



All Is Not Gold
That Shineth

William J. Westbrook
(1831-1894)

All Is Not Gold That Shineth

W. J. Westbrook

Moderately fast, the shading with utmost delicacy $\text{♩} = 100$

The musical score consists of five staves, each representing a vocal part: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal parts sing in unison, with lyrics appearing below the staff. Measure 1: All is not gold _____ that shin - eth bright in. Measure 2: All is not gold _____ that shin - eth bright. Measure 3: All is not gold _____ that shin - eth bright in show; Measure 4: All is not gold that shin - - - eth bright in. Measure 5: All is not gold. Dynamic markings 'pp' (pianissimo) are placed above the staff at the beginning of measures 2, 3, and 4.

The musical score continues with the same five staves (Soprano, Alto, Tenor 1, Tenor 2, Bass). The key signature changes to G major (one sharp). The time signature remains common time. The vocal parts sing in unison, with lyrics appearing below the staff. Measure 1: show; _____ Not _____ ev - 'ry flow'r _____ so good as. Measure 2: in show, _____ that shin - - - eth bright in show; _____ Measures 3-4: Not ev - 'ry flow'r _____ so. Measures 5-6: show, that shin - eth bright in show; _____ Not ev - 'ry. Measures 7-8: that shin - - - eth bright in show; _____. The lyrics continue from the previous section, with some variations in the second section.

All Is Not Gold That Shineſh

3

13

S fair, so good as fair, _____ as fair to sight; *cresc.*

A — Not ev - 'ry flow'r so good as fair to sight, Not ev - 'ry

T1 8 good, so good as fair, _____ so good as fair to sight; *cresc.*

T2 8 flow'r, _____ Not ev - 'ry flow'r so good as fair to

B — Not ev - 'ry flow'r so good as fair to

19

S The deep - est streams _____ a - bove do calm - ly flow, do *cresc.* *dim.* *pp*

A flow'r _____ so good as fair to sight; The *dim.* *pp*

T1 8 — The deep - est streams _____ a - bove do calm - ly flow, *pp*

T2 8 sight; The deep - est streams _____ a - bove do calm - ly flow, *dim.* *pp*

B sight; The deep - est streams _____ a - bove do _____ *dim.* *pp*

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25

Soprano (S) vocal line:

calm - ly flow, ————— And strong - est pois - ons oft

Alto (A) vocal line:

deep - est streams a - bove do calm - ly flow, And strong - est pois - ons

Tenor 1 (T1) vocal line:

— do calm - ly flow, And strong - est pois - ons oft the taste de - light,

Tenor 2 (T2) vocal line:

And strong - est pois - ons oft ————— the taste de -

Bass (B) vocal line:

calm - ly ————— flow, And strong - est pois - ons oft

31

Soprano (S) vocal line:

— the taste de - light. All is not gold that shin - eth bright in ————— dim.

Alto (A) vocal line:

oft the taste de - light. All ————— is not gold — that shin - eth ————— dim.

Tenor 1 (T1) vocal line:

the taste de - light. All, all is not gold that shin - eth bright in ————— dim.

Tenor 2 (T2) vocal line:

light. All ————— is ————— not gold that shin - eth ————— bright in ————— dim.

Bass (B) vocal line:

— the taste de - light. All is not gold that shin - eth bright in ————— dim.

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5

37

S show; Not ev - 'ry flow'r so good as fair to sight;

A bright in show; Not ev - 'ry flow'r so good as fair to

T1 8 show; Not ev - 'ry flow'r so good as

T2 8 show; Not ev - 'ry flow'r so good as fair to sight;

B show; Not ev - 'ry flow'r so good as fair to sight; The deep - est

cresc.

43

S The deep - est streams a - bove do calm - ly flow,

A sight; The deep - est streams do calm - ly flow,

T1 8 fair to sight; The deep - est streams do calm - ly flow,

T2 8 streams a - bove do calm - ly flow,

B And strong - est

cresc.

cresc.

cresc.

f

cresc.

f

cresc.

f

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49

S — And strong - est poi - ons oft the taste de - light. The pleas - ant

A And strong - est poi - ons oft the taste de - light.

T1 And strong - est poi - ons the taste de - light. The pleas - ant

T2 poi - ons oft the taste de - light. The pleas - ant

B ons oft the taste de - light. The pleas - ant

56

S bait doth hide the harm - ful hook, And false de -

A The pleas - ant bait doth hide the harm - ful hook, And false de - ceit can

T1 bait doth hide the harm - ful hook, And false de -

T2 bait doth hide the harm - ful hook, And false de - ceit can lend,

B bait doth hide the hook, And false de - ceit

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7

Soprano (S): ceit can lend a friend - ly look.
 Alto (A): lend, can lend a friend - ly look, a friend - ly look.
 Tenor 1 (T1): ceit can lend a friend - ly look, a friend - ly look.
 Tenor 2 (T2): and false de - ceit can lend, and false de - ceit can lend a friend - ly look.
 Bass (B): can lend a friend - ly look.

Novello, Ewer and Co.
 (1860-1885)

William Joseph Westbrook (1831-1894) was born in London. He was trained at Cambridge University. For many years was examiner in music with the College of Preceptors and the London College of Music. He was also conductor of the South Norwood Musical Society. He was organist at St. Bartholomew's, Sydenham, for nearly forty years. He authored text-books for the organ and wrote many arrangements for the organ. As a composer, he wrote many organ-pieces, services, anthems, an oratorio a cantata, songs, madrigals and other works.

AN INVECTIVE AGAINST LOVE.

All is not gold that shineth bright in show;
 Not every flower so good as fair to sight;
 The deepest streams above do calmly flow,
 And strongest poisons oft the taste delight.
 The pleasant bait doth hide the harmful hook,
 And false deceit can lend a friendly look.

England's Helicon (1611)

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