

# Welcome joy, and welcome sorrow

Sorrow and Joy; mvt 1

John Keats

Stephen Chatman

**A**

Gently flowing; sustained ♩ = 120

*mp*  
Danc - ir sic, mu - sic sad,  
*mp*  
Dr mu - sic, mu - sic sad,

Gently flowing; sustained ♩ = 120

*mp*  
*Ped.* *sim.*

\* 5/4 is always 2+3

5  
both to-gether nad; oh, the sweet - ness of the pain!  
both to-gether ne and mad; oh, the sweet - ness of the pain!

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9

laugh and sigh, and laugh a - gain; mus - es bright, and mus - es pale,  
laugh and sigh, and laugh a - gain; mus - and mus - es pale,

The musical score for measures 9-12 consists of vocal staves and piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment features a steady bass line with chords in the right hand. A large watermark 'PERUSAL SCORE ONLY - PLEASE DO NOT COPY' is overlaid diagonally across the page.

13

bare your fac - es , wel - come joy, and wel-come sor - row,  
bare your fac the veil, wel - come joy, and wel-come sor - row,

The musical score for measures 13-16 continues with vocal staves and piano accompaniment. The key signature remains one flat, and the time signature is 4/4. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A large watermark 'PERUSAL SCORE ONLY - PLEASE DO NOT COPY' is overlaid diagonally across the page.

17

come to-day, and come to-mor-row, wel - come joy, and wel-come sor-row,  
come to-day, and come to-mor-row, wel - c and wel-come sor-row,

21

poco rit.

come to-day, and c me to-mor-row, I do love you both to-gether!  
come to-day, me to-mor-row, I do love you both to-gether!

poco rit.

**B** a tempo

25 *sop. solo mf*

let \_\_\_\_\_ me write \_\_\_\_\_ of the night, \_\_\_\_\_ of the night pines \_\_\_\_\_

*mp*  
let me see; and let me write \_\_\_\_\_ of th \_\_\_\_\_ and of the night

*mp*  
let me see; and let me write \_\_\_\_\_ day, and of the night

**B** a tempo

*mp*  
*Red.* \_\_\_\_\_ *sim.*

\_\_\_\_\_ and lime \_\_\_\_\_ in full bloom, \_\_\_\_\_ mus - es

pines and lime \_\_\_\_\_ in full bloom, and my couch a low grass-tomb,

pines and li... trees in full bloom, and my couch a low grass tomb,

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33

bright, mus - es bright, bright, mus - es bright and mus - es pale, bare your face of the veil, mus - es bright and mus - es pale, bare your face of the veil,

37

wel - come joy, come to-mor-row, wel - come joy, wel-come sor-row, come to-day, and come to-mor-row, wel - come joy, and wel-come sor-row, come to-day, and come to-mor-row,

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41

wel - come joy, —

wel - come joy, and wel - come sor - row, to - day, and

wel - come joy, and wel - come sor - row, come to - day, and

44

come to - mor - row, do love you, *poco rit.*

come to - mor - r I do love you both to - geth - er!

come to - mor I do love you both to - geth - er! *poco rit.*

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47 **C** ♩ = 112 ten. rit. *pp*

I do love you both together.

I do love you both together.

**C** ♩ = 112 *p* *pp*

Ped.

duration 2:30  
July 18, 2020



John Keats (1795 – February 1821) was an English Romantic poet. He was prominent in the generation of Romantic poets, with Lord Byron and Percy Bysshe Shelley, though his work was in publication for only four years before he died of tuberculosis at the age of 25.

... principle of beauty in all things.  
... joy, and welcome sorrow,  
... weed and Herme's feather,  
... today, and come tomorrow,  
... love you both together!  
... ove to mark sad faces in fair weather;  
And hear a merry laugh amid the thunder;

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...anada's most prominent composers, Stephen Chatman has been professor of composition at the University of British Columbia since 1976. Published by many fine companies, his music has sold over 500,000 printed copies.

please visit [drstephenchatman.com](http://drstephenchatman.com)

# Tears

## Sorrow and Joy; mvt 2

Robert Fuller Murray (1863 - 1894)

Stephen Chatman

**With gentle motion** ♩ = 76 - 80

Soprano Alto *pp* *p*  
Mourn that which will not come ? the joy, the

Tenor Bass *pp*  
Mourn that which will not gain, the joy, the

Piano (optional) *pp* *p*  
Ped. *sim.*

This system contains the first four measures of the piece. It features three staves: Soprano Alto, Tenor Bass, and Piano (optional). The Soprano Alto and Tenor Bass parts have lyrics. The piano part includes a pedal marking. The tempo is marked 'With gentle motion' and the metronome marking is ♩ = 76 - 80. Dynamics range from *pp* to *p*. The key signature has one flat (Bb) and the time signature is 4/4.

5 *pp* , *p* *mp* ,

strength of ear - years. bow down thy head, and

strength of ly years. bow down thy head, and

*pp* , *p* *mp* ,

*pp* *p* *mp*

This system contains measures 5 through 8. It features three staves: Soprano Alto, Tenor Bass, and Piano (optional). The Soprano Alto and Tenor Bass parts have lyrics. The piano part includes dynamic markings. Dynamics range from *pp* to *mp*. The key signature has one flat (Bb) and the time signature is 4/4.



8

*poco mf*, *mp* *p* *pp*

let thy tears wa - ter the grave where hope lies slain. for

*poco mf*, *mp* *p* *pp*

let thy tears wa - ter the grave where es slain. for

*poco mf* *mp* *p* *pp*

12

*p*

tears are like a i - mer rain. to mur - mur in a

*p*

tears are li' sum - mer rain. to mur - mur in a

*p*

15

*pp* , *p* ten. , *mp*

mourn - er's ears, to soft - en all the field of fears, to

*pp* , *p* ten. , *mp*

mourn - er's ears, to soft - en all the field of fears, to

*pp* *p* ten. *mp*

18

ten. , *pp*

moist - en val - leys parched with pain and though thy tears will

ten. , *pp*

moist - en v? parched with pain and though thy tears will

ten. *pp*

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21 *p* , ,

not a - wake what lies be - neath of young or

not a - wake what lies be - of young or

*p*

24 *pp* , *p* *mp* ,

fair and s' so sound it draws no breath yet

fair an' eeps so sound it draws no breath yet

*pp* *p* *mp*

27 *poco mf* *mp* *p*

wa - tered thus, the sod may break in flow'rs which sweet - en

*poco mf* *mp* *p*

wa - tered thus, the sod may break rs which sweet - en

*poco mf* *mp*

31 *a little s'* 69 *rit.* *pp*

all the air, ar with life the place of death.

*pp*

all the air d fill with life the place of death.

*a little slower* ♩ = 69 *rit.* *pp*

# Joy, Joy

Sorrow and Joy; mvt 3

Tara Wohlberg

Stephen Chatman

Fast; with energy and joy ♩ = 135

Introduction for piano. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a *sim.* (sforzando) marking.

**A**

5 *f*

Our time to fly, our time to fly, our time to fly, joy, joy, joy,

Our time to fly, our time to fly, our time to fly, joy, joy, joy,

The first system of the chorus (measures 5-8) features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Our time to fly, our time to fly, our time to fly, joy, joy, joy,". The piano accompaniment consists of quarter notes in the right hand and eighth notes in the left hand. A dynamic of *f* is indicated.

10

joy, joy, Our time to fly, our

joy, joy, Our time to fly, our

The second system of the chorus (measures 9-12) continues the vocal melody and piano accompaniment. The lyrics are: "joy, joy, Our time to fly, our" and "joy, joy, Our time to fly, our". The piano accompaniment continues with quarter notes in the right hand and eighth notes in the left hand.

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15

time to fly — joy, — joy, — joy, joy, — joy, — joy, joy, — joy, — joy,

20

hand in hand, — hand in hand, — hand in hand, — and, — hand in hand, — hand in hand, —

25

hand in hand, — run-ning, rush - ing, run-ning, rush - ing, run-ning, rush - ing, run-ning, rush - ing,

hand in hand, — run-ning, rush - ing, run-ning, rush - ing, run-ning, rush - ing, run-ning, rush - ing,

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16

C

*p*

*p*

run-ning rush - ing, run-ning, rush - ing,

o - ver the

run-ning rush - ing, run-ning, rush - ing,

o - ver the

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36

dawn of our soul, the dawn of our soul.

dawn of our soul, the of our soul.

41

rit. . . . .

o - ver the our soul, the dawn, the dawn of our soul.

o - ver the dawn of our soul, the dawn, the dawn of our soul.

rit. . . . .

47 a tempo

Musical notation for measures 47-51. The vocal line is mostly rests. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo is marked 'a tempo'.

a tempo p rit. . . .

Musical notation for measures 52-56. The vocal line has some notes. The piano accompaniment features chords and moving lines. The tempo is 'a tempo' and dynamics range from piano (p) to ritardando (rit.).

52 a tempo f

Let's f

Let's

Musical notation for measures 52-56. The vocal line has the lyrics 'Let's' and 'Let's'. The piano accompaniment has chords. Dynamics include 'a tempo' and 'f'.

a tempo f

Musical notation for measures 52-56, piano accompaniment only. It shows chords and moving lines in both hands. Dynamics include 'a tempo' and 'f'.

57 D

joy ride, in wide strides. our time to fly, joy, joy, joy, joy, joy, joy.

joy ride, in wide, id-er strides. our time to fly, joy, joy, joy, joy, joy, joy.

Musical notation for measures 57-61. The vocal line has the lyrics 'joy ride, in wide strides. our time to fly, joy, joy, joy, joy, joy, joy.' and 'joy ride, in wide, id-er strides. our time to fly, joy, joy, joy, joy, joy, joy.' The piano accompaniment has chords and moving lines. Dynamics include 'a tempo' and 'f'.

Musical notation for measures 57-61, piano accompaniment only. It shows chords and moving lines in both hands. Dynamics include 'a tempo' and 'f'.

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E

63

Let's race down the road, wheels squeal - ing, squeal - ing.

Let's race down the road, wheels squeal - ing, squeal - ing.

69

joy, — joy, — joy, joy, — joy, — joy, joy, — joy,

74

F

charge a - head, hand in hand, charge a - head, hand in hand,

charge a - head, hand in hand, charge a - head, hand in hand,

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78

run - ning, rush - ing, run - ning, rush - ing, run - ning, rush - ing, run - ning, rush - ing,

run - ning, rush - ing, run - ning, rush - ing, run - ning, rush - ing, run - ning, rush - ing,

82

run - ning rush - ing run - ning, rush - ing, our time to fly o - ver the moon,

run - ning rush - ing run - ning, , ng, our time to fly o - ver the moon,

86

our time to fly, ver the moon, fly o - ver the moon. Re - joice!

our time to fly, uy o - ver the moon, fly o - ver the moon. Re - joice!

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