

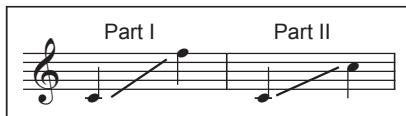
This World Is Full of Beauty

Two-part and Piano* with Violin**

Words by

Gerald Massey (1828–1907), alt.

Music by
Tom Shelton



(1) Expressively ($\text{♩} = 72\text{--}76$)

Violin

Musical score for the violin part. The tempo is marked "Expressively ($\text{♩} = 72\text{--}76$)". The dynamic is "mf". The score consists of three staves. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a half note followed by eighth notes.

Expressively ($\text{♩} = 72\text{--}76$)

Musical score for the piano accompaniment. It consists of three staves. The first staff has a bass clef and a treble clef above it, indicating a transposition of one octave up. The second staff has a bass clef. The third staff has a treble clef. The piano part includes sustained notes and eighth-note patterns.

3

Musical score for the piano accompaniment, continuing from measure 3. It consists of three staves. The first staff has a bass clef and a treble clef above it. The second staff has a bass clef. The third staff has a treble clef. The piano part includes sustained notes and eighth-note patterns.

Musical score for the piano accompaniment, continuing from measure 6. It consists of three staves. The first staff has a bass clef and a treble clef above it. The second staff has a bass clef. The third staff has a treble clef. The piano part includes sustained notes and eighth-note patterns.

6 Solo or Small Group *mp*

There lives a voice with-in me, an an-ge-l of my heart, and

Musical score for the piano accompaniment, continuing from measure 6. It consists of three staves. The first staff has a bass clef and a treble clef above it. The second staff has a bass clef. The third staff has a treble clef. The piano part includes sustained notes and eighth-note patterns. A "simile" instruction is written below the piano staff.

Performance time: ca. 4:10

*Also available: Performance/Accompaniment CD (CGECD50).

**Violin part is on pages 15-16.

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9

its sweet voice calls to me 'til the tears be - gin to start; Up

11

ev - er - more it springs like some mag - ic mel - o - dy, and

13

ev - er - more it sings this sweet song— of songs to

15

All voices *mf*

me. "This world is full of beau - ty, as

mf

CGE114

17

oth - er worlds a - bove, and if we did our du - ty, it

19

might be full of love."

22

rit. accel.

With growing intensity ($\text{♩} = 100$)

25

mf

27 *mf*

If faith and hope and

29

kind - ness pass'd, as love be - tween our

31

hearts; How, through my tears and

33

sad - ness, should my soul have a fresh

CGE114

35

I start! The dreary dim and

II start! The dreary dim and

Piano: *mf*

37

I des - late should wear a sun - ny

II des - late should wear a sun - ny

Piano: *p*

PREVIEW

39 *rit.* Slower and freely

I rit. *f* Slower and freely *mp*
bloom, and love should spring from bur - ied hate like
rit. *f*

II bloom, and love should spring from bur - ied hate like
Slower and freely

42 (5) *accel.* *mf*
I flow'rs o'er win - ter's tomb. "This *mf*
flow'rs o'er win - ter's tomb. "This

II *mp* *accel.*

45 Tempo I ($\text{♩} = 72-76$)
I world is full of beau - ty, as oth - er worlds a - bove, and
II world is full of beau - ty, as oth - er worlds a - bove, and
Tempo I ($\text{♩} = 72-76$)

mf

47

I if we did our du - ty, it might be full of love.

II if we did our du - ty, it might be full of love. This

49

I f Beau - ty, as oth - er worlds a - bove, and

II world is full of beau - ty, as oth - er worlds a - bove, and

DRAFTVIEW

51

I if we did our du - ty, it might be full of love."

II if we did our du - ty, it might be full of love."

54

poco rit.

I

II

poco rit.

The

poco rit.

DRAFT

This page contains musical notation for two voices (I and II) and a piano/bass part. The music is in common time. The vocal parts sing the lyrics "if we did our du - ty, it might be full of love." The piano/bass part provides harmonic support. Measure 51 shows the vocal parts singing in unison. Measure 54 begins with a piano/bass part featuring sixteenth-note patterns, followed by a vocal entry for voice II with a dynamic marking of *poco rit.*. The piano/bass part continues with sustained notes and rhythmic patterns, including a measure with a 3 overline. The vocal parts re-enter with the lyrics "The" and another *poco rit.* instruction. The piano/bass part concludes with a final rhythmic pattern.

57 *a tempo* *mf*

I - - - - And the flow - ers of the sod, the

II a tempo leaves of the for - est, and the flow - ers of the sod, the

III *mf a tempo*

59

I hap - py birds that sing their songs in the ear of God; The

II hap - py birds that sing their songs in the ear of God; The

III

61

I sum - mer wind that car - ries mu - sic o - ver land and sea, each

II sum - mer wind that car - ries mu - sic o - ver land and sea, each

III