



Come out into the sunshine

**William Rhys-Herbert
(1868-1921)**

William Rhys-Herbert (1868-1921) was born in Ffwrnas, South Wales. As a youth, he showed much musical talent and, saving his money, he bought a harmonium. He became the first organist at Jerusalem Chapel and studied with T. J. Davies of Swansea. He graduated from the London College of Music and went to Canada where he studied at Trinity University, Toronto. He emigrated to the U.S. and was appointed organist at Hennepin Avenue Methodist Church in Minneapolis, Minnesota, and then was organist and choir director at the Church of the Redeemer, Minneapolis. He directed the Elks Glee Club and was principal accompanist to the Apollo Club. He composed numerous operettas for school performance, cantatas, songs, and part-songs. He also wrote choral music and piano sheet music under the pseudonym "W. H. Rees." He died in Chicago after a brief illness at age 53.

Come out into the sunshine,
Come out into the air,
Come out among the blossoms
Blooming everywhere;
Come out into the woodlands,
Where the summer breeze
Blows in and out the branches
Of the waving trees.

Come out upon the meadow,
Over yonder hill,
Come out and gather rushes
Growing by the rill.
Come out into the morning,
Come out into the day,
Come out and see the shadows,
With the sunbeams play.

Maude Elizabeth Inch (1878-1959)

Come out into the sunshine

W. Rhys-Herbert

Allegro con spirito

Piano

The piano accompaniment is written for a grand piano in 6/8 time. It begins with a forte (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a similar pattern. The piece concludes with a final chord in the right hand.

S
A
T
B

5

mf
Come

mf
Come

mf
Come

mf
Come

Pno.

The vocal part is written for a four-part choir (Soprano, Alto, Tenor, Bass) in 6/8 time. The lyrics are "Come out into the sunshine". The vocal lines are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues from the previous section, with the right hand playing a melodic line and the left hand providing harmonic support. The piece ends with a final chord in the piano.

Come out into the sunshine

9

S out in - to the sun - shine, Come out in - to the air, Come

A out in - to the sun - shine, Come out in - to the air, Come

T out in - to the sun - shine, Come out in - to the air, Come

B out in - to the sun - shine, Come out in - to the air, Come

Pno.

13

S out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

A out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

T out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

B out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

Pno.

17

S out in - to the wood - lands, Where the sum - mer breeze Blows

A out in - to the wood - lands, Where the sum - mer breeze Blows

T out in - to the wood - lands, Where the sum - mer breeze Blows

B out in - to the wood - lands, Where the sum - mer breeze Blows

Pno.

21

S in and out the branch - es Of the wav - ing trees.

A in and out the branch - es Of the wav - ing trees.

T in and out the branch - es Of the wav - ing trees.

B in and out the branch - es Of the wav - ing trees.

Pno.

Come out into the sunshine

S
Come out up - on the mead - ow, O - ver yon - der

A
Come out up - on the mead - ow, O - ver yon - der

T
O - ver yon - der

B
O - ver yon - der

Pno.
mf *f*

S
hill, _____ Grow - ing by the

A
hill, _____ Grow - ing by the

T
hill, _____ Come out and gath - er rush - es Grow - ing by the

B
hill, _____ Come out and gath - er rush - es Grow - ing by the

Pno.
mf *f*

32

S
rill. _____ Come out in - to the morn - ing, Come out in - to the

A
rill. _____ Come out in - to the morn - ing, Come out in - to the

T
rill. _____ Come out in - to the morn - ing, Come out in - to the

B
rill. _____ Come out in - to the morn - ing, Come out in - to the

Pno.

36

S
day, _____ Come out and see the shad - ows, With the sun - beams play. _____

A
day, _____ Come out and see the shad - ows, With the sun - beams play. _____

T
day, _____ Come out and see the shad - ows, With the sun - beams play. _____

B
day, _____ Come out and see the shad - ows, With the sun - beams play. _____

Pno.

Come out into the sunshine

S *f rit.* *a tempo* *rit.* *a tempo* *rit.*

Come out in - to the sun - shine, Come out in - to the air, Come

A *f rit.* *a tempo* *rit.* *a tempo* *rit.*

Come out in - to the sun - shine, Come out in - to the air, Come

T *f rit.* *a tempo* *rit.* *a tempo* *rit.*

Come out in - to the sun - shine, Come out in - to the air, Come

B *f rit.* *a tempo* *rit.* *a tempo* *rit.*

Come out in - to the sun - shine, Come out in - to the air, Come

Pno. *f rit.* *a tempo* *rit.* *a tempo* *rit.*

S *a tempo* *rit.*

out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

A *a tempo* *rit.*

out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

T *a tempo* *rit.*

out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

B *a tempo* *rit.*

out a - mong the blos - soms Bloom - ing ev - 'ry - where; Come

Pno. *a tempo* *rit.*

49 *a tempo*

S out in - to the wood - lands, Where the sum - mer breeze Blows

A out in - to the wood - lands, Where the sum - mer breeze Blows

T out in - to the wood - lands, Where the sum - mer breeze Blows

B out in - to the wood - lands, Where the sum - mer breeze Blows

Pno. *a tempo*

53

S in and out the branch - es Of the wav - ing trees, Blows

A in and out the branch - es Of the wav - ing trees, Blows

T in and out the branch - es Of the wav - ing trees, Blows

B in and out the branch - es Of the wav - ing trees, Blows

Pno.

Come out into the sunshine

57 *rit.* *ff* *rit.* *a tempo*

S in and out the branch - es Of the wav - ing

A in and out the branch - es Of the wav - ing

T in and out the branch - es Of the wav - ing

B in and out the branch - es Of the wav - ing

Pno. *rit.* *ff* *rit.* *a tempo*

60 *ff* *accel.*

S trees. Come out, Come out, Come

A trees. Come out, Come out, Come

T trees. Come out, Come out, Come

B trees. Come out, Come out, Come

Pno. *ff* *accel.*

63

S
out.

A
out.

T
out.

B
out.

Pno.

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff begins with a measure marked '63' and contains a long note with a fermata, followed by a rest. Below each vocal staff is the instruction 'out.'. The fifth staff is for the piano accompaniment (Pno.), which features a complex rhythmic pattern of chords and single notes in both the treble and bass clefs.

J. Fischer & Bro.
(1906)

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