

John Webber

MYSTIC SONGS

six poems from John Butler's

DESTINED TO JOY

Mystic verses

Part I

For voice and small orchestra



John Butler Destined to joy, Mystic verses, Part I

1 (Mystic verses no 20)

A sign, outward and visible
Of grace, inward and spiritual
So says the catechistic Church
Of sacramental ritual.

Is Jesus Christ in Biblical
Ecclesiastic terms thereby
A presence more or less with us
Than, say, a peaceful hour beside
The river watching ducks - a field
Of joy, a grateful heart fulfilled,
A sudden burst of tears, released
To inexplicable, unbounded peace?

2 (3)

Hasty living, hastened by
Gives little chance to satisfy
Too much to do. But common sense
To listen, look, here, now, present,
Connects with One holy Presence
Of life complete. Disunity
It's clear to see, is born of absent
Mindedness. An "Outer Dark",
Where restless thought and feeling play
Havoc with imaginary dreams
Of separation, deprivation -
So it seems, until, once more
In God they disappear.
They are not there. They never were.

Light shines, but darkness turns away.
It always has. It must do so
To stay - safeguard its works and pay
The wages sin has earned,
Which death will bring one day.
Alarm bells sound, we weigh
The choice, but turn back round,
Preferring life - the "human" way.

*So we are given glimpses and insights of
higher, heavenly being until again pulled
down to where what's left of life is a long
process of trying to live up to it. We cannot
do much ourselves but calling on the Lord
has power to lift us up. When lifted, close
association lifts the world. Such is the work
of prayer.*

3 (53)

Incomparable happiness
Arose when passing by
A dandelion and bumble bee
Beneath an April sky -
A bird flown past some windblown grass,
A stick, miraculously there
In natural simplicity
Bore witness to Divinity's
Incalculable care.

Beyond this freely granted span
Of simple knowing, what profits man
To follow foreign news reports
Which stir up mischief, to distort
His natural content and tempt
Desire to seek, the mind to roam
And take attention far away
From understanding what is meant
By "Charity begins at Home"?

Charity? Where can it be
More practical than present here?
Is God, most merciful, more actively
Disposed by my desire to share,
Or interfere,
Usurping purpose over there?
Or does self-sacrificial prayer
Remove the block to see and hear
The stones beneath our feet declare
"To serve the whole, be wholly here"?

For charity is ever near
At home whenever heart is
Purified and party to
The undivided holy ground
Of spiritual sight and sound,
Abundantly confirming Scripture's
"Much availeth righteous prayer",
Becoming ever more aware
Of Grace providing - everywhere.

4 (19)

We saw deer on our walk today
A moment's glimpse - not far away
Look, look! Up there. They didn't stay
So we stood still, upon trail,
Below the bank, beneath the wood

That reaches up above the dale.

Beyond a fringe of wall, white flash
Of shaken tail against dark trees.
One, three, four maybe
We saw. Enough. Just quietly thrilled
Woodpecker, too. A warm spring day -
First one without a hat. Waiting, smiling,
Sweetly reminded of wild,
Secret, modest contrast while
Bright anoraks and talkers passed
Before - unhurried on our way
To rabbits, squirrels, lambs at play
And, we thought, perhaps - a mouse.
Thank God, man passes. May the wild
Still last.

5 (66)

“Lord Jesus Christ, Son of God,
Have mercy on me, a sinner”.
This, my companion mantra, prayer
Becomes so deeply inwardly
Instilled, transcended, to be hardly there
Until remembered,
Subconsciously returning when
Required to be repeated -
Serving every need, it, undefeated,
Never fails to bring the best of
Influence to bear upon a situation -
Offering, less obligation,
Spiritual salvation.

Sublimated, nonetheless,
The mental structure of the prayer
Provides a background of belief
To steer mind through to depths beneath

Religious name and form, and there,
Behold, fulfillment by -
Lost sheep, now reconnected, found
In life complete. The world's defeat.
God's rediscovered Holy Ground.

Practice perfects.
Moment by moment, hours at a time,
Anyhow, anywhere - God the prime
Mover for taking me over,
Occupies the space vacated,
Divinising, reinstating
One for all, truth resurrected,
Sin's perversity corrected, proved
By other variants removed.

6 (30)

How does one pray?
The question makes me smile
How do swimmers speak to water?
River watchers pause a while
To ponder what they ought to do?
How does one stroke a dog, or
Contemplate a well loved view?
Receive a blessing from the sun,
Relax with gratitude - work done?

Why spoil an honest day with doubt
When common sense would keep it out?
Is God not present, here and now,
Accessible to fools and children who
Have not begun to question how?
Don't try to solve the world, my dear,
Stay innocent. Beware
Of those who complicate your prayer.

for John Butler with thanks

Mystic Songs

six poems from John Butler's *Mystic verses, Part I*

A sign, outward and visible

John Webber

Grazioso ♩ = 108

Voice

21

out - ward and vi - si - ble

27

Of grace, in - ward and spi - ri - tual — So says the

rall.....
mf

33

ca - te - chis - tic Church Of sa - cra - men - tal ri - tu - al.

p a tempo

37

Is Je - sus

ppp pp

43 *pp*

Christ Is Je - sus Christ in

50 *rall.....* *mf*

Bib - li - cal Ec - cle - si - as - tic terms there - by A pre - sence more or less

55 *pp* a tempo

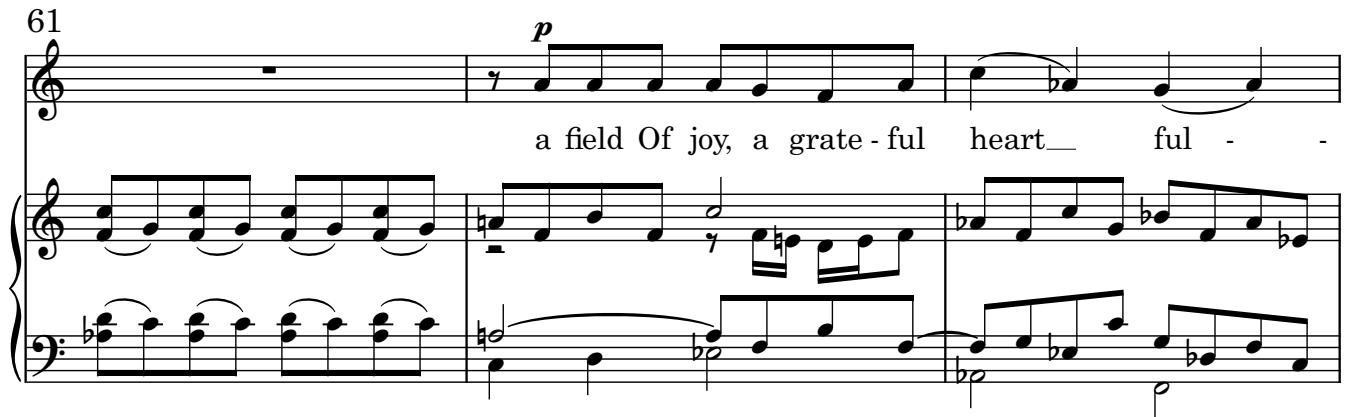
with us Than, say,

58 *p*

a peace - ful hour be - side The ri - ver, wat - ching ducks —

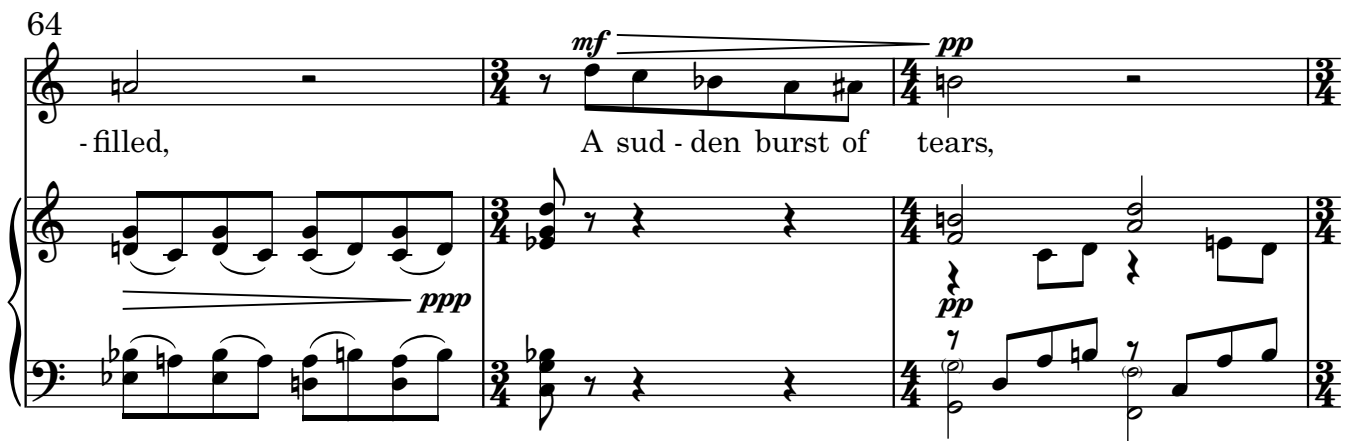
1. A sign, outward and visible

61 *p*



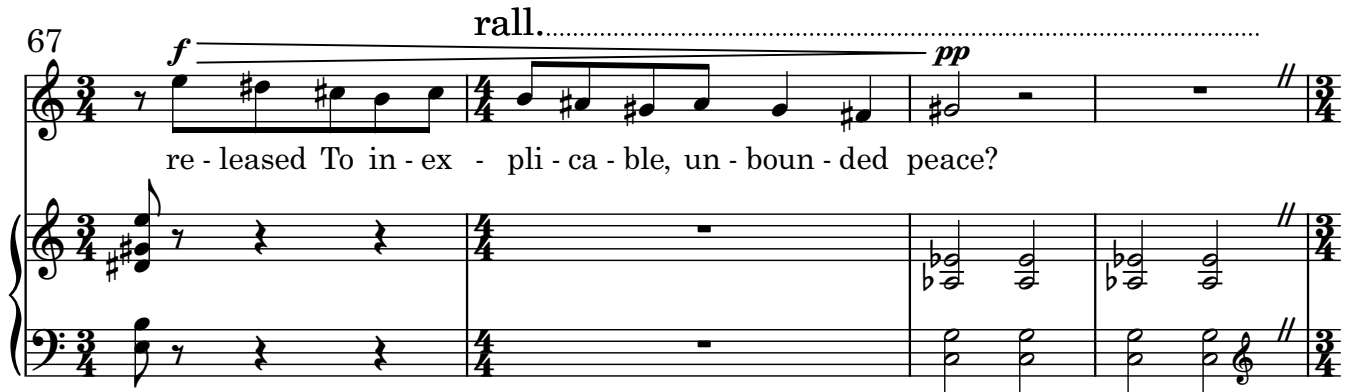
a field Of joy, a grate - ful heart_ ful - -

64 *mf* *pp*



- filled, A sud - den burst of tears,

67 *f* *pp* *rall.*



re - leased To in - ex - pli - ca - ble, un - boun - ded peace?

71 *pp* *a tempo*



Is Je - sus Christ

78 *pp*

Is Je - sus Christ in Bib - li - cal Ec - cle - si -

84 *mp* *rall.....* *ppp*

- as - tic terms there - by A pre - sence more or less with us Than, say,

90 *a tempo* *pp*

a peace - ful hour be - side The

92

ri - ver wat - ching ducks —

95

a field Of joy, a grate - ful heart

98

mp A sud - den burst of tears, — *f* re - leased To in - ex - pli - ca - ble, un- *rall.*

101

pp - boun - ded peace? *a tempo*

107

Is Je - sus Christ in Bib - li - cal Ec - cle - si - as - tic terms

112

A pre - sence more or less with us Than, say a peace - ful

117

hour_ be - side The ri - ver wat - ching ducks —

122

a field Of joy, a grate - ful heart ful -

129

- filled, A sud - den burst of tears, re - leased

rall.....

Andante ♩ = 80

136

To in - ex - pli - ca - ble, un - boun - ded peace?

ppp

140

145

whispered

To in - ex - pli - ca - ble, un - boun - ded peace?

ppp

Hasty living

Con moto ♩ = 120

Piano *pp*

4 *p*
Has - ty liv - ing, has - tened by

7
Gives lit - tle chance to sa - tis - fy

10 *p*
Too much to do.

13
Too much to do. Too much to do. But com - mon

16 *p*

sense To list - en, look, here, now, pre - sent,

20 *mf* *pp* *pp*

Con - nects with One ho - ly Pre - sence Con

24 *rall.*.....

-nects with One ho - ly Pre - sence Of life com - plete.

30 *a tempo* ♩ = 120 *p*

Dis - u - ni - ty It's clear to see, is born of ab - sent

33 *p*

Min - ded - ness. An "Ou - ter Dark",

36

Where rest - less thought and feel - ing play

38 *mf*

Ha - voc with i - ma - gi - na - ry dreams

41 *p*

Of se - pa - ra - tion, de - pri - va - tion — So it

44 *poco rall.*..... *Eroico* ♩ = 96

seems, un - til, once more In God they dis - ap - pear. In

47

God they dis - ap - pear.

52 *rall.*..... *p*

They are not there.

57 *Scherzando* ♩ = 144

They ne - ver were.

60



62

p

Light shines, _____ but



64

dark - ness turns a - way.



66

p

It al - ways has. It must do so To



68

stay — safe-guard its works and pay The wa - ges

70

sin has earned, safe-guard its works and pay The wa - ges

72

sin has earned, *mp* Which death will bring one day.

75

p Light shines, but

77

dark - ness turns a - way. It al - ways has. It must do so To

79

stay — safe - guard its works and pay The wa - ges

81

sin has earned,

84

Which death will bring one day.

mf

87 *mf* A - larm bells sound, *f* A -

89 - larm bells sound,

91 *pp* we weigh The choice, but turn back round, Pre-

93 *rall.* - fer - ring life the "hu - man" way. we weigh The choice, but turn back round, Pre-

95 meno ♩ = 60

- fer - ring life the "hu - man" way.

99 a tempo ♩ = 144

ppp

So we are gi - ven glimp - ses and in - sights of

105

High - er, hea - ven - ly be - ing un - til a - gain pulled'

112

down to where what's left of life is a long Pro - cess of try - ing to

119 *mp* *p*

live up to it. We can - not do much our - selves but

126

cal - ling on the Lord Has po - wer to lift us up. When lif - ted,

133

close As - so - ci - a - tion lifts the world. Such is the

140

work Of prayer. Such is the work Of prayer.

148

Such is the work Of prayer.

This system contains measures 148 to 152. The vocal line (treble clef) has a whole rest in measure 148, followed by a half note G4 in 149, a quarter note A4 in 150, a quarter note B4 in 151, and a quarter note C5 in 152. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

153

Of prayer. Of prayer.

rall.....

This system contains measures 153 to 157. The vocal line has a whole rest in 153, a half note G4 in 154, a whole rest in 155, a half note G4 in 156, and a half note A4 in 157. The piano accompaniment continues with the eighth-note bass line and chords. The tempo marking 'rall.....' is placed above the system.

158

Of prayer.

meno ♩ = 60

This system contains measures 158 to 162. The vocal line has a whole rest in 158, 159, and 160, followed by a half note G4 in 161 and a half note A4 in 162. The piano accompaniment features a more active bass line with eighth notes. The tempo marking 'meno ♩ = 60' is placed above the system.

Incomparable happiness

Andante ♩ = 80

rall.....

Piano

pp

This system contains the piece 'Incomparable happiness'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante ♩ = 80'. The piece begins with a piano (*pp*) dynamic. The score is written for piano with a grand staff. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The piece concludes with a 'rall.....' marking.

5 a tempo ♩ = 80

mp

In - com - pa - ra - ble hap - pi - ness

8

A - rose when pas - sing by A

11

dan - de - li - on and bum - ble bee Be - neath an Ap - ril sky —

13

p

A bird flown past some wind - blown grass, A

15 *f* *mp*
stick, mi - ra - cu - lous - ly there In na - tu - ral sim - pli - ci - ty

18 *mp* *p*
Bore wit - ness to Di - vi - ni - ty's In - cal - cu - la - ble care.

22 *pp*
Be - yond this

26 *mp* *pp* *mp*
free - ly gran - ted span Of sim - ple know - ing, what

29 *mp* *mf*
 pro - fits man To fol - low fo - reign news re - ports

32

35 *mp* *f*
 Which stir up mis - chief, to dis - tort His na - tu - ral con -

37 *mf*
 - tent and tempt De - sire to seek, the mind to roam And take at -

40 *f*

-ten - tion far a - way From un - der - stand - ing what is meant By

43 *pp*

“Cha - ri - ty be - gins at Home”?

mf *pp*

46 *mf*

Cha - ri - ty?

50

Where can it be More prac - ti - cal than pre - sent

53
here? *f* Is God, most mer - ci - ful, more

56
ac - tive - ly Dis - posed by my de - sire to share, Or in - ter - fere,

59
f U - sur - ping pur - pose o - ver there? Or

61
does self - sa - cri - fi - cial prayer prayer Re - move the

The image shows a musical score for a vocal and piano piece. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system (measures 53-55) features a vocal line starting with a rest, followed by the lyrics 'here?' and 'Is God, most mer - ci - ful, more'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The second system (measures 56-58) continues the vocal line with 'ac - tive - ly Dis - posed by my de - sire to share, Or in - ter - fere,'. The piano accompaniment continues with similar melodic and harmonic patterns. The third system (measures 59-61) shows the vocal line with 'U - sur - ping pur - pose o - ver there? Or' and 'does self - sa - cri - fi - cial prayer prayer Re - move the'. The piano accompaniment concludes with a final cadence. Dynamics include a forte (*f*) marking at the beginning of the first system and another at the start of the third system.

63 *p*

block to see and hear The stones be - neath our feet de - clare "To

65 *f*

serve the whole, be whol - ly here"?

69 *mp*

For cha - ri - ty is ev - er near

73 *mp*

At home when - ev - er heart is Pu - ri - fied

76

and par - ty to The un - di - vi - ded ho - ly ground Of spi - ri -

79

- tu - al sight and sound, A - bun - dant - ly con - fir - ming

82

Scrip - ture's "Much a - vai - leth righ - teous prayer", Be -

86

- com - ing e - ver more a - ware Of Grace pro - vi - ding eve - ry -

89 *p* *rall.*
pp

-where. Grace pro - vi - ding eve - ry - where.

93 *ppp*

Grace pro - vi - ding eve - ry - where...

We saw deer

Giacoso ♩ = 120

Piano *pp*

5 *pp*

8 a tempo ♩ = 120

p

We saw deer _____ on our walk to - day,

12

A mo - ment's glimpse — not far a - way

15

Look, look! Up there.

18

They did - n't stay So we stood still,

8va

21

up - on the trail, Be - low the

26

bank, be - neath the wood That rea - ches up a - bove the

mf

32

dale.

pp

36

Be - yond a fringe of wall,

poco rall..... a tempo ♩ = 120

40

p

white flash Of sha - ken tail

43

white flash Of sha - ken tail

a -

46

gainst dark trees. One, three,

53

mf four may - be We saw. E - nough. *p* Just — qui - et - ly thrilled.

pp

Red.

58

p

Wood - pec - ker, too.

Red. Red.

63

Red. Red. Red.

68

71

p

A warm spring day —

Red.

74

A - warm spring day — First one with - out a

Ped.

78

hat. Wait - ing,

83

smil - ing, Sweet - ly re - min - ded of wild,

mf

88

Sweet - ly re - min - ded of

94

wild, Wait - ing,

99

smil - ing, Sweet - ly re - min - ded Wait - ing, smil - ing,

103

Sweet - ly re - min - ded re - min - ded of wild,

107

re - min - ded of wild,

111

pp

Sec - ret, mo - dest con - trast

114

Sec - ret, mo - dest con - trast while Bright a - no - raks and

p

117

tal - kers passed Be - fore — un - hur - ried on our way

mf *p*

122

To rab - bits, squir - rels, lambs at play

127

And, we thought, per - haps — a mouse.

133

140

mp
To rab - bits, squir - rels,

mf *p*

145

lambs at play per - haps a mouse. per - haps a mouse. And, we thought, per -

149 *f* *mp* *p*

- haps — a mouse. Thank God, man pas - ses.

mf *p*

155 *pp*

May the wild Still last. May the wild Still

pp

159 *rall.* *ppp*

last. May the wild Still last.

ppp

Lord Jesus Christ

Grazioso ♩ = 109

Voice *p*

“Lord Je - sus Christ, Son of God, Lord Je - sus Christ,

Piano *p*

7 *rall.....* *ppp* *meno* ♩ = 60

Son of God, Have mer-cy on me, a sin-ner\".

12 *a tempo* ♩ = 109 *p* *ppp*

This, my com-pa-ni-on man-tra, prayer This, my com

18

-pa-ni-on man-tra, prayer

24

Be-comes so deep-ly in-ward-ly

26

In - stilled, - tran - scen - ded, to be hard - ly there

29

Un - til re -

34

- mem - bered, Sub - con - scious - ly re - turn - ing when Re -

38

- quired to be re - pea - ted — Ser - ving eve - ry need, it, un - de

43 *ppp* *pp*

- fea - ted, Ne - ver fails to bring the

50 *mf* *p* *mf*

best of In - flu - ence to bear up - on a si - tu - a - tion —

55 *pp* *pp*

Of - fer - ing less ob - li - ga - tion, Spi - ri - tual sal - va - tion.

59 *ppp*

Spi - ri - tual sal - va - tion.

64

69

p
 Sub - li - ma - ted, none - the - less, The men - tal struc - ture of the prayer Pro -

73

mf
 - vides a back - ground of be - lief To steer mind through to depths be - neath

76

p
 Re - li - gious name and form, and there, Be - hold

80

ful - fil - ment by — Lost sheep

pp

85

Lost

mp

90

sheep, now re - con - nec - ted, found In life com - plete.

mp

94

The world's de - feat.

mp

99 *mp*

God's re - dis - cov - ered Ho - ly Ground. God's Ho - ly Ground.

103

God's re - dis - cov - ered Ho - ly Ground.

108

poco rall......

a tempo ♩ = 109

God's Ho - ly Ground.

114

122 *p*
Prac - tice per - fects.

128
Mo - ment by mo - ment, ho - urs at a time,

134
A - ny - how, a - ny - where — God the prime Mo - ver for

139
tak - ing me o - ver, God _____

145

Oc - cu - pies the space va - ca - ted,

151

ppp
Di - vi - ni - sing, re - in - sta - ting

156

pp
One for all, truth re - sur - rec - ted, Sin's per - ver - si - ty cor -

161

- rec - ted, Per - fect law and or - der,

166

provid By o - ther va - ri - ants re - moved.

This system contains measures 166 through 170. The vocal line begins with a whole rest in measure 166, followed by a half note G4 in measure 167, and then a melodic phrase in measures 168-170. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

171

provid By o - ther va - ri - ants re - moved.

This system contains measures 171 through 175. The vocal line continues with a half note G4 in measure 171, followed by a half rest in measure 172, and then a melodic phrase in measures 173-175. The piano accompaniment continues with the same rhythmic pattern, including some grace notes in the right hand.

176

re - moved. rall.....

This system contains measures 176 through 180. The vocal line has a whole rest in measure 176, followed by a half note G4 in measure 177, and then a half rest in measure 178. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a *rall.* marking at the end of the system.

181

re - moved.

ppp

This system contains measures 181 through 185. The vocal line has a whole rest in measure 181, followed by a half note G4 in measure 182, and then a half rest in measure 183. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a *ppp* marking in measure 184.

How does one Pray?

Allegro moderato ♩ = 120

Piano *pp*

The first system of the piano score is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

6 *rall.....*

The second system continues the piano accompaniment. It includes a *rallentando* (*rall.....*) marking. The dynamics shift from *mf* to *pp*. The right hand has a more active melodic line with some sixteenth-note passages, while the left hand continues with a steady accompaniment.

Andante moderato ♩ = 96

G.P.

13

How does one pray? How does one

The third system is the beginning of the vocal line, marked with a G.P. (Grand Piano) dynamic. The tempo is *Andante moderato* (♩ = 96). The vocal line starts with the lyrics "How does one pray? How does one". The piano accompaniment is in 3/4 time with a key signature of one sharp (F#). The right hand has a melodic line with some rests, and the left hand provides a harmonic accompaniment with chords and moving lines.

21

pray?

The fourth system continues the vocal line with the lyrics "pray?". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature remains one sharp (F#).

25 *mp*

The ques - tion makes him smile. How do

30

swim - mers speak to wa - ter?

34

Ri - ver wat - chers pause a while To pon - der what they

37

ought to do?

42

p

How does one stroke a dog, or

47

Con - tem - plate a well loved view?

50

Re -

54

- ceive a bles - sing from the sun, Re - lax

59 rall.....

With gra - ti - tude —

63 *Tranquillamente* ♩ = 60 *ppp*

work done?

70 *Allegro moderato* ♩ = 120 rall.....

pp

77 *Andante moderato* ♩ = 96

pp

84

p

Why spoil an ho - nest day with doubt

90

When com - mon sense would keep it out? Is God not pre - sent, here and

96

mf

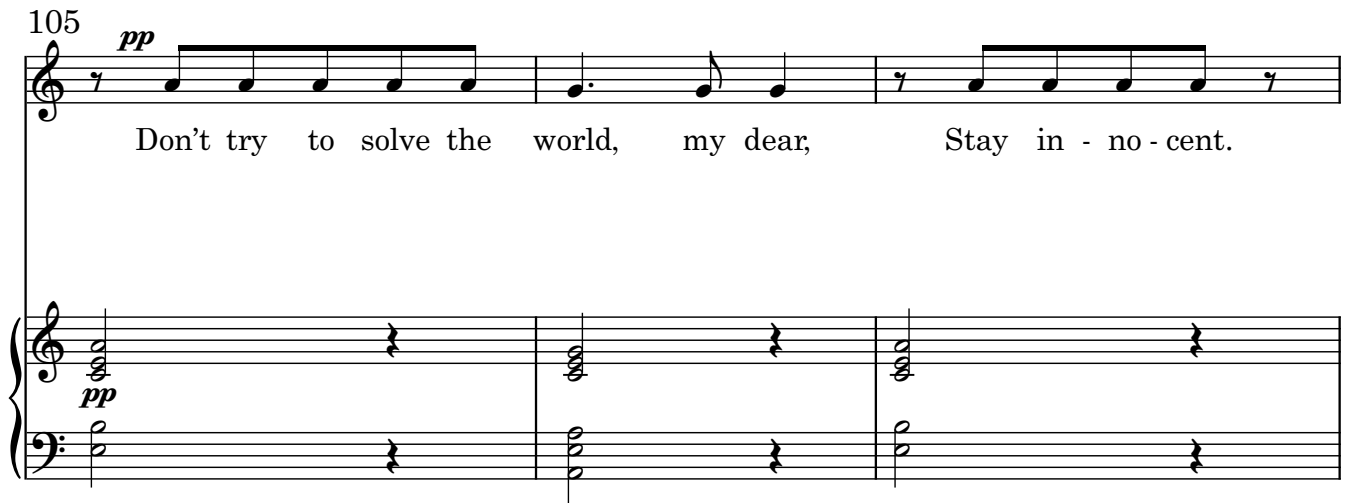
now, Ac - ces - si - ble to fools and chil - dren who Have

mf *mp*

99

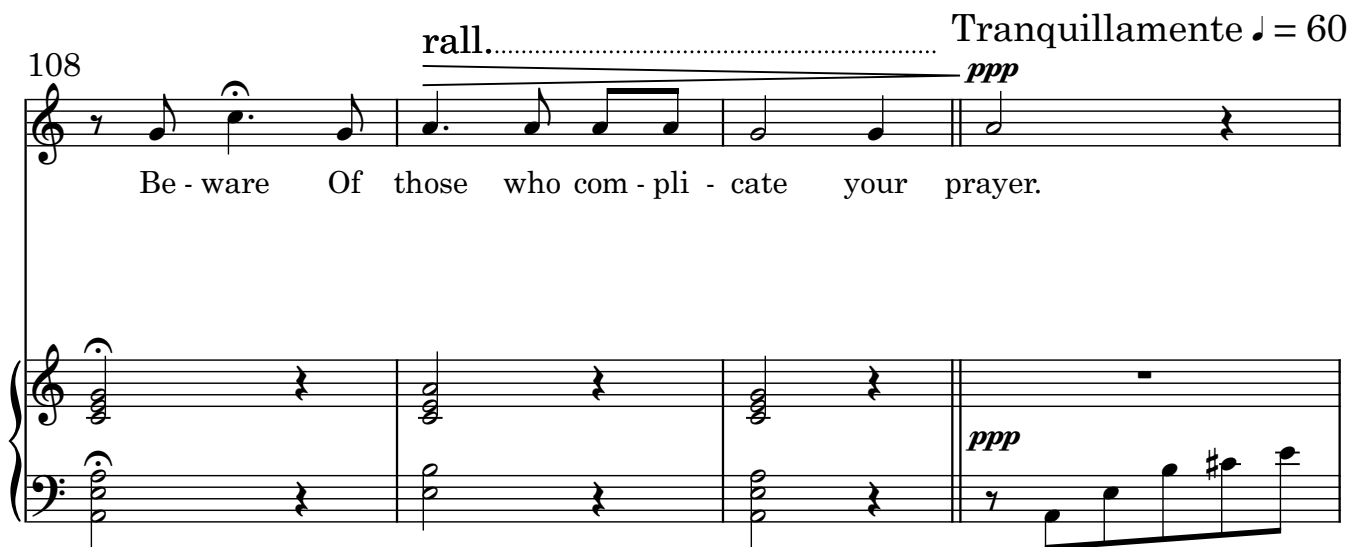
not be - gun to ques - tion how?

105 *pp*



Don't try to solve the world, my dear, Stay in - no - cent.

108 *rall.*..... *Tranquillamente* ♩ = 60 *ppp*



Be - ware Of those who com - pli - cate your prayer.

112 *rall.*.....

