

# I. A Letter to the World

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Roland Coryn (1993)

**A tempo** ♩ = 104

**Soprano** *p* This is my Let-ter to the World, is my Let-ter to the World That ne-ver wrote\_ *mf*

**Alto** *p* Div. This is my Let-ter to the World, is my Let-ter to the World That ne-ver wrote\_ *mf*

**Tenor** *p* Div. This is my Let-ter to the World, is my Let-ter to the World That ne-ver wrote\_ *mf*

**Bass** *mp* is my Let-ter to the World That ne-ver wrote *mf*

**molto rall.** **A tempo** **rall.**

**S.** That ne-ver wrote to Me (m) that Na-ture told With ten-der *Div. a 4. p sempre* *mf* *Unis. mf* *Poco f* *mf* *mp*

**A.** That ne-ver wrote to Me The sim-ple News (m) *Div. a 4. p sempre* *mf* *Unis. mf* *Poco f* *mf* *mp*

**T.** That ne-ver wrote to Me (m) that Na-ture told\_ With ten-der *Div. a 4. p sempre* *mf* *Unis. mf* *Poco f* *mf* *mp*

**B.** That ne-ver wrote to Me The sim-ple News (m) *Div. a 4. p sempre* *mf* *Unis. mf* *Poco f* *mf* *mp*

**A tempo lento** ♩ = 60 **A tempo I** ♩ = 104

**S.** *pp* Ma - jes - ty Her Mes-sage is com - mit-ted to Hands, Her Mes-sage is com - *p* *mp*

**A.** *pp* Ma - jes - ty Her Mes-sage is com - mit - ted to *p*

**T.** *pp* Ma - jes - ty Her Mes-sage is com - mit-ted to Hands, *p*

**B.** *pp* Ma - jes - ty Her Mes-sage is com - mit-ted to Hands, *p*

15 *f* *mf*

S. mit-ted to Hands, Her Mes-sage is com - mit-ted to Hands I can-not see - I can-not see

A. Hands, Her Mes-sage is com - mit-ted to Hands I can-not see - I can-not see

T. Her Mes-sage is com - mit-ted to Hands I can-not see - I can-not see

B. Her Mes-sage is com - mit-ted to Hands I can-not see - I can-not see

20 *mp* *p* *pp* *rall.* *A tempo lento* ♩ = 60

S. For love of Her, Sweet coun-try-men, Judge ten-der-ly of Me.

A. For love of Her, Sweet coun-try-men, Judge ten-der-ly of Me.

T. For love of Her, Sweet coun-try-men, Judge ten-der-ly of Me.

B. For love of Her, Sweet coun-try-men, Judge ten-der-ly of Me.

25 *A tempo* ♩ = 104 *p* *pp* *Lunga*

S. This is my Let-ter to the World That ne-ver, ne-ver wrote to Me, to Me.

A. This is my Let-ter to the World That ne-ver, ne-ver wrote to Me, to Me.

T. This is my Let-ter to the World That ne-ver, ne-ver wrote to Me, to Me.

B. This is my Let-ter to the World That ne-ver, ne-ver wrote to Me, to Me.

## II. Pain.

5

A tempo espressivo ♩ = 92

1 *p* *Poco cresc.* *mp* *Poco cresc.*

S. Pain has an E-le-ment of Blank - Pain, Pain has an E-le-ment of Blank -

A. Pain has an E-le-ment of Blank - Pain, Pain has an E-le-ment of Blank -

T. Pain has an E-le-ment of Blank - Pain, Pain has an E-le-ment of Blank -

B. Pain has an E-le-ment of Blank - Pain, Pain has an E-le-ment of Blank -

7 *mf* *legatissimo per tutti* *f* *pp*

S. It can-not re-col-lect When it be - gan, or if there were A time it was not, it was

A. *mf* *f* *pp*

T. *mf* *f* *pp*

B. *mf* *f* *pp*

It can-not re-col-lect When it be - gan, or if there were A time it was not, it was

14 *f* *pp*

S. not It has no Fu ture\_ but it-self Its in - fi-nite re - alms con - tain Its

A. *f* *pp* *f*

T. *f* *pp* *f*

B. *f* *pp* *f*

not It has no Fu ture\_ Its in - fi-nite re - alms con - tain Its

6 **Più lento** ♩ = 72 **rall.** **Ancora più lento** ♩ = 60

20 ***p*** ***Poco cresc.*** ***mp*** ***pp*** ***ppp***

S. 
  
Past en - ligh-tened to per-cieve New Pe-ri-ods of Pain, New Pe-ri-ods of Pain.

***p*** ***Poco cresc.*** ***mp*** ***pp*** ***ppp***

A. 
  
Past en - ligh-tened to per-cieve New Pe-ri-ods of Pain, New Pe-ri-ods of Pain.

***p*** ***Poco cresc.*** ***mp*** ***pp*** ***ppp***

T. 
  
Past en - ligh-tened to per-cieve New Pe-ri-ods of Pain, New Pe-ri-ods of Pain.

***p*** ***Poco cresc.*** ***mp*** ***pp*** ***ppp***

B. 
  
Past en - ligh-tened to per-cieve New Pe-ri-ods of Pain, New Pe-ri-ods of Pain.

# III. Wild Nights.

7

A tempo furioso ♩ = 96

1 *f*

S. Wild Nights! Wild Nights! Wild Nights! Were I with thee, Were I with, Were I with

A. Wild Nights! Wild Nights! Wild Nights! Were I with thee, Were I with, Were I with

T. Wild Nights! Wild Nights! Wild Nights! Were I with thee, Were I with, Were I with

B. Wild Nights! Wild Nights! Wild Nights! Were I with thee, Were I with, Were I with

7 *mp subito* *dim.*

S. thee, Were I with thee, Wild nights should be Our lu-xu-ry! Wild nights should be Our

A. thee, Were I with thee, Wild nights should be Our lu-xu-ry! Wild nights should be Our

T. thee, Were I with thee, Wild nights should be Our lu-xu-ry! Wild nights should be Our

B. thee, Were I with thee, Wild nights should be Our lu-xu-ry! Wild nights should be Our

12 *pp* *mf* *f*

S. lu-xu-ry! Fu tile the Winds to a heart, a heart in port, Done with the com-pass,

A. lu-xu-ry! Fu tile the Winds to a heart, a heart in port, Done with the com-pass,

T. lu-xu-ry! Fu tile the Winds to a heart, a heart in port, Done with the com-pass,

B. lu-xu-ry! Fu tile the Winds to a heart, a heart in port, Done with the com-pass,

## Un pochettino più calmo (trassognato)

18

S. *mp* *mf*  
Done with the chart. Ro-wing in E - den!

A. *mp* *p*  
Done with the chart. Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing,

T. *mp* *p*  
Done with the chart. Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing,

B. *mp* *p*  
Done with the chart. Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing,

23

S. *mf*  
Ah! the Sea!

A. *mf*  
Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing,

T. *mf*  
Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing,

B. *mf*  
Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing, Ro-wing,

27

**A tempo I**

S. *mf* *cresc. molto*  
Might I, Might

A. *pp* *mf cresc.*  
Ro-wing, Ro-wing, Might I, Might

T. *pp* *mf cresc.*  
Ro-wing, Ro-wing, Might I, Might

B. *pp* *mf cresc.*  
Ro-wing, Ro-wing, Might I, Might

30

S. *ff*  
I but moor To - night in Thee! Thee! Thee!

A. *ff*  
I but moor To - night in Thee! Thee! Thee!

T. *ff*  
I but moor To - night in Thee! Thee! Thee!

B. *ff*  
I but moor To - night in Thee! Thee! Thee!

## IV. Some keep the Sabbath.

1 **Solenne** ♩ = 80 **Più veloce** ♩ = 60 *mf*

S. *p* *mf* I keep it, stay-ing at Home,

A. *p* *mf* I keep it, stay-ing at Home,

T. *Div. f sonore* *mf* *p* *mf* Some keep the Sab-bath go - ing to Church, Stay-ing at Home

B. *Div. f sonore* *mf* Some keep the Sab-bath go - ing to Church,

5 *pp* *pp* *p* *p*

S. With a Bo-bo link for a Cho-ris ter And an Or chard

A. With a Bo-bo link for a Cho-ris ter And, And an

T. With a Bo - bo - link for a, for a Cho-ris- ter And an

B. With a Bo - bo - link for a, for a Cho-ris- ter And an

9 **A tempo solenne** ♩ = 80 *f* *mf* *f* *mf*

S. and an Or- chard, for a Dome,

A. Or- chard, for a Dome,

T. Or- chard, for a Dome Some keep the Sab - bath in Sur - plice

B. Or- chard, for a Dome Some keep the Sab - bath in Sur - plice



**Più veloce** ♩ = 60 **poco rit.** . . . . 11

13 *p* *mf cresc.*

S. I just wear my Wings, I just wear my Wings, And in- stead of toll- ing the Bell,

A. *p* *mf cresc.*

I just wear my Wings, I just wear my Wings, And in- stead of toll- ing the Bell,

T. *p* *mp* *mf cresc.*

8 I wear my Wings, I just wear my Wings, And in- stead of toll- ing the Bell,

B. *p* *mp* *mf cresc.*

I wear my Wings, I just wear my Wings, And in- stead of toll- ing the Bell,

**Più lento** ♩ = 50 **A tempo solenne** ♩ = 80

16 *f* *p cresc.* *f*

S. for Church, Ou - r lit - tle, Ou - r lit - tle Sex - ton sings, sings, sings.

A. *f* *p cresc.* *f*

for Church, Ou - r lit - tle, Ou - r lit - tle Sex - ton sings, sings, sings.

T. *f* *p cresc.* *f*

8 for Church, Ou - r lit - tle, Ou - r lit - tle Sex - ton sings, sings. God prea - ches, a no - ted

B. *f* *p cresc.* *f*

for Church, Ou - r lit - tle, Ou - r lit - tle Sex - ton sings, sings. God prea - ches, a no - ted

**A tempo** ♩ = 50

20 *mp* *mf*

S. And the Ser - mon is ne - ver long. So in - stead of

A. *mp* *mf*

And the Ser - mon is ne - ver long. So in - stead of

T. *mp* *mf*

8 Cler - gy - man And the Ser - mon is ne - ver long. So in - stead of

B. *mp* *mf*

Cler - gy - man And the Ser - mon is ne - ver long. So in - stead of

24

S. *mp* *p* *pp* *ppp*  
get-ting to Hea - ven, at last I'm go - ing, all a - long.

A. *mp* *p* *pp* *ppp*  
get-ting to Hea - ven, at last I'm go - ing, all a - long.

T. *mp* *p* *pp* *ppp*  
get-ting to Hea - ven, at last I'm go - ing, all a - long.

B. *mp* *p* *pp* *ppp*  
get-ting to Hea - ven, at last I'm go - ing, all a - long.

The musical score is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It begins at measure 24. The Soprano part starts with a treble clef and a key signature of one sharp (F#). The Alto part also starts with a treble clef and a key signature of one sharp. The Tenor part starts with a treble clef and a key signature of one sharp, with an octave 8 indicated below the staff. The Bass part starts with a bass clef and a key signature of one sharp. The lyrics are: "get-ting to Hea - ven, at last I'm go - ing, all a - long." The dynamics are marked as *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The time signature changes from 4/4 to 2/4, then to 3/4, and back to 4/4. The score ends with a double bar line.

# V. I'm Nobody!

13

**Allegro** ♩ = 120  
*mp cresc.*

S. *mp cresc.* *f*  
I 'm No-bo- dy! I' m No-bo- dy! I' m No-bo- dy! I' m No-bo- dy!

A. *mp cresc.* *f*  
I 'm No - bo - - dy!

T. *mf cresc.* *f*  
I 'm No-bo- dy! I' m No-bo- dy! I' m No-bo- dy!

B. *mf cresc.* *f*  
I 'm No-bo- dy! I' m, I' m No-bo- dy!

34 *p* *mp cresc.* *mf* *mf cresc.*

S. *p* *mp cresc.* *mf* *mf cresc.*  
Who are you? Who are you? Are you

A. *p* *mp cresc.* *mf* *mf cresc.*  
Who are you? Who are you? Are you No-bo- dy? Are

T. *p* *mp cresc.* *mf* *mf cresc.*  
Who are you? Who are you? Are you No-bo dy?

B. *mp cresc.* *mf* *mf cresc.*  
Who are you? Who are you? Are you No-bo- dy?

40 *fp sempre* *f* *mp*

S. *f* *f* *mp*  
No - bo - - dy? dy? Are you No - bo - dy,

A. *f* *f* *mp*  
you No-bo- dy! Are you No-bo- dy! No-bo- dy! Are you No - bo - dy

T. *f* *f* *mp*  
Are you No-bo- dy! Are you No-bo- dy! Are you No - bo - dy

B. *f* *f* *mp*  
— Are you No-bo- dy? Are you No-bo- dy? Are you No - bo - dy

44 *pp* *p* *legatissimo* *pp* *legatissimo*

S. too? Then, then, there is a pair of us, Don't tell! They, they'd ban-nish us, you

A. too? Then, then, there is a pair of us, Don't tell! They, they'd ban-nish us, you

T. too? Then, then, there is a pair of us, Don't tell! They, they'd ban-nish us, you

B. too? Then, then, there is a pair of us, Don't tell! They, they'd ban-nish us, you

49 *f*

S. know. How drea - ry to be some-bo- dy! How

A. know. How drea - ry to be some-bo- dy!

T. know. How drea-ry to be some-bo- dy!

B. know. to be Some-bo- dy!

55 *Molto legato per tutti* *ff* *ff* *ff* *ff*

S. pu- blic like a Frog To tell one's name the

A. How pu- blic like a Frog To tell one's name

T. How pu- blic like a Frog To tell

B. How pu - blic like a Frog To

60

S. *fp* *f* live-long day the live - long day, To tell one's name - the

A. *fp* *f* the live - long day, To tell one's name the

T. *fp* *f* one's name the live-long day, To tell

B. *f* *f* tell one's name the live-long To an ad - mi-ring Bog! The

66 **A tempo più vivo** *mp cresc. molto* *mp cresc. molto*

S. live-long day, the live-long day To an ad - mi-ring, to an ad-

A. live, live - long day To an

T. one's name the live-long day

B. live, live, live - long day

70 *ff* *pp secco* *mf cresc.* *ff* *mf cresc.* *ff*

S. mi - ring, to an ad-mi - ring, to an ad - mi-ring

A. ad - mi - ring, to an ad - mi - ring bog!

T. To an ad-mi - ring, to an ad-mi - ring, to an ad - mi-ring

B. To an ad-mi - ring, to an ad, to an ad - mi-ring