

Sing  
*for the*  
King

The mountains shall  
bring peace

JOANNA FORBES L'ESTRANGE



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**THE MOUNTAINS SHALL BRING PEACE**  
THE RSCM CORONATION ANTHEM  
*by*  
**JOANNA FORBES L'ESTRANGE**

*Joanna Forbes L'Estrange has asserted her moral rights  
to be identified as the composer of this work.*

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Commissioned by the RSCM to mark the coronation of King Charles III, 6th May 2023  
Dedicated to Prof. Eric W. Nye

# The mountains shall bring peace

Words: Psalm 72: 1-3 and Psalm 149: 1-3

Music: JOANNA FORBES L'ESTRANGE

**With grandeur** (♩ = c.84) **poco rit.**

PIANO

**ff**

SOPRANO  
ALTO

**A** **a tempo**  
**ff**

Give the King Thy judgement, O God,

TENOR  
BASS

**ff**

**a tempo**

PIANO

**f**

**B** **Poco più mosso** (♩ = 88)

**poco rit.** **mf**

Give the King Thy judgement, O God, And

**poco rit.** **Poco più mosso** (♩ = 88)

**mf**

*con ped.*

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12

SOPRANO *mp*  
Thy right-eous-ness \_\_\_\_\_ un-to the King's \_\_\_\_\_ son. He shall judge

ALTO *mp*  
Thy right-eous-ness \_\_\_\_\_ un-to the King's \_\_\_\_\_ son. He shall judge

TENOR *mp*  
Thy right-eous-ness \_\_\_\_\_ un-to the King's \_\_\_\_\_ son. He shall judge

BASS  
Thy right-eous-ness \_\_\_\_\_ un-to the King's \_\_\_\_\_ son.

PIANO *mp*

15

Thy peo-ple, Thy peo-ple with right - eous-ness, \_\_\_\_\_

Thy peo-ple, Thy peo-ple with right - eous-ness, \_\_\_\_\_

Thy peo-ple, Thy peo-ple with right - eous-ness, \_\_\_\_\_

*mp*

PIANO *mp*

18 *mf*

— Heshall judge Thy peo-ple, Thy peo-ple with

*mf*

— Heshall judge Thy peo-ple, Thy peo-ple with

*mf*

— Heshall judge Thy peo-ple, Thy peo-ple with

*mf*

— Heshall judge Thy peo - ple with

*mf*

21 *mp*

right - eous-ness, ———— And Thy poor, Thy poor ———— with

*mp*

right - eous-ness, ———— And Thy poor, Thy poor ———— with

*mp*

right - eous-ness, ———— And Thy poor, ———— with

*mp*

right - teous - ness, ———— Thy poor with

*p*

25

*rit.* *p*

judge - ment. The

*p*

judge - ment. The

*p*

judge - ment. The

*p*

judge - ment. *rit.* The

**Expressive and heartfelt**

**C** **Tempo primo** (♩ = 84)

SOPRANO  
ALTO

29

moun - tains shall bring peace — to the peo - ple, —

TENOR  
BASS

moun - tains shall bring peace — to the peo - ple, —

PIANO

*p*

32

the moun-tains shall bring peace to the peo - ple,

the moun-tains shall bring peace to the peo - ple,

36

The moun - tains shall bring peace to the

The moun - tains shall bring peace to the

39

peo - ple, and the lit - tle hills, by

peo - ple, and the lit - tle hills, by

poco rit.

D

a tempo

42

SOPRANO *mf molto legato*  
 right - eous-ness. The moun - tains shall bring

ALTO *mf molto legato*  
 right - eous-ness. The moun - tains shall bring

TENOR *mf molto legato*  
 right - eous-ness. The moun - tains, they

BASS *mf molto legato*  
 right - eous-ness. The moun - tains, they

PIANO *poco rit.* *a tempo*  
*mf*

45

peace\_ to the peo - ple, the moun-tains shall bring

peace, bring peace\_ to the peo - ple, the moun-tains shall bring

shall bring peace to the peo - ple,

shall bring peace, the moun - tains



49

*mp cresc.*

peace\_ to the peo - ple, The moun-tains shall bring

*mp cresc.*

peace, bring peace\_ to the peo - ple, The moun-tains shall bring

*mp cresc.*

8 peace\_ to the peo - ple, the peo - ple, They

*mp cresc.*

shall bring peace, The moun - tains

53

*mf*

peace\_ to the peo - ple, and the lit - tle

*mf*

peace, bring peace, and the lit - tle

*mf*

8 shall bring peace, and the lit - tle

*poco f*

shall bring peace, and the lit - tle

*mf*

Tempo primo

56

rit.

E

hills, by right - eous-ness.

hills, by right - eous-ness.

hills, by right - eous-ness.

hills, by right - eous-ness.

Tempo primo

rit.

E

*mp* *mf*

SOPRANO  
ALTO

*mf marcato* *f* *accel.*

Praise ye the Lord, Praise ye the Lord,

TENOR  
BASS

*mf marcato* *f*

Praise ye the Lord, Praise ye the Lord,

PIANO

*mf* *f* *accel.*

63 **molto rit.**

**molto rit.**

*ff*

**F**  
With majesty (♩ = c. 92)

67 *f*

SOPRANO  
ALTO

Sing un - to the Lord a new\_ song, and his praise\_ in the

TENOR  
BASS

*f*

**F**  
With majesty (♩ = c. 92)

*f*

PIANO

72

con - gre - ga - tion of saints. Let Is - rael re - joice in him that

Let Is - rael re - joice in

78

made him, let Is - rael re - joice in him that made him,

him, let Is - rael re - joice in him,

83 *f*

Let the chil-dren of Zi - on be joy - ful in their King.

*f* **rall.**

*f* **rall.**

**G**

**Poco più mosso** (♩ = c. 120)

89 *f*

SOPRANO  
ALTO

Let them praise — His name in the dance,

TENOR  
BASS

*f*

Let them praise — His name in the dance,

**G**

**Poco più mosso** (♩ = c. 120)

PIANO

*f leggiero*

93 prai - ses un - to Him

Let them sing prai - ses un - to Him

Let them sing prai - ses un - to Him

97

with the \* tim - brel, the tim - brel and harp, with the

with the tim - brel, the

102

tim - brel, the tim - brel and harp, the

tim - brel, the tim - brel and

\* Close onto the 'm' of 'timbrel' thus shortening the vowel.  
(The desired effect is to give the word a 'bounce'.)

H

The same pulse ← . . = . . →

106

SOPRANO  
ALTO

harp.

*f*

A - men, A -

TENOR  
BASS

harp.

*f*

PIANO

*f*

con ped.

H

The same pulse ← . . = . . →

111

- men, A - men, A - men.

*ff*

*molto rall.*

*ff*

*ff*

*molto rall.*

Ped.

## COMPOSER'S NOTES

I chose these particular verses from Psalms 72 and 149 because they reflect not only King Charles's faith but also something of his well-documented passion for nature - '*the mountains shall bring peace to the people*' - and music - '*let them sing praises unto Him with the timbrel and harp*'. When I think of our former Prince of Wales, I picture him walking in the Welsh mountains or in the Scottish Highlands. (Being Welsh born myself and with Scottish ancestry on my father's side this is familiar territory for me). It's generally believed that Psalm 72 was the coronation hymn for the King of Judah; the words speak of the king's role in relationship to his people and to God. Best of all is the third verse which in the King James version reads '*The mountains shall bring peace to the people*'. In such a turbulent time for our world, this struck me as the ideal title.

Central to the commission brief was to write a big, singable tune, the kind of memorable melody which anyone and everyone can enjoy singing. The first melody which came to me was for '*the mountains shall bring peace to the people*'. The melodic shape of rising and falling 4ths with a falling semitone at the top is intended to paint a musical picture of mountains, repeated in sequence. This section should be sung *molto legato* in contrast to the emphatic beginning and the dance-like ending. The rising 4ths became a motif for the whole anthem, from its opening fanfare to its closing Amen.

Hymn tunes have been a big inspiration for this piece. Having sung church music all my life, I'm fascinated by what makes a really good hymn tune and why so many of us still love to sing them. Most of my personal favourites seem to be in 3/4 rather than 4/4 which is why I opted for that metre for the '*Sing unto the Lord*' section. If this piece is being performed during a service, I would love the congregation to stand and join in at this point (bar 67).

It is no coincidence that whenever the word 'King' appears in the text, the melody lands on C for Charles. However, I didn't want the whole piece to be in the key of C. Instead I chose B $\flat$ , which always strikes me as a very regal key, probably due in no small part to a certain Hubert Parry. In the opening phrase the emphasis is not on the word 'King' but rather on 'Thy'; the point is that we are imploring God to give to our King His judgement. There's a similar underlay for the next two phrases: 'Thy righteousness' and 'Thy people' to keep the focus on God.

This piece is as much about inclusivity and accessibility as anything else; it is hoped that everyone will want to sing it, regardless of any previous experience of singing in choirs. The vocal ranges in all voice parts are deliberately kept to a minimum. Even at the highest point (bar 86 '*let the children of Zion be joyful*') the top A $\flat$  in the soprano line is optional; for the unison version the melody stays D $\flat$ . Choirs can either choose to perform the anthem in its SATB version, with a choice of organ or piano accompaniment, or in its unison version.

It has been a huge honour to be the chosen composer for the RSCM's *Sing for the King* commission and I hope that choirs throughout the world will enjoy singing this piece. Do let me know how you get on.