

*Dedicated to the Glory of God with Thanks to the Angels  
For Dr. Steven Walker and the East Central University Chorale, Ada, Oklahoma*

# God's in His Heaven

for SATB chorus, harp and orchestra bells

Adapted from the poem "The Year's at the Spring"  
by Robert Browning (1812-1889)

Victoria Davison and Rudy Lupinski

*f*  $\text{♩} = 80$

Soprano  
Alto  
Tenor  
Bass

God's in His Hea - - - ven

God's in His Hea - - - ven,

Detailed description: This is the first system of a musical score for SATB voices. It consists of four staves: Soprano, Alto, Tenor, and Bass. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 80, and the dynamic is forte (f). The lyrics are 'God's in His Hea - - - ven'. The Soprano and Alto parts have a melodic line with a slur over the first four notes. The Tenor part has a similar melodic line but with a slur over the last three notes. The Bass part provides a harmonic accompaniment with a steady pulse.

6

God's in His Hea - - - - ven

God's in His Hea - - - - ven,

Detailed description: This is the second system of the musical score, starting at measure 6. It continues the SATB vocal parts from the first system. The lyrics are 'God's in His Hea - - - - ven'. The Soprano and Alto parts have a melodic line with a slur over the first four notes. The Tenor part has a similar melodic line but with a slur over the last three notes. The Bass part provides a harmonic accompaniment with a steady pulse.

God's in His Heaven – 2

10

and all is right with the world. and all is right with the world. and all is right with the world. and all is right with the world.

17 ♩ = 50

right with the world. right with the world. right with the world. right with the world.

God's in His Heaven – 3

19

*mf*

The year is at the

The year is at the

DO

*f*

NOT

22

spring, and the day is at the morn, Morn - ing's at

spring, and the day is at the morn, Morn - ing's at

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God's in His Heaven – 4

25

sev - en \_\_\_\_\_ hill - side's dew - pearled. The \_\_\_\_\_ lark's on the wing, snail's on the

sev - en \_\_\_\_\_ hill - side's dew - pearled. The \_\_\_\_\_ lark's on the wing, snail's on the

# DO

28

thorn. \_\_\_\_\_ God's \_\_\_\_\_ in \_\_\_\_\_ His \_\_\_\_\_ Hea - ven, and all is

thorn, \_\_\_\_\_ the thorn. \_\_\_\_\_ God's \_\_\_\_\_ in His Hea - ven, \_\_\_\_\_

# NOT COPY

31

right \_\_\_\_\_ with the world, \_\_\_\_\_  
 and all is right with the world, \_\_\_\_\_ right with the world, \_\_\_\_\_

*mf* The \_\_\_\_\_  
*mf* The \_\_\_\_\_

**DO**

**NOT**

34

the \_\_\_\_\_ spring \_\_\_\_\_

The \_\_\_\_\_ year \_\_\_\_\_ the \_\_\_\_\_ and the \_\_\_\_\_ day \_\_\_\_\_

year \_\_\_\_\_ at \_\_\_\_\_ spring, \_\_\_\_\_ and the day \_\_\_\_\_ is \_\_\_\_\_ at \_\_\_\_\_ the \_\_\_\_\_

year \_\_\_\_\_ is \_\_\_\_\_ at \_\_\_\_\_ the spring, \_\_\_\_\_ and the day \_\_\_\_\_ is \_\_\_\_\_ at \_\_\_\_\_ the \_\_\_\_\_

**COPY**

God's in His Heaven – 6

37

The morn Morn-ing's at sev - - - en.  
the morn, Morn-ing's at sev - - - - - en.  
morn, Morn-ing's at sev - hill - s dew - pearled. The  
morn, the Morn-ing's at sev - hill - s dew - pearled. The

**DO NOT**

40

The thorn. The wing morn.  
lark's on the wing, snail's on the thorn. God's  
lark's on the wing, snail's on the thorn, the thorn.

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God's in His Heaven – 7

42

God's in His Heaven, all is right with the world,  
God's in His Heaven, and all is right with the world,  
in His Heaven and all is right with the world,  
God's in His Heaven and all is right with the world.

Piano accompaniment for measures 42-44.

45

world, all is right with the world, The year is at the world,  
world, all is right with the world, The year is at the world,  
world, all is right with the world, The year is at the world,  
world, all is right with the world, The year is at the world.

Piano accompaniment for measures 45-46.

God's in His Heaven – 8

48

at the spring, and the day is at the morn, Morn - ing's at  
at the spring, and the day is at the morn, the Morn - ing's at  
spring, and the day is at the morn, Morn - ing's at  
spring, and the day is at the morn, the Morn - ing's at

**DO**

51

sev - en, dew - pearled, lark's wing,  
sev - en, dew - pearled, lark's wing,  
se - ven, hill - side's dew - pearled, lark's on wing, snail's on the  
se - ven, hill - side's dew - pearled. The lark's on the wing, snail's on the

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God's in His Heaven – 9

54

snail's on the thorn, \_\_\_\_\_ God's in His Hea - - - ven,

snail's on the thorn, \_\_\_\_\_ God's in His Hea - ven,

thorn. God's His \_\_\_\_\_

thorn, \_\_\_\_\_ the thorn. God's in His

56

God's in His Hea - - - ven, and all is right with

Hea - - - ven, and all is right with the

Hea - - - - - ven, and all is right with the

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God's in His Heaven – 10

58

*f*  
the world! God's in His Hea - ven, and all is  
the world! God's in His Hea - ven, and all is  
world, God's  
world, right with the God's in



61

right with the world, right with the world!  
all right with the world, right with the world, right with the  
in His - ven, ven, all is right with the world!  
His Hea - ven, Hea - ven, and all is right with the world! And



64

God's in His Heav'n. right with the world! \_\_\_\_\_  
world, right with the world, the world! the world! \_\_\_\_\_  
God's in His Heav'n. d, worl the w  
God's \_\_\_\_\_ in His world. world! \_\_\_\_\_

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The image shows a musical score for the hymn "God's in His Heaven". It consists of five systems of staves. The first system has a vocal line with lyrics: "God's in His Heav'n. right with the world! \_\_\_\_\_". The second system continues the vocal line: "world, right with the world, the world! the world! \_\_\_\_\_". The third system has a vocal line with lyrics: "God's in His Heav'n. d, worl the w" and a bass line with lyrics: "God's \_\_\_\_\_ in His world. world! \_\_\_\_\_". The fourth and fifth systems are piano accompaniment. A large, bold, black watermark "DO NOT COPY" is superimposed over the center of the page, covering the vocal lines and the piano accompaniment.

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Orchestral Bells

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Musical score for Orchestral Bells, measures 16-60. The score is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into measures 16, 17, 2, 11, 32, 34, 40, 47, 48, 3, 55, and 60. The dynamic marking *f* (forte) is present below measure 17. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 17 is marked with a box containing the number 17. Measure 34 is marked with a box containing the number 34. Measure 47 is marked with a box containing the number 47. Measure 55 is marked with a box containing the number 55. Measure 60 is marked with a box containing the number 60. The score ends with a double bar line at measure 60.