lo, how the

day, Dear-est sweet, and come a - way. Lo, how the

ca-bi - net of day, and come a - way. Lo, how the

p

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The piano part includes a first ending marked with a '1' and a fermata. Dynamics include *p* and *f*. The lyrics are: "day, Dear-est sweet, and come a - way. Lo, how the", "sweet, and come — a - way. Lo, how the", "day, Dear-est sweet, and come a - way. Lo, how the", and "ca-bi - net of day, and come a - way. Lo, how the".

thir - sty lands Gasp — for thy gold - en show'rs, with long -

thir - sty lands Gasp — for thy gold - en show'rs, with long -

thir - sty lands Gasp — for thy gold - en show'rs, with long -

thir - sty lands Gasp — for thy gold - en show'rs, with long -

The piano accompaniment consists of two staves (treble and bass clef) with a melody in the treble and harmonic support in the bass.

pp
stretch'd hands.

pp
stretch'd hands.

pp
stretch'd hands.

pp
stretch'd hands.

The piano accompaniment features a melody in the treble staff and harmonic support in the bass staff. Dynamics include *pp* and *sf*, with a *cresc.* marking.

2 *cresc. molto*

p Lo, how the la - b'ringearth That hopes to be all heav'n by

p Lo, how the la - b'ringearth That hopes to be all heav'n by *cresc. molto*

p Lo, how the la - b'ringearth That hopes to be all heav'n by *cresc. molto*

p Lo, how the la - b'ringearth That hopes to be all heav'n by *cresc. molto*

p 2 *cresc. molto*

ff thee, Leaps _____ at _____ thy

ff thee, Leaps _____ at _____ thy

ff thee, Leaps _____ at _____ thy

ff thee, Leaps _____ at _____ thy

ff

poco rit.

birth!

birth!

birth!

birth!

poco rit.

fz

dim.

col 8va bassa

a tempo

f *mf*

Come, Roy - al Name; and payth'expense of all this pre - cious

p *mf* *p*

Come, — Roy - al Name; — Come, — Roy - al

p *mf* *p*

Come, — Roy - al Name, Roy - al Name, O come, Roy - al

p *mf* *p*

Come, — Roy - al Name, — Come, — Roy - al

a tempo

p *f* *f* *p*

3

pa - tience. O come a - way, And kill the death of this de -

Name, O come, O come a - way, And kill the death of this de -

Name, O come, O come a - way, And kill the death of this de -

Name, O come, O come a - way, And kill the death of this de -

3

mf

lay. O see so ma - ny worlds of bar - ren

p

lay. O see the worlds of bar - ren

p

lay. O see the worlds of bar - ren

p

lay. O see the worlds of bar - ren

mf

years Mel - ted and mea - sured out in

years Mel - ted and mea - sured out in

years Mel - ted and mea - sured out in

years Mel - ted and mea - sured out in

seas of tears, O see the wea - ry lids of

seas of tears, O see the

seas, — in seas of tears, — O see the

seas, in seas of tears, — O see the

wake - ful hope (love's east - ern win-dows) all

wake - ful hope (love's east - ern win-dows)

wake - ful hope (love's east - ern win-dows)

wake - ful hope (love's east - ern win-dows)

mp

mp

mp

sempre cresc. ed animato

wide ope With our - tains drawn, To oatch the

sempre cresc. ed animato

wide ope With our - tains drawn, To

sempre cresc. ed animato

wide ope With our - tains drawn, To

sempre cresc. ed animato

wide ope With our - tains drawn, To

sempre cresc. ed animato

f

f

f

f

5

day-break of thy dawn. Come, love - ly Name, come,
 catch the day-break of thy dawn. Come, love - ly Name, come, Roy - al
 catch — the day-break of thy dawn. Come, love - ly Name, come, Roy - al
 catch — the day-break of thy dawn. Come, love - ly Name, come, Roy - al

5

ff Roy - al Name, O come. _____
ff Name, O come, O come, come. *pp*
ff Name, — O come, O come, come. *pp*
ff Name, — O come, O come, come. *pp*

5

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2. O Lord! in me there lieth naught

(For Baritone Solo)

MARY SIDNEY
(1555-1621)

Andante con moto

BARITONE SOLO

PIANO

pp semplice

6

p quasi recitativo

O Lord! in me there li - eth naught — But to thy search re -

simile

veal - ed lies; For when I sit — Thou mark-edst it,

pp

No less thou no-test — when I rise. — Yea, clo-
set

7 *rit.*

clo-set of my thought Hath o-pen win-dows to thine

a tempo *poco più animato*

eyes.

p

Thou walk-est with me when I

8

poco cresc.

walk; When to my bed for rest I go I find thee there

poco cresc.

rit. *tempo primo*

— And ev - 'ry-where; — Not young-est

dim. *pp*

thought in me doth grow — No, not one word I cast to talk,

simile

9

rit.

But yet un - ut-tered thou dost know.

ppp

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3. Praise

(For Mixed Voice Chorus)

GEORGE HERBERT

(1593-1633)

Allegro risoluto

PIANO

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a melodic line, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro risoluto'.

SOPRANO & ALTO

TENOR & BASS

Lord, I will

The vocal parts (Soprano & Alto and Tenor & Bass) enter with the lyrics 'Lord, I will'. The piano accompaniment continues with a similar rhythmic pattern as the introduction. Dynamics include a forte 'f' marking.

mean and speak thy praise, Thy praise a -

The vocal parts continue with the lyrics 'mean and speak thy praise, Thy praise a -'. The piano accompaniment features a more active eighth-note pattern. Dynamics include a forte 'f' marking.

10

SOP.

lone.

f My bu - sie heart shall spin — it all my

ALTO

lone.

f My bu - sie heart shall spin it

TEN.

lone.

f My bu - sie heart shall spin it all my

BASS

lone.

f My bu - sie heart shall

10

days: ——— And when it stops for want of store

dim.

p

all ——— my days: And when it stops for want of store

dim.

p

days: ——— And when it stops for want of store

dim.

p

spin it all my days: And when it stops for want of store

dim.

p

mf

Then will I wring it with a

mf

sigh or grone — That thou mayst still have

f

f cresc.

And. *

more.

ff

dim.

11

mf

Thou - sands of things do thee em - ploy in rul - ing all this spa - cious

mf

11

p

globe: An - gels must have their

p

f

joy, De - vils their rod, The sea his shore, The

f

The sea his shore, The

f

cresc.

molto

windes their stint, and

windes their stint, *molto* *p*

12

yet when I did call, Thou heardst my call and

dim.

12

dim.

pp

more.

pp

pp *cresc.*

f > *f* >

Where - - fore I

cresc.

ff *f* *dim.*

sing. Yet since my heart, Though press'd, runnes

ff *f* *dim.*

ff *f* *dim.*

13

mf

thin O that I might some o - ther hearts con -

mf O that I might some o - ther hearts con -

13

mf

più f
 vert, And so take up at use _____ great store: _____ that to thy
 vert, *più f* And so take up at use great store: *f* that

più f *f*

allargando ff
 chests there might be com - ing in _____ Both all my praise _____ and
 to thy chests there might be com - ing in Both all my praise _____ *ff* and

allargando

a tempo
 more!
 more!
a tempo
ff

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4. Purse and Scrip

(For Baritone Solo and optional mixed voice chorus)

SIR WALTER RALEIGH

(1552?–1618)

Andante maestoso

PIANO

14

BARITONE SOLO

p

Give me my scal - lop shell of qui - et, — My

staff of faith to walk up - on, My scrip of

joy, im - mor tal di - et,

mf

My bot - tle of sal - va - tion, My gown of glo

p *cres*

ry, hope's true gage:

con *do*

f *allarg.* , a tempo
And thus I'll take my pil - grim - age.

f *p*

15 *f*
Blood must be my Bo - dy's bal - mer; No o - ther

crescendo *sf* *mf* *sf* *marcato*

rit. *a tempo*

balm shall there be giv'n; Whilst my soul like qui-et

poco rit.

pal - mer, Tra - vel-leth toward the land of

a tempo *dolcissimo*

heav'n; O - ver the sil - ver

moun - tains Where spring the nec - tar

foun - tains:

morendo

a tempo
SOLO

p
There will I kiss the bowl _____ of bliss;

a tempo

pp SOP. divisi

There will I kiss _____ the bowl _____ of bliss;

pp ALTO

There will I kiss _____ the bowl _____ of bliss;

TEN. & BASS

pp
There will I kiss _____ the bowl _____ of bliss;

a tempo

pp

pp

And drink mine ev - er - last - ing fill Up - on

And drink mine ev - er - last - ing fill

And drink mine ev - er - last - ing fill

p

ev - 'ry milk - en hill.

pp subito
On ev - 'ry milk - en hill.

pp subito
On ev - 'ry milk - en hill.

pp subito
On ev - 'ry milk - en hill.

16 *f*
My soul will be a - dry be - fore;
a - dry be - fore;

f
My soul will be a - dry be - fore;

f
My soul will be a - dry be - fore;

a - dry be - fore;

f
My soul will be a - dry be - fore;

16
f
mf
My soul will be a - dry be - fore;

SOLO *f* *rall. molto dim.*
But, af - ter, it will thirst no

SOP. unis. *f* *rall. molto dim.*
ALTO *f* *rall. molto dim.*
TEN. & BASS *f* *rall. molto dim.*
But, af - ter, it will thirst no

cresc. *f* *rall. molto dim.*

a tempo
more.

pp a tempo
more.

a tempo *pp* *rit.* *PPP*

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EDWARD C. BAIRSTOW

London: NOVELLO & COMPANY, Limite

5. L' Envoy

(For Baritone Solo and optional mixed voice chorus)

GEORGE HERBERT

(1593 - 1633)

Andante pastorale

BARITONE
SOLO

PIANO

p dolce

semplice

King of Glo - rie, King of Peace, With the

16

one make warre to cease; With the o - ther blesse thy

sheep, Thee to love, in

thee to sleep. Let not

Sinne de-voure thy fold, Brag-ging that thy bloud is cold,

17 *dim.* *rit.*
That thy flesh hath lost his food, And thy Crosse is com-mon

SOLO a tempo wood. King of

SOP. I & II a tempo *lontano* King of Glo - rie, *ppp* King of Glo - rie, *mp espress.* King of

CON. King of Glo - rie, *lontano ppp*

TEN. a tempo King of Glo - rie, *lontano ppp*

BASS I & II King of Glo - rie, *lontano ppp*

a tempo *ppp*

Glo-rie, King of Peace, With the one make warre to cease; *sempre ppp* With the

King of Peace, Make warre to

Glo-rie, King of Peace, With the one make warre to cease; With the

King of Peace, Make warre to

King of Peace, Make warre to

ppp

o-ther blesse thy sheep, Thee to love, in
 cease, blesse thy sheep, blesse thy sheep, in
 o-ther blesse thy sheep. Thee to love, in
 cease, blesse thy sheep, thy sheep, in
 cease, blesse thy sheep, blesse thy sheep, in

18

thee to sleep.
 thee to sleep.
 thee to sleep.
 thee to sleep.
 thee to sleep.

18

ppp *quasi niente*

York, May 1944