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A SOURCE OF  
MARKET AND LIGHT

ROBERT BRIDGES

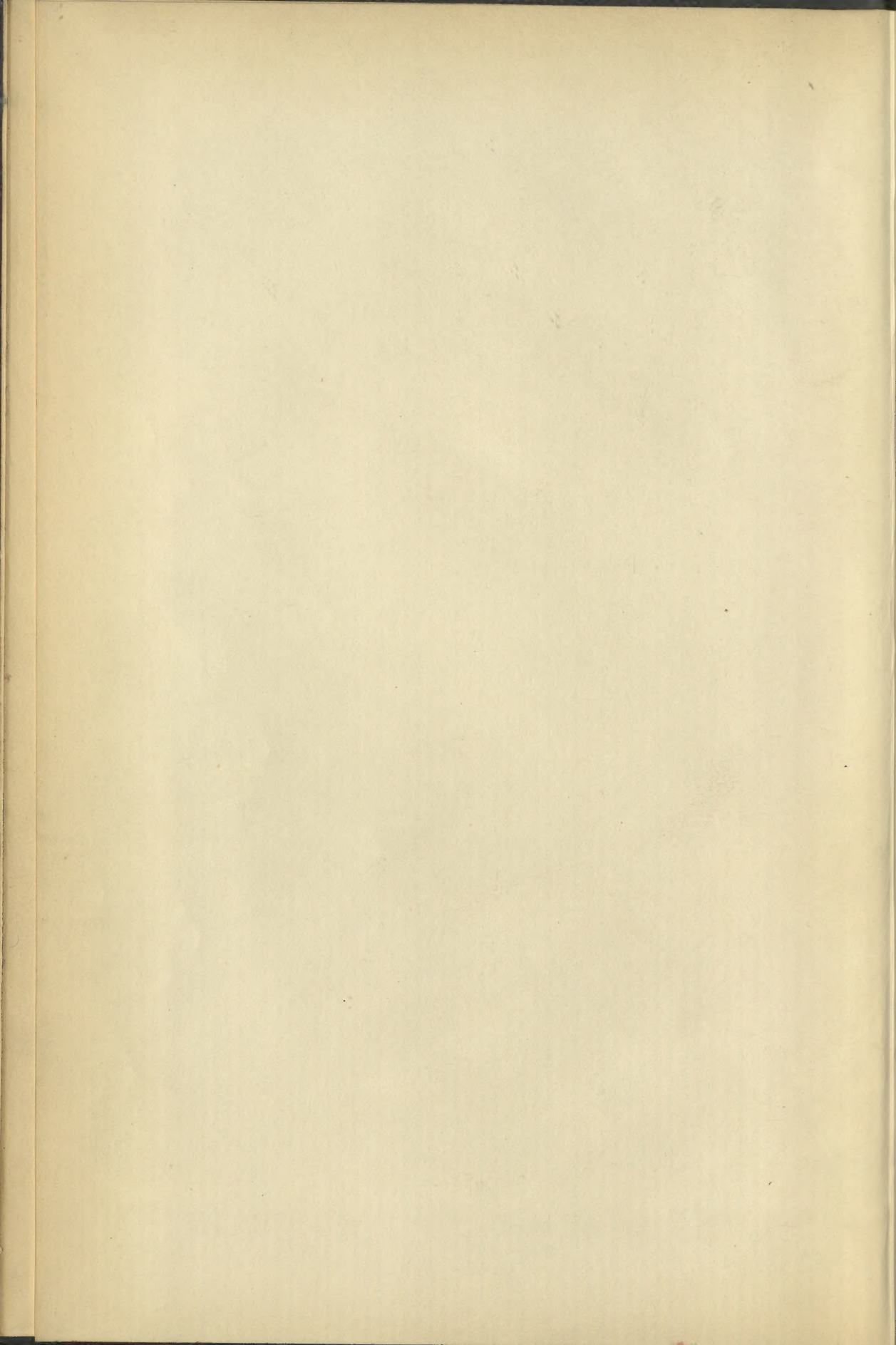
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# A SONG OF DARKNESS AND LIGHT

AN ODE

BY

ROBERT BRIDGES



SET TO MUSIC FOR

SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

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AND

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# A SONG OF DARKNESS AND LIGHT.

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## I. MYSTERY.

POWER eternal, power unknown, uncreate:  
Force of force, fate of fate!

Beauty and light are thy seeing,  
Wisdom and right thy decreeing,  
Life of life is thy being.

In the smile of thine infinite starry gleam,  
Without beginning or end,  
Measure or number,

In the void of thy formless embrace,  
Without foe or friend,  
Beyond time and space,  
All things pass as a dream  
Of thine unbroken slumber.

## II. TERROR.

Gloom and the night are thine:  
On the face of thy mirror darkness and terror,  
The smoke of thy blood, the frost of thy breath.

In silence and woeful awe  
The harrying angels of death  
Destroy whate'er thou makest—

Makest, destroyest, destroyest and makest.—  
Thy gems of life thou dost squander,  
Their virginal beauty givest to plunder,

Doomest to uttermost regions of age-long ice  
To starve and expire:

Consumest with glance of fire,  
Or back to confusion shakest

With earthquake, elemental storm and thunder.

## III. PEACE.

In ways of beauty and peace  
Fair desire, companion of man,  
Leadeth the children of earth.

As when the storm doth cease,  
The loving sun the clouds dispelleth,  
And woodland walks are sweet in spring;

The birds they merrily sing  
And every flowerbud swelleth.  
Or where blue heav'ns o'erspan

The lonely downs  
When summer is high:

Below their breezy crowns  
And grassy steep

Spreadeth the infinite smile of the sunlit sea;  
Whereon the white ships swim,

And steal to havens far  
Across the horizon dim,

Or lie becalm'd upon the windless deep,  
Like thoughts of beauty and peace,

When the storm doth cease,  
And fair desire, companion of man,  
Leadeth the children of earth.

## IV. TOIL.

Man, born to toil, in his labour rejoiceth;  
His voice is heard in the morn:  
He armeth his hand and sallieeth forth  
To engage with the generous teeming earth,  
And drinks from the rocky rills  
The laughter of life.

[Or else, in crowded cities gathering close,  
He traffics morn and eve  
In thronging market-halls;  
Or within echoing walls  
Of busy arsenals  
Weldeth the stubborn iron to engines vast;  
Or tends the thousand looms  
Where, with black smoke o'ercast,  
The land mourns in deep glooms.]\*

Life is toil, and life is good:  
There in loving brotherhood  
Beateth the nation's heart of fire.  
Strife! Strife! The strife is strong!



There battle thought and voice, and spirits  
conspire :

Joys ever dance around the tree of life,  
And from the ringing choir  
Riseth the praise of God from hearts in tuneful  
song.

## V. ART.

Hark ! What spirit doth entreat  
The love-obedient air ?  
All the pomp of his delight  
Revels on the ravisht night,  
Wandering wilful, soaring fair ;  
[There ! 'Tis there, 'tis there.]\*  
Like a flower of primal fire  
Late redeem'd by man's desire.

Away, on wings away,  
My spirit far hath flown,  
To a land of love and peace,  
Of beauty unknown.  
The world that earth-born man,  
By evil undismay'd,  
Out of the breath of God  
Hath for his heaven made.

Where all his dreams soe'er  
Of holy things and fair  
In splendour are upgrown,  
Which thro' the toilsome years  
Martyrs and faithful seers  
And poets with holy tears  
Of hope have sown.

There, beyond power of ill,  
In joy and blessing crown'd,  
Christ with His lamp of truth  
Sitteth upon the hill  
Of everlasting youth,  
And calls His saints around.

## VI. TEARS.

Sweet compassionate tears  
Have dimm'd my earthly sight,  
Tears of love, the showers wherewith  
The eternal morn is bright :  
Dews of the heav'nly spheres.  
With tears my eyes are wet,  
Tears not of vain regret,  
Tears of no lost delight,  
Dews of the heav'nly spheres  
Have dimm'd my earthly sight,  
Sweet compassionate tears.

## VII. FAITH.

Gird on thy sword, O man, thy strength endure :  
In fair desire thine earth-born joy renew.  
Live thou the life beneath the making sun  
Till Beauty, Truth, and Love in thee are one.

Thro' thousand ages hath thy childhood run :  
In timeless ruin hath thy glory been :  
From the forgotten night of loves fordone  
Thou risest in the dawn of hopes unseen.

Higher and higher shall thy thoughts aspire,  
Unto the stars of heaven, and pass away,  
And earth renew the buds of thy desire  
In fleeting blooms of everlasting day.

Thy work with beauty crown, thy life with love ;  
Thy mind with truth uplift to God above :  
In whom all is, from whom was all begun,  
In whom all Beauty, Truth, and Love are one.

ROBERT BRIDGES.

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\* These lines are omitted in the musical setting.

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# A SONG OF DARKNESS AND LIGHT.

Mystery.

C. H. H. PARRY.

PIANO.  $\text{♩} = 54.$

*Andante.*

*p*

*cres. più agitato.*

1

*a tempo. <math>f</math> dim.*

*dim. sempre dim.*

*ff dim. sf dim.*



2

2

*p*

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a series of chords and melodic lines, with a dynamic marking of *p* (piano). A second measure is marked with a '2' above it. The lower staff continues the harmonic accompaniment.

*cres.*

This system contains the third and fourth staves. The music continues with a dynamic marking of *cres.* (crescendo) in the lower staff.

*Animando.*

*f*

*cres.*

This system contains the fifth and sixth staves. The tempo is marked *Animando.* and the dynamic is *f* (forte). A *cres.* marking is present in the lower staff.

3

*cres.*

*ff*

This system contains the seventh and eighth staves. A triplet of notes is marked with a '3' above it. The dynamic is *ff* (fortissimo). A *cres.* marking is present in the lower staff.

This system contains the ninth and tenth staves, continuing the musical development.

4

This system contains the eleventh and twelfth staves. A fourth measure is marked with a '4' above it.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *sf* (sforzando) dynamic marking and several triplet markings (3).

Second system of musical notation, starting with the tempo marking *animato*. It includes various dynamic markings and triplet markings.

Third system of musical notation, beginning with the tempo marking *5. Allargando*. It features complex chordal textures and dynamic markings.

Fourth system of musical notation, featuring a *dim.* (diminuendo) dynamic marking. The music shows a gradual decrease in volume.

Fifth system of musical notation, starting with the tempo marking *6 Tempo 1mo.* and a *p* (piano) dynamic marking. It includes a hairpin crescendo and decrescendo.

Sixth system of musical notation, featuring the tempo marking *accelerando* and dynamic markings *p*, *cres.*, and *cres.*. The music shows an increase in tempo and volume.



7

*cres.*

*f*

4

*allargando.*

8 CHORUS. SOPRANO. *ff*

ALTO. *ff* Power e - ter - nal!

TENOR. *ff* Power e - ter - nal!

BASS. *ff* Power e - ter - nal!

8 *ff* Power e - ter - nal!

*Sva.....*

Power un - known—

Power un - known—

Power un - known—

*Sva.....* Power un - known—

Un - cre - ate, Force of

Un - cre - ate, Force of

Un - cre - ate, Force of

Un - cre - ate, Force of

force, Fate of

force, Fate of

force, Fate of

force, Fate of

fate!

fate!

fate!

fate!



10

6

*f* Beau - ty and light, beau - ty and  
*f* Beau - ty and light, beau - ty and  
*f* Beau - ty and light, beau - ty and  
*f* Beau - ty and light, beau - ty and

light . . are thy see - ing, Wis - dom,  
 light . . are thy see - ing, Wis - dom,  
 light . . are thy see - ing, Wis - dom,  
 light . . are thy see - ing, Wis - dom,

11 *mf*

*mf.cres.* wis - dom and right thy de - cree - ing,  
*mf.cres.* wis - dom and right thy de - cree - ing,  
*mf.cres.* wis - dom and right thy de - cree - ing,  
*mf.cres.* wis - dom and right thy de - cree - ing,

*cres.* *f*

*cres.*  
 Life of life, life of life, life of life is . . . thy  
 Life of life, life of life, life of life . . . is thy  
 Life of life, life of life, life of life is . . . thy  
 Life of life, life . . . of life, life of life . . . is thy

*cres.* *f.*  
*Sca bassa.* .....

12 *Moderato.* *mf* *dim.*  
 be - ing. In the smile of thine in - fi-nite star - ry gleam,  
 be - ing. In the smile of thine in - fi-nite star - ry gleam,  
 be - ing. In the smile of thine in - fi-nite star - ry gleam,  
 be - ing. In the smile of thine in - fi-nite star - ry

*p* *3*

Without be-gin - ning or end, mea-sure or num-ber—  
 Without be-gin-ning or end, mea-sure or num-ber—  
 Without be gin - ning or end, mea-sure or num-ber—  
 gleam, Without be -ginning or end, mea-sure or num-ber—

*3* *3* *3*



In the void of thy form - less embrace! Without foe or

In the void of thy form - less embrace!

In the void of thy form - less embrace! Without foe or

In the void of thy form - less embrace!

13

friend, beyond time and

Without foe or friend, beyond time and

friend, or friend, beyond time and

Without foe or friend, beyond time and

13

*pp*

space,

space,

space,

space,

*pp dolce.*

*p* All things pass . . . as a dream, . . . as a

*p* All things pass . . . as a dream, . . . as a

*p* All things pass . . . as a dream, . . . as a

*p* All things pass . . . as a dream, . . . as a

dream Of thine un - brok - en slum - ber,

dream Of thine un - brok - en slum - ber,

dream Of thine un - brok - - en

dream Of thine un - brok - - en



of thine un - brok - - en, un - brok - en slum - ber.  
of thine un - brok - - en, un - brok - en slum - ber.  
slum - ber, of thine un - brok - - en slum - ber.  
slum - ber, of thine un - brok - - en slum - ber.

*pp*  
*pp*  
*pp*  
*pp*

*dim.*

*Sen...*

3

*p* *dim.* *pp*

14

*p* *p*

3 3 3 3 3 3 3 3

*dim.* *p*

**Terror.**  
**CHORUS.**

*dim.* *dim.* *p*

Gloom and the night, gloom and the night are  
 Gloom and the night, gloom and the night are  
 Gloom . . . and the night, gloom . . . and the night are  
 Gloom . . . and the night, gloom . . . and the night are

*Allegro moderato.*

15

*mf* *mf* *mf* *mf*

thine. On the face of thy mir-ror,  
 thine. On the face of thy mir-ror,  
 thine. On the face of thy mir-ror,  
 thine. On the face of thy mir-ror,

*Allegro moderato.* ♩ = 72.

*mf* 15



Dark - ness and ter - ror,

Dark ness and ter - ror,

Dark - ness and ter - ror,

Dark - ness and ter - ror,

*sempre cres.* 16

The smoke of thy blood, The frost . . . of thy breath,

*sempre cres.*

The smoke of thy blood, The frost . . . of thy breath,

*sempre cres.*

The smoke of thy blood, The frost . . . of thy breath,

*sempre cres.*

The smoke of thy blood, The frost . . . of thy breath,

16

*cres. molto.*

In si-lence and woe - ful awe . . Thy

In si-lence and woe - ful awe . . Thy

In si-lence and woe - ful awe . . Thy

In si-lence and woe - ful awe . . Thy

*ff dim.* *mf*

har - ry - ing an - gels of death . . . De -

har - ry - ing an - gels of death . . . De -

har - ry - ing an - gels of death . . . De -

har - ry - ing an - gels of death . . . De -



17 14

*cres.* *f*

- stroy what - e'er thou mak - est — mak - est, de -

*cres.* *f*

- stroy what - e'er thou mak - est — mak - est, de -

*cres.* *f*

- stroy what - e'er . . . thou mak - est — mak - est,

*cres.* *f*

- stroy what - e'er . . . thou mak - est — mak - est,

*cres.* *f*

- stroy - est, de - stroy - est and mak - est.

- stroy - est, de - stroy - est and mak - est.

de - stroy - est, de - stroy - est and mak - est.

de - stroy - est, de - stroy - est and mak - est.

18

*ff* *cres.*

Thy germs of life thou dost

*ff* *cres.*

Thy germs of life thou dost

*ff* *cres.*

Thy germs of life thou dost

*ff* *cres.*

Thy germs of life thou dost

18

*cres. molto.* *ff*

squan-der, Their vir - ginal beau - ty giv - est to  
 squan-der, Their vir - ginal beau - ty giv - est to  
 squan-der, Their vir - ginal beau - ty giv - est to  
 squan-der, Their vir - ginal beau - ty giv - est to

plun - der, Doom - est to ut - termost  
 plun - der, Doom - est to ut - termost  
 plun - der, Doom - est to ut - termost  
 plun - der, Doom - est to ut - termost

regions of age - - - long ice, To starve and ex -  
 regions of age - - - long ice, To starve and ex -  
 regions of age - - - long ice, To starve and ex -  
 regions of age - - - long ice, To starve and ex -



*Più moto.*

pire, Con - sum - est with  
 pire, Con - sum - est with  
 pire, Con - sum - est with  
 pire, Con - sum - est with

*Più moto.*

*f*

glance of fire, Or back to con -  
 glance of fire, Or back to con -  
 glance of fire, Or back to con -  
 glance of fire, Or back to con -

19

fu - - sion shak - est, With  
 fu - - sion shak - est,  
 fu - - sion shak - est, With  
 fu - - sion shak - est,

19

earth - quake, with earth - quake,  
 With earth - quake, with earth - quake,  
 earth - quake, with earth - quake,  
 With earth - quake, with earth - quake,

*cres.* el - e - men - tal storm and thun - der.  
*cres.* el - e - men - tal storm and thun - der.  
*cres.* el - e - men - tal storm and thun - der.  
*cres.* el - e - men - tal storm and thun - der.

*cres.*

*dim.* *dim.*

*p*



Peace.

*Andante.*  
*dolce.*

SOPRANO SOLO.  
*p*

In ways of

*cres.*

beau-ty and peace, . . . Fair de-sire, com-pan-ion of man,

Lead-eth the chil-dren of earth,

*dolce.*

*Poco più animato.*

*p*

*Poco più animato.* As when the storm doth cease, The lov-ing sun the clouds dis-

pell - eth, And wood - land walks are sweet . - in spring,

*dim.*

The birds they mer - ri - ly sing,

*cres.*

And ev - 'ry flow - er - bud swell

- eth,

*mf* *cres.* *sf*



Or where . . . blue heavens o'er-span The lone - ly downs, . . . When

*cres.*

*poco cres.* *p*

sum - mer is

nigh ; . . . Be - low . . . their

breez - y crowns, and grass - y steep,

Spread - eth the in - fi - nite smile of the sun - lit

23

sea : . . . . . Where - on the white ships

swim, . . . . . And steal to ha - vens far . . . . .

. . . . . A - cross the ho - ri - zon dim, . . . . . Or lie be -

calmed . . . . . up - on the wind . . . . . less

24 *a tempo.*

deep.



Like thoughts of beau - ty and

*p*

peace, . . . like thoughts of beau-ty and peace, When the storm doth cease, And

fair . . de - sire      Lead-eth the chil - dren of earth,      when

*pp rit.*      **25** *a tempo.*

*pp rit.*      *dolce.*      *a tempo.*

fair . . de - sire,      com - pan - ion of man,      Lead - eth the

*cres.*      *rit.*

*rit.*      *f*      *p*

**26** *a tempo.*

chil - dren of earth.

*a tempo.*

*cres.*

The first system of music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *V* (accents) is placed over the first measure of the right hand.

The second system is marked *Allegro giusto* with a tempo of quarter note = 128. It begins with a forte (*f*) dynamic and includes a *cres.* (crescendo) marking. The right hand contains a triplet of eighth notes and a triplet of sixteenth notes. The left hand features a triplet of eighth notes. A *V* (accents) is placed over the first measure of the right hand.

The third system continues the piece with triplets in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. A *V* (accents) is placed over the first measure of the right hand.

The fourth system is characterized by a dense texture of triplets. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. A *V* (accents) is placed over the first measure of the right hand.

The fifth system continues with a dense texture of triplets. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. A *V* (accents) is placed over the first measure of the right hand.

The sixth system continues with a dense texture of triplets. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. A *V* (accents) is placed over the first measure of the right hand.



Toil.

27

Man born to toil in his la - bour re-joic - eth. His voice . . .

Man born to toil in his

27

is heard in the morn. His voice is

la - bour re-joic - eth, in his la - bour re - joic-eth. His voice

Man born to toil in his

heard, his voice is heard, . . . is heard in the  
 is heard in the morn is heard in the  
 la - bour re-joic - eth, in his la - bour re - joic

28  
 morn. He armeth his hand, and sal-li-eth forth To en -  
 morn. His voice is heard in the  
 eth. His voice is heard in the morn.  
 Man born to toil in his la - bour re-joic - eth. His voice . . .

28  
 - gage with the gen - er - ous teem - ing earth, . . . with the gen - er - ous teem - ing earth .  
 morn, his voice is heard in the morn.  
 He armeth his hand, . . . and sal - li - eth forth .  
 is heard in the morn. He



And drinks from the rock - y rills, The  
 He arm-eth his hand. . . . and sal-li-eth forth  
 To en-gage with the gen-er-ous teem-ing earth, And drinks from the  
 arm-eth his hand, and sal-li-eth forth To en-

29  
 laugh - - - - - ter of life,  
 To en-gage with the gen-er-ous teem-ing earth, . . . with the gen-er-ous  
 rock - y rills, and drinks, drinks from the  
 gage with the gen-er-ous teem-ing earth, . . . with the gen-er-ous teem-ing earth, . . .

29

and drinks from the rock - y rills, and drinks from the  
 teeming earth, And drinks from the rock - y rills,  
 rock-y rills, and drinks from the rock - y rills,  
 And drinks from the rock-y rills, and drinks from the

rock - y rills The laugh - - - ter of life, the  
 and drinks . . The laugh - - - ter of life, the  
 and drinks . . The laugh - - - ter of life, the  
 rock - y rills The laugh - - - ter of life, the

laugh - - - ter of life, And drinks from the  
 laugh - - - ter of life, And drinks from the  
 laugh - - - ter of life, And drinks from the  
 laugh - - - ter of life, And drinks from the

30

rock - y rills The laugh - - - ter of life.  
 rock - y rills The laugh - - - ter of life.  
 rock - y rills The laugh - - - ter of life.  
 rock - y rills The laugh - - - ter of life.



31

Life is toil . . .  
 Life is toil  
 Life is toil  
 Life is

32

and life is good.  
 and life is good.  
 and life is good.  
 Life is  
 toil and life is good. Life is toil, . . .

32

Life is toil, life is toil, . . . and life is  
 Life is toil, . . . life is toil, and life is  
 toil, life is toil, and life is  
 life is toil, life is toil, and life is

good, life is good, life is

good, life is good, life is

good, life is good, life is

good, life is good, life is

33 good! There .. in lov-ing

good! There .. in lov-ing brotherhood, in

good! There .. in lov-ing bro-therhood, in lov - - - ing

33

bro-therhood, in bro - - - therhood Beat-eth a

lov - - - ing bro - therhood,

bro-therhood, there .. in lov-ing brotherhood.

There .. in lov-ing brotherhood Beat-eth a na - tion's

8287.

cres. molto.



*cres.*  
 na - tion's heart, beat - eth a na - tion's heart of fire.  
*mf. cres.*  
 Beat - eth a na - tion's heart, a na - tion's heart of fire.  
 Beat - eth a na - tion's heart of fire.  
 heart of fire, a na - tion's heart of fire.

34 *ff*  
 Strife, strife, the strife is  
 Strife, strife, the strife is  
 Strife, strife, the strife is  
 Strife, strife, the strife is

strong, There bat - tle, thought and voice,  
 strong, There bat - tle, thought and voice,  
 strong, There bat - tle, thought and voice,  
 strong, There bat - tle, thought and voice,

*f* Strife, strife, there bat-tle, thought and voice,  
*f* Strife, strife, there bat-tle, thought and voice,  
*f* Strife, strife, there bat-tle, thought and voice,  
*f* Strife, strife, there bat-tle, thought and voice,

*Allargando.*  
 battle, thought and voice, and spirits con-spire, . . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . . and spirits con-

35 *Animato.*  
 spire. Joys ev - er dance a-bout the  
 spire. Joys,  
 spire. Joys,  
 spire. Joys,

35 *Animato.*



tree of life, joys, joys ev - er dance, joys,  
 joys ev - er dance a - bout the tree of life, joys ev - er dance,  
 joys, joys ev - er dance a - bout the tree of life,  
 joys, joys ev - er dance a - bout the

joys ev - er dance, joys ev - er dance, joys,  
 joys ev - er dance, joys ev - er dance,  
 joys, joys ev - er dance, joys ev - er dance,  
 tree of life, joys ev - er dance, joys ev - er

joys ev - er dance, . . . And from the ring - ing choir  
 joys ev - er dance, . . . And from the ring - ing choir  
 joys ev - er dance, . . . And from the  
 dance, joys ev - er dance, And from the ring - ing choir

Ris - eth the praise of God From hearts in tune - ful song,

Ris - eth the praise of God From hearts in tune - ful song,

ring - ing choir Ris - eth the praise of God, in tune - ful song,

Ris - eth the praise of God From hearts in tune - ful song,

Ris - eth the praise of God, ris - eth the praise of

Ris - eth the praise of God,

Ris - eth the praise of God, ris - eth the praise of

Ris - eth the praise of God,

God, ris - eth the praise of God From

ris - eth the praise of God, of God From

God, ris - eth the praise of God, in tune - ful

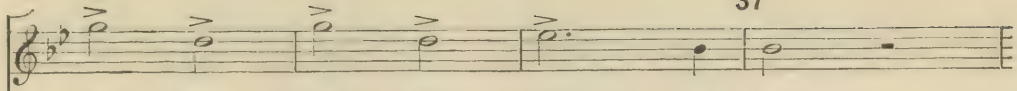
ris - eth the praise of God, of



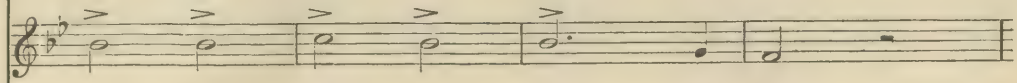
hearts in tune - ful song, from hearts in tune - ful  
 hearts in tune - ful song, from song, the  
 song, from hearts in tune - ful song, the  
 God from hearts in tune - ful song, from

*Allargando.*  
 song, from hearts in tune - - - ful song, from.  
 praise, the praise of God From hearts in  
 praise of God From hearts . . . in  
 hearts in tune - ful song, from hearts in

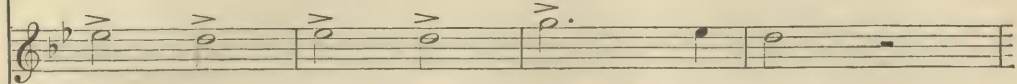
hearts in tune - - - ful song, The praise of  
 tune - - - ful song, The praise of  
 tune - - - ful song, The praise of  
 tune - - - ful song, The praise of



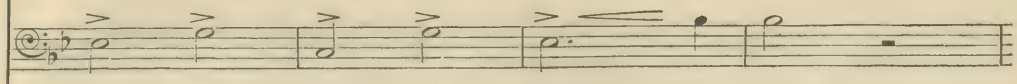
God From hearts in tune - ful song.



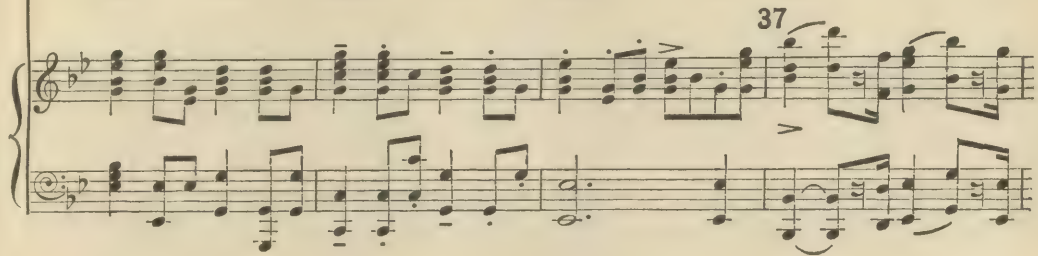
God From hearts in tune - ful song.



God From hearts in tune - ful song.



God From hearts in tune - ful song.





First system of a musical score in G major, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *f* and *p*.

Second system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is present. Dynamics include *p dolce.* and *dim.*. The system concludes with a double bar line and a 3/4 time signature.

Art.

38

Andante.

Third system of the musical score, marked *Art.* and *Andante.* The right hand features a melodic line with slurs and accents, and a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *p* and *pp*.

Fourth system of the musical score. The right hand continues the melodic line with slurs and accents, and a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *p*.

Fifth system of the musical score. The right hand features a melodic line with slurs and accents, and a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *p* and *cres.*

Sixth system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a triplet of eighth notes.

39 *p* 97 *rit.*

Hark! hark, . . . what spi-rit doth en-treat the love-o - be-dient

*a tempo.* 40 *mf*

air? *a tempo.* All the pomp of

sweet de-light Re-vels in the ravished night, Wan-der-ing wil - ful,

soar - ing fair! . . . Like a power of pri-mal fire . . .

41

. . . Late re-deemed by man's de - sire.

*Animando.* *mf* *cres.* *cres.*



*Più moto.* *cres.*  
 A-way, . . . a-way, . . . on wings a-way, . . .

*Più moto.*  
*mf cres.*

*poco rit.* *mf* *Animato.*  
 My spi-rit far hath flown, To the land of love and

*Animato.*  
*dim.* *poco rit.*

peace Of beau-ty un-known.

*cres.*

42 *p* *cres.*  
 The world, that earth-born man By e-vil un-dis-mayed,

*dim.* *p* *cres.*

Out of the breath of God, Hath . . . for their

*cres.* *p*

ha - ven made. *mf* When all his dreams so -

- e'er, Of hap - py things and fair, In splen - dour . . are out -

## 44

*Poco meno mosso.*

grown, Which through the toil - some years, Mar - tyrs and

*Poco meno mosso.*

faith - ful seers, And po - ets, po - ets, . . with ho - ly tears Of

hope, . . . with ho - ly tears of hope have sown.

*dolce.*



45

*p*  
There, be-yond pow - er of ill, . . . In joy . . and bless - ing

*p*  
crowned, . . Christ, . . with His lamp of truth, Sit - teth up - on the

*dim.* *pp*

*cres.* *p*  
hill Of ev - er - last - - ing youth, And calls His

*poco cres.*  
saints . . a - round, . . . and calls His saints a -

*poco cres.*

46

- round, . . . Christ, . . with His lamp of

*cres.* *mf*

truth, Sit - teth up - on the hill Of ev - er - last - ing youth, And

*cres.* calls . . . His saints, *Allargando.* *cres.* calls . . . His saints, *Allargando.*

*rit.* . . and calls His saints . . . a round. *a tempo.* 47 *a tempo.*

*dim.* *p*

*p* *dim. sempre.*



Tears.  
*Lento espressivo.*

48

CHORUS.

tears! sweet com-pas-sion-ate tears Have dimmed . . . my earth-ly

tears! sweet com-pas-sion-ate tears Have dimmed . . . my earth-ly

tears! sweet com-pas-sion-ate tears Have dimmed . . . my earth-ly

tears! sweet com-pas-sion-ate tears Have dimmed . . . my earth-ly

sight, Tears of love, the showers wherewith The e -

sight, Tears of love, the showers wherewith The e -

sight, Tears of love, the showers where-with The e -

sight, Tears of love, the showers wherewith The e -

50

ter-nal morn is bright, Tears . . . of the heav'n-ly spheres,

ter-nal morn is bright, Tears . . . of the heav'n-ly spheres,

ter-nal morn is bright, Tears . . . of the heav'n-ly spheres,

ter-nal morn is bright, Tears of the heav'n-ly spheres,

51



pp Tears, . . . . . pp tears, . . . . .

pp Tears, . . . . . pp tears, . . . . .

pp Tears, . . . . . pp tears, . . . . .

pp Tears, . . . . . pp tears, . . . . .

Tears, . . . . . tears, . . . . .

*dim.*

with tears mine eyes are wet, Tears of no vain re-gret,

with tears mine eyes are wet, Tears of no vain re-gret,

with tears mine eyes are wet, Tears, tears of no vain re-

with tears mine eyes are wet, Tears, tears of no vain re-

*cres.*

52 Poco animando.

Tears of no lost de-light, Dews . . . . of the

Tears of no lost delight, Dews,

- gret, Tears of no lost de-light, Dews . . . .

- gret, Tears of no lost de-light, Dews,

*Poco animando.*

52

heavenly spheres,      dews . . . of the heavenly spheres . . . Have dimmed my  
 dews of the heavenly spheres, . . . dews of the heavenly spheres Have  
 . . . of the heavenly spheres,      dews of the heavenly spheres Have dimmed my  
 dews,      dews . . . of the heavenly spheres Have dimmed my

53 *Più lento.*

earth - - ly sight, . . .      Tears of no vain re - gret, . . .  
 dimmed my earth - ly sight, . . .      Tears, tears of no vain re-gret,  
 earth - - ly sight, . . .      Tears of no vain re -  
 earth - - ly sight, . . .      Tears of no vain re - gret, . . .

53 *Più lento.*

*dim.*      *p*



*poco cres.*

Tears of no lost de - light, Dews of the hea - ven - ly

Tears, tears of no lost . . de - light, Dews of the

gret, Tears of no lost . . de - light, Dews of the

Tears of no lost de - light, Dews of the hea - ven - ly

*pp molto rit.* *a tempo.*

spheres, . . Sweet com - pas - sionate tears. . .

hea - venly spheres, Sweet com - pas - sionate tears. . .

hea - venly spheres, Sweet com - pas - sionate tears. . .

spheres, . . Sweet com - pas - sionate tears. . .

*pp* *pp* *cres.*

*cres.* *f* *p* *sempre dim.*

*sempre dim.*

54

*Allegro moderato.*

SOPRANO SOLO.

*Allegro moderato.*

*p* *cres.*

Gird on thy

sword, gird on thy sword, O man, thy strength en-

55 *largamente.*

due; . . . . . In fair de-sire thine earth-born joy re-new,

Live thou thy life be-neath the mak-ing sun, Till beau-ty, truth and

*rit.* love, till beau-ty, truth and love in thee are

*rit.* *cres.*



56

one. . . . .

*Tempo animato.*  
CHORUS. SOPRANO.

Gird on thysword, O man, . . .

ALTO.

Gird on thysword, O man, . . . thy strength renew, gird on thy sword, . . .

TENOR.

Gird on thy

BASS.

*f* >

Gird on thysword, O man, . . . thy strength re - new,

56 *Tempo animato.*

. . . thy strength re-new, . . . gird on thy sword,

gird on thy sword,

sword, O man, . . . thy strength re - new, gird on thy

gird on thy sword, gird on thy sword,

gird on thy sword, gird on thy sword, In fair de-  
 gird on thy sword, gird on thy sword, In fair de-sire . . .  
 sword, gird on thy sword, In fair de-sire . . . thine earthly  
 gird on thy sword, gird on thy sword, In

57

sire . . . thine earthly joy renew, in fair de-sire,  
 . . . thine earthly joy re-new, . . . in fair de-sire,  
 joy renew, in fair de-sire, . . . in fair de-sire,  
 fair de-sire . . . thine earthly joy re-new, in fair de-

in fair de-sire thine earth-ly joy re-new, Livethou thy  
 in fair de-sire thine earth-ly joy renew, in fair de-sire thine  
 in fair de-sire thine earth-ly joy renew,  
 -sire thine earth-ly joy renew, in fair de-sire thine earth-ly



life be-neath the making sun, Till beau-ty, truth and love, till  
 earth-ly joy re-new, . . . Live thou thy life be-neath the mak-ing sun, Till  
 Livethou thy life be-neath the mak-ing sun, Till beau-ty, truth . . . and  
 joy re-new, Live thou thy life be-neath the mak-ing sun, Till beau-ty, truth and

58

beau-ty, truth and love, till beau-ty, truth and love, . . . in thee are  
 beau-ty, truth and love, . . . till beau-ty, truth and love in thee are  
 love, till beau-ty, truth and love, . . . till beau-ty, truth and love in thee are  
 love, till beau-ty, truth and love, till beau-ty, truth and love in thee are

*rit.*

59

one.

one.

one.

one.

59

*f a tempo.*

*f*  
Through thou - sand a - ges hath thy  
Through thou - sand a - ges hath thy

*dim.*

child - hood run,  
*p* Through thou - sand a - ges, *p* On time - less  
child - hood run  
*p* Through thou - sand a - ges, *p* On time - less

*dim.*

On time - less ru - in,  
ru - in hath thy glo - ry been,  
On time - less ru - in,  
ru - in hath thy glo - ry been,

*dim.*



*mf* From the for - got - ten night of love's for - - *dim.*

*mf* From the for - got - ten night of love's for - - *dim.*

*mf* From the for - got - ten night of love's for - - *dim.*

From the for - - *mf*

60

*mf cres.*

- done, Thou ris - eth in the dawn, thou

*mf cres.*

- done, Thou ris - est in the dawn of hopes un -

*mf cres.*

- done, Thou ris - est in the dawn of hopes un - seen, thou

- got - ten night of love's for - done, Thou ris - est in the

60

*p cres.* *cres.* *cres.*

*f Allargando.*

61

*Poco animato.*

ris - est in the dawn . . of hopes un - seen, High - er and

*cres. sempre.*

*mf*

- seen, . . . of hopes un - seen, High - er and

*cres. sempre.*

*mf*

ris - est in the dawn . . of hopes un - seen, High - er and

*cres. sempre.*

*mf*

dawn . . . of hopes un - seen, High - er and

61

*Poco animato.*

*cres. sempre.*

*mf*

high - er shall thy thoughts as - pire, . . . . Un - to the stars of

*cres.*

*f*

high - er shall thy thoughts as - pire, . . . . Un - to the stars of

*cres.*

*f*

high - er shall thy thoughts as - pire, . . . . Un - to the stars of

*cres.*

*f*

high - er shall thy thoughts as - pire, Un - to the stars of



heaven, and pass a - way, . . . . . And earth . . . re - new the  
 heaven, and pass a - way, . . . . . And earth . . . re - new the  
 heaven, and pass a - way, . . . . . And earth . . . re - new the  
 heaven, and pass a - way, . . . . . And earth . . . re - new the

buds of thy de - sire, In fleet - - ing blooms, in  
 buds of thy de - sire, . . . In fleet - - ing blooms, in  
 buds of thy de - sire, In fleet - - ing blooms, in  
 buds of thy de - sire, In fleet - - ing blooms, in

fleet - - ing blooms, in fleet - - ing blooms of ev - er  
 fleet - - ing blooms, . . . in fleet - - ing blooms of ev - er -  
 fleet - - ing blooms, . . . in fleet - - ing blooms of  
 fleet - - ing blooms, . . . in fleet - - ing blooms of ev - er -

fleet - - ing blooms, in fleet - - ing blooms of ev - er  
 fleet - - ing blooms, . . . in fleet - - ing blooms of ev - er -  
 fleet - - ing blooms, . . . in fleet - - ing blooms of  
 fleet - - ing blooms, . . . in fleet - - ing blooms of ev - er -

*cres.* 63  
- last - - - ing day.  
*cres.*  
- last - - - ing day.  
*cres.*  
ev - - er - last - ing day.  
*cres.*  
- last - - - ing day.

63 *cres.*  
*mf*

*Animato.*  
*cres.*

*Animando.*  
*sf*

64



*rit.*

Thy

Thy

Thy

*f*

Thy

*rit.* > > > >

*Allegro moderato.*

work with beau-ty crown thy life . . with love, Thy

work with beau-ty crown thy life . . with love, . . Thy

work with beau-ty crown thy life with love, . . Thy

work . . with beau-ty crown thy life . . with love, Thy

*Allegro moderato.*

mind with truth up-lift to God a - bove, In  
 mind with truth up-lift to God a - bove, In  
 mind with truth up-lift to God . . . a - bove, In  
 mind with truth up-lift to God . . . a - bove, In

65

whom all is, from whom was all be - gun, In  
 whom . . . all is, from whom was all be - gun, In  
 whom all is, from whom was all be - gun, In  
 whom . . . all is, from whom was all be - gun, In

whom all beau - - - ty truth and love, all  
 whom all beau - - ty, truth and love, . . . all  
 whom all beau - ty, truth and love, . . . all  
 whom all beau ty, truth and love, all



*rit.*  
 beau - - ty, truth . . and love . . . . . are  
*rit.*  
 beau - - ty, truth . . and love . . . . . are  
*rit.*  
 beau - - ty, truth and love . . . . . are  
*rit.*  
 beau - - ty, truth . . and love . . . . . are

**66** SOPRANO SOLO.  
 Thy mind up - lift . . . . . to God a -  
 one. Thy mind up - lift  
 one Thy mind up - lift  
 one. Thy mind up - lift  
 one. Thy mind up - lift

**66**

- bove, In whom all is, . . . . from whom all was be -  
 to God a - bove, In whom all is, from  
 to God a - bove, In whom all is, from  
 to God a - bove, In whom all is, from  
 to God a - bove, In whom all is, from

- gun, In whom all . . . beau - ty, truth and love, . . all  
 whom was all be - gun, In whom all beau - ty, truth,  
 whom was all be - gun, In whom all beau - ty, truth and  
 whom was all be - gun, In whom all beau - ty, truth and  
 whom was all be - gun, In whom all beau - ty, truth and



beau - ty, truth and love, . . . . . and love . . are

beau - ty, truth and love, . . all beau - ty, truth and love are

love, . . all beau - ty, truth and love . . are

love, . . in whom all beau - ty, truth and love . . are

love, truth and love, . . . . . and love . . . . . are

*rit.*

one. . . . .

*a tempo.*

one. . . . .

one. . . . .

one. . . . .

one. . . . .

one. . . . .

*Allargando.*

*a tempo.*

*f*

3

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# THE SOUL'S RANSOM

A PSALM OF THE POOR

(SINFONIA SACRA)



FOR SOPRANO AND BASS SOLI, CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY.

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COMPOSED FOR THE HEREFORD MUSICAL FESTIVAL, 1906.

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# THE SOUL'S RANSOM.

INTRODUCTION.—*Lento.*

## CHORUS.

Who can number the sands of the sea, the drops of rain, and the days of eternity?  
Who can find out the height of heaven, the breadth of the earth, and the deep, and wisdom?  
Wisdom hath been created before all things, and the understanding of prudence from everlasting.  
The word of the Lord most High is the fountain of wisdom, and her ways are everlasting commandments.  
If thou desire wisdom, keep the commandments, and the Lord shall give her unto thee.

## BASS SOLO.

Hear ye this, O ye people; give ear all ye inhabitants of the world!  
My mouth shall speak of wisdom; My heart shall muse of understanding.  
I will incline mine ear to a parable; I will open my dark saying upon the harp.  
They that trust in their wealth, and boast themselves in the multitude of their riches; none of them can redeem his brother, nor make agreement unto God for him;  
That he should live alway and not see corruption.  
The fool and brutish shall perish together, and leave their wealth for others.  
He shall carry nothing away with him when he dieth, neither shall his pomp follow him.  
Man that is in honour, and understandeth not, is like the beasts that perish.

## CHORUS.

We look for light, but behold darkness; for brightness, but behold obscurity.  
We grope for the wall like the blind, yea we grope as they that have no eyes.  
We stumble at noon-day as in the twilight, among those that are lusty we are as dead men.

## SOPRANO SOLO—AND CHORUS.

### SOLO.

Why are ye so fearful, O ye of little faith?  
Blessed are ye poor, for yours is the kingdom of heaven.

### CHORUS.

It is the spirit that quickeneth, the flesh profiteth nothing.

### SOLO.

Blessed are ye that hunger, for ye shall be filled.



## CHORUS.

Man liveth not by bread alone, but by every word that proceedeth out of the mouth of God.

## SOLO.

Blessed are ye, when men revile you and persecute you, for great is your reward in heaven.

## CHORUS.

It is the spirit that beareth witness because the spirit is truth.

God is a spirit, and they that worship Him must worship Him in spirit and in truth.

## BASS SOLO AND CHORUS.

## BASS SOLO.

The hand of the Lord was upon me, and set me down in a valley that was full of bones,  
And he said to me—

## CHORUS.

Son of man, can these bones live ?

## BASS SOLO.

And I answered, O Lord God Thou knowest.

Again He said unto me—

## CHORUS.

Prophesy unto these bones, and say, Hear the word of the Lord !

Behold, I will cause breath to enter into you, and ye shall live.

And I will lay sinews upon you, and will bring up flesh upon you, and put breath in you, and ye shall live.

## BASS SOLO.

So I prophesied as I was commanded : and as I prophesied, there was a noise, and behold a shaking,

And the bones came together, bone to his bone, and the sinews and the flesh came upon them, and the skin covered them ; but there was no breath in them.

Then said he unto me—

## CHORUS.

Prophesy unto the wind, prophesy, son of man, and say to the wind,

Thus saith the Lord God : Come from the four winds, O breath,

Come, and breathe upon these slain, that they may live !

## BASS SOLO.

So I prophesied as I was commanded, and the breath came into them, and they stood on their feet, an exceeding great army.

Then said he unto me—

## CHORUS.

Son of man, these are the bones of the whole house of Israel ;

Behold say they, Our bones are dry, our hope is lost, we are cut off.

Therefore prophesy and say to them,

Behold, O my people, I will open your graves, and will bring you to the land which I promised to your fathers ;

I will put my spirit in you, and ye shall live, for I the Lord have spoken it.

## SOPRANO SOLO.

The people that walked in darkness, have seen a great light : and they that dwell in the shadow of death, upon them hath the light shined.

They shall not hunger nor thirst any more, nor shall the heat of the sun smite them :

For he that hath mercy on them shall lead them, by the waters of comfort shall he guide them.

Sing, O heavens, and be joyful O earth, break forth into singing O mountains !

The Lord hath comforted his people, and hath compassion upon his afflicted.

## CHORUS.

See now, ye that love the light,

Ye shall not in darkness stray.

See now, ye that look for the right,

Ye shall not faint by the way.

Truth will not die,

In every soul of man it lives ;

The Spirit cannot lie !

To each and all the choice it gives

To rate the tempting world aright

And to esteem it light ;

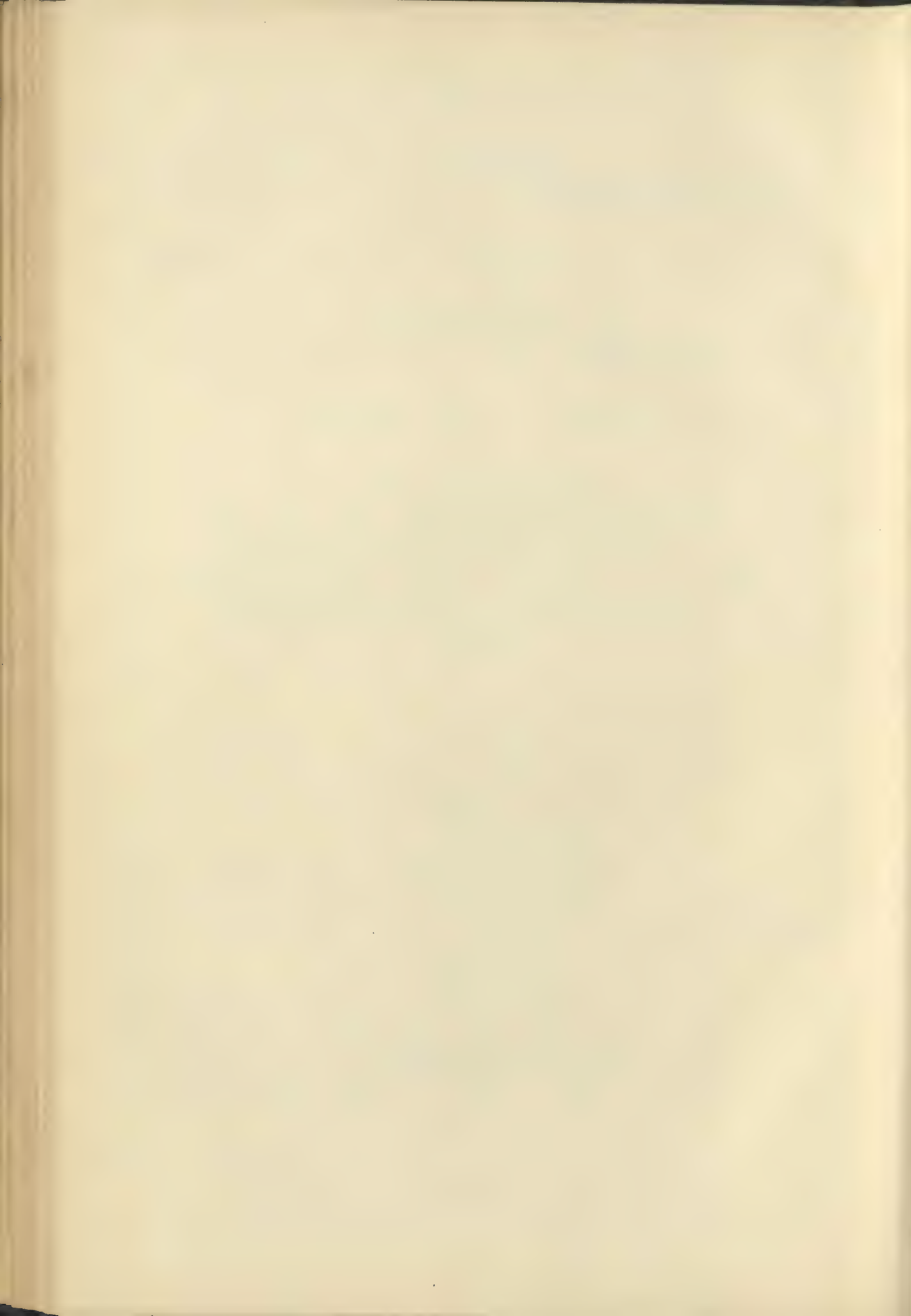
To ward the ransomed soul from stain,

And make it worthy to attain

To flawless harmony, divinely pure,

With that which was, and is, and shall for evermore endure.



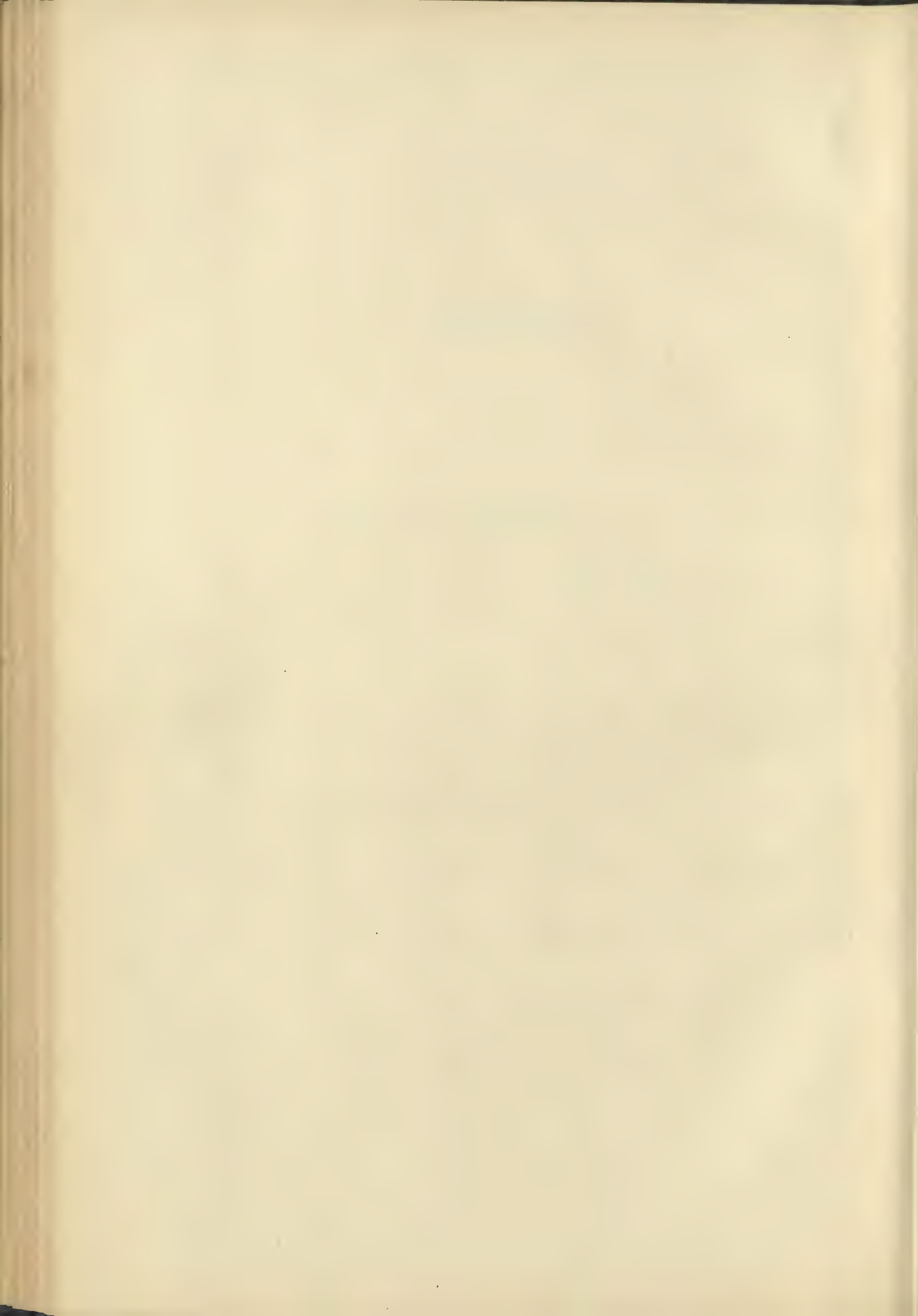


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# THE SOUL'S RANSOM.

C. Hubert H. Parry.

Lento.

*p*

*dim.*

*p*

*dim.*

*p*

*cresc.*

*poco animando*

*poco animando*



allargando

B

ff

Tempo primo

p

cresc.

C

poco rit.

mf

stringendo

cresc.

D

tempo giusto

f

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Meno mosso  
*dolce*

Second system of musical notation, including the tempo and mood markings 'Meno mosso' and 'dolce', and a dynamic marking 'p'.

Third system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, including dynamic markings 'poco cresc.' and 'cresc.'.

Fifth system of musical notation, including dynamic markings 'dim.' and 'sempre dim.'.



pp p dim.

**F** Soprano. *p* Who can number the

Alto.

Tenor.

Bass. *pp* Who can

**CHORUS.**

**F** Lento.

*pp*

*pp* sands of the sea, the drops of rain, and the

*pp* Who can number the sands of the sea, the drops

*pp* Who can number the sands of the sea, the drops of

number the sands of the sea, the drops of rain,

days — of e - ter - ni - ty?

— of rain, — and the days of e - ter - ni - ty?

rain, and the days of e - ter - ni - ty?

— and the days of e - ter - ni - ty?

The first system consists of four vocal staves and two piano staves. The vocal parts are in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

*G* *mf* Who can find out the height of heaven, — — — — — *dim.* the breadth of the

Who can find out the height — — — — — *f* *dim.* of

*mf cresc* Who can find out the height — — — — — *dim.* of heaven, — — — — —

*mf cresc* Who can find out the height of heaven, the *dim.* *p*

The second system continues the vocal and piano parts. It includes dynamic markings such as *mf*, *f*, *dim.*, *mf cresc*, and *p*. The piano accompaniment has a more complex texture with chords and moving lines in both hands.

*G* *cresc* *f* *dim.*

The third system is primarily piano accompaniment. It features a *cresc* (crescendo) marking in the first measure, followed by a *f* (forte) dynamic, and ends with a *dim.* (diminuendo) marking. The piano part is dense with chords and rhythmic patterns.



earth, and the deep, and wis - dom?  
 heaven, the breadth of the earth, and the deep, and wis - dom?  
 — the breadth of the earth, and the deep, and wis - dom?  
 breadth of the earth, and the deep, and wis - dom?

*pp*

*cresc.*

*all.*

*H* *animando* *ff*  
 Wis - - dom hath been cre -  
*ff*  
 Wis - - dom hath been cre -  
*ff*  
 Wis - - dom hath been — cre -  
*ff*  
 Wis - - dom hath been cre -

*H* *animando*  
*f* *f*

*cresc* *ff*

- a - - - ted be-fore all things, and the un-der-

*cresc* *ff*

- a - - - ted be-fore all things, and the un-der-

*cresc* *ff*

- a - - - ted be-fore all things, and the un-der-

*cresc* *ff*

- a - - - ted be-fore all things, and the un-der-

*f cresc* *allargando*

- stand - ing of prudence from e-ver - last - - ing,

*f cresc* *allargando*

- stand - ing of prudence from e-ver - last - - ing,

*f cresc* *allargando*

- stand - ing of prudence from e-ver - last - - ing,

*f cresc* *allargando*

- stand - ing of prudence from e-ver - last - - ing,



*ff* K

from e-ver - last - - - - ing.

*ff*

from e-ver - last - - - - ing.

*ff*

from e-ver - last - - - - ing.

*ff*

from e-ver - last - - - - ing.

*ff* K poco animando

*f*

*cresc.* largamente

Poco più animato.

*f*

The word of the Lord most High - - - is the foun - -

Poco più animato.

The word of the Lord most High

- tain of wis - dom, the foun - - tain of

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then quarter notes A4, B4, and C5, and ending with a half note G4. The lyrics "The word of the Lord most High" are written below. The second staff is a vocal line in G major, starting with a quarter note G4, then quarter notes A4, B4, and C5, and ending with a half note G4. The lyrics "- tain of wis - dom, the foun - - tain of" are written below. The piano accompaniment consists of two staves: the right hand plays a series of chords (G, A, B, C) and the left hand plays a bass line.

Detailed description: This block shows the piano accompaniment for the first system. The right hand features a melodic line with triplets and a long slur. The left hand provides harmonic support with chords and a steady bass line.

is the foun - - - tain of wis - dom, the

wis - dom, the foun - tain of wis - dom,

The word of the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, starting with a quarter note G4, then quarter notes A4, B4, and C5, and ending with a half note G4. The lyrics "is the foun - - - tain of wis - dom, the" are written below. The second staff is a vocal line in G major, starting with a quarter note G4, then quarter notes A4, B4, and C5, and ending with a half note G4. The lyrics "wis - dom, the foun - tain of wis - dom," are written below. The piano accompaniment consists of two staves: the right hand plays a series of chords and the left hand plays a bass line.

Detailed description: This block shows the piano accompaniment for the second system. The right hand features a melodic line with triplets and a long slur. The left hand provides harmonic support with chords and a steady bass line.



four - - - tain, the four - tain of  
 the four - - tain of wis - dom, the  
 Lord most High \_\_\_\_\_ is the four - - - tain of

*cresc.*

*L f*  
 The word of the Lord most High \_\_\_\_\_ is the four - -  
 wis - dom, the four - - tain, the four - - -  
 four - - tain of wis - dom, the word of the  
 wis - dom, the four - - - - tain, the

*L ff*

- tain of wis - dom, the foun - - tain of  
 - tain of wis - dom, the foun - - tain of  
 Lord most High is the foun - - tain of  
 foun - - tain of wis - dom; and her ways are e - ver -

wis-dom;  
 wis-dom; her  
 wis-dom; and her ways are e - ver - last - - ing com-  
 - last - - ing com-mand-ments, her ways are e - ver -

*f* her ways are e - ver - last - -  
 ways are e - ver - last - -  
 - mand-ments, her ways are e - ver - last - - ing com-  
 - last - - ing com - mand - ments, her ways are e - ver -



ing com-mand-ments, M

ing com-mand-ments, *f* her ways are e - ver -

- mand-ments, her ways are e - ver - last -

- last - ing com - mand - ments, her ways are

*M*

Soprano I. *ff*

Soprano II. *f* her

her ways are e - ver - last - - ing com-

- last - - ing com-mand-ments, are

- - - - - ing commandments,

e - ver - last - - - - - ing,

*cresc.*

ways are e-ver - last - - ing commandments, her  
 - mandments, e-ver - last - - ing commandments, her  
 e - ver - last - - ing, are e - ver - last-ing, her  
 are e - ver - last - ing, her ways are e - ver - last-ing, her  
 her ways are e - ver - last - -

*molto rit.*  
 Sopr. I & II. *a tempo*

ways are e - ver - last - - - - ing com - mandments.  
 ways are e - ver - last - - - - ing com - mandments. The  
*molto rit.* *a tempo*  
 ways are e - ver - last - - ing commandments. The word of the  
 - - ing, her ways are e - ver - last - - ing com - mandments.  
*molto rit.* *a tempo*



*f*

The word of the Lord most High, the

word of the Lord most High is the foun - - tain of

Lord most High — is the foun - - - tain of

*f*

The word of the Lord most High —

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal parts begin with a rest followed by a forte (*f*) dynamic. The lyrics are: 'The word of the Lord most High, the word of the Lord most High is the foun - - tain of Lord most High — is the foun - - - tain of'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

word of the Lord most High, — the word of the Lord most High —

wis - dom, the foun - - - tain of wisdom, the word of the

wis - dom, the foun - tain of wis - dom, the word of the Lord most

— is the foun - - - tain of wis - dom, the

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'word of the Lord most High, — the word of the Lord most High — wis - dom, the foun - - - tain of wisdom, the word of the wis - dom, the foun - tain of wis - dom, the word of the Lord most — is the foun - - - tain of wis - dom, the'. The piano accompaniment continues with its characteristic eighth-note bass line and melodic treble line.

is the foun - - - tain of wis-dom, the foun - - tain of  
 Lord is the foun - - tain of wis-dom, the foun - - tain of  
 High is the foun - - tain of wis-dom, the foun - tain of  
 word of the Lord most High is the fountain of wis-dom, the foun - tain of

*P* wis - dom; *f cresc.* and her ways are e - ver - last - - *rit. molto*  
 wis - dom; *f cresc.* and her ways, her ways are e - ver -  
 wis - dom; *f cresc.* and her ways are e - ver - last - ing, her *rit. molto*  
 wis - dom; *f cresc.* and her ways are e - ver - last - - *rit. molto*



a tempo

- ing commandments.

- last - ing commandments.

ways are e - ver - last - ing commandments.

- ing commandments.

a tempo

*f*

*cresc.*

*f*

*dim.*

*pp*

Lento.

*p*

*poco cresc.*

If thou de-sire wis-dom keep the com-mand-ments,

If thou de-sire wis-dom keep the com-mand-ments,

If thou de-sire wis-dom keep the com-mand-ments,

If thou de-sire wis-dom keep the com-mand-ments,

Lento.

*p*

*poco cresc.*

*cresc.* rit. **R** a tempo

and the Lord shall give her un - to thee.

*cresc.*

and the Lord shall give her un - to thee.

*cresc.* rit. a tempo

and the Lord shall give her un - to thee.

*cresc.*

and the Lord shall give her un - to thee.

*cresc.* rit. **R** a tempo

*p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

Segue



Allegro agitato.  
Bass Solo.

*f* *ad lib.*

Hear ye this, O ye—

peo - - ple; give ear — all ye in-

*poco meno mosso*

- hab-i-tants of the world! My mouth shall speak \_\_\_\_\_ of

wisdom; My heart shall muse \_\_\_\_\_ of under - standing.

*mf* *rit.* *p rit.*

Maestoso.

*p*

I will inclin mine ear — to a par-a-ble: I will o - -

I will inclin mine ear — to a par-a-ble: I will o - -

*pp* *pp*

Lentissimo.  $\text{♩} = 54.$

- pen my dark saying — upon the harp. They that trust in their

- pen my dark saying — upon the harp.

They that trust in their

*p*

wealth, and boast themselves in the multitude of their riches;

wealth,

and boast themselves in the multitude of their riches;

*cresc.*

*cresc.*

none of them can redeem his brother, nor make a-greement un-to God for

none of them can redeem his brother,

nor make a-greement un-to God for

*mf*

*f dim.* *mf*



*p* *dim.*

him: that he should live a-way\_ and not see corruption, and not

*Allegro.*  
*stringendo* *agitato*

see cor - - ruption. The fool and brutish

*f cresc.*

shall perish to-gether,

T

and leave their wealth for others;

*f*

He shall carry nothing a-way — with him when he

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "He shall carry nothing a-way — with him when he". The piano accompaniment consists of chords and moving lines in both hands.

*allargando*

*V*

di-eth, neither shall his pomp — fol - low

*poco rit.*

*f*

The second system continues the vocal line and piano accompaniment. It includes the instruction *allargando* above the vocal line and *poco rit.* below the piano accompaniment. A dynamic marking of *f* appears in the piano part. The lyrics "di-eth, neither shall his pomp — fol - low" are written below the vocal staff.

him.

*f dim.*

*sempre dim.*

The third system shows the vocal line with the word "him." and the piano accompaniment. The piano part features a dynamic marking of *f dim.* and *sempre dim.* indicating a gradual decrease in volume. The piano accompaniment includes a complex rhythmic pattern in the left hand.

The fourth system continues the piano accompaniment from the previous system. The vocal line is mostly silent, with a few notes at the end of the system. The piano accompaniment features a consistent rhythmic pattern in the left hand and chords in the right hand.



Lento. *mf ad lib.*

Man that is in honour, and understandeth not,

*p* *dim.*

is like the beasts that perish.

*rit.* *mf* *Vivace.*

*pp rit.* *f sf*

Moderato maestoso.

*f* *p rit.* *p*

Soprano. *p* We

Alto. *p* We

Tenor. *p* We

Bass. *p* We

CHORUS.

*f* *dim.*

look for light, but be- hold darkness; for brightness, but be-

look for light, but be- hold darkness; for brightness, but be-

look for light, but be- hold darkness; for brightness, but be-

look for light, but be- hold darkness; for brightness, but be-

*p*

- hold ob - scu-ri-ty. We grope for the

- hold ob - scu-ri-ty. We grope for the

- hold ob - scu-ri-ty. We grope for the

- hold ob - scu-ri-ty. We grope for the

*p* *mf* *p* *poco cresc.*



*cresc.* *p* *rit.*

wall like the blind, yea we grope as they that

*cresc.* *p* *rit.*

wall like the blind, yea we grope as they that

*cresc.* *p* *rit.*

wall like the blind, yea we grope as they that

*cresc.* *p* *rit.*

wall like the blind, yea we grope as they that

*cresc.* *dim.* *rit.*

**X** *a tempo*

have no eyes.

have no eyes.

*a tempo*

have no eyes.

have no eyes. *p* We

**X** *a tempo*

*p* *cresc.*

We stum-ble at noon - -

We stum-ble at noon - day as in the

*p* We stum-ble at noon - day as in the twi - light

stum-ble at noon - day as in the twi - light we

*poco cresc.*

*dim.*

- - day as in the twi - light; at noon-day as

*dim.* *dim.*

twi - light; we stum - ble at noon-day as

*dim.*

as in the twi - light; we stum-ble at noon-day

*dim.*

stum-ble at noon-day as in the twi - - light; as

*dim.*



**Y** poco animando.

*f* in the twi-light; a-mong those that are  
*f* in the twi-light; a-mong those that are  
*f* as in the twi-light; a-mong those that are  
*f* in the twi-light; a-mong those that are

poco animando.  
*cresc.*

*f* *p* a tempo  
 lus - - - - ty we are  
*f* *p*  
 lus - - - - ty we are  
*f* *p*  
 lus - - - - ty we are  
*f* *p* a tempo

Z

as dead men.

as dead men.

as dead men.

as dead men.

*mf cresc.*

*sf*

*dim.*

*dim. sempre*

AA

*p*

*dim.*

*pp*

4/4



Lento.  
Soprano Solo.

*p ad lib.*

Why are ye so fear - ful, O ye of lit - tle faith?

*p*

*p*

*rit.*

*a tempo*

**BB** *pp*

Bless - ed are ye poor, bless -

*espressivo*

*a tempo*

*pp*

*poco rit.*

- ed, bless -

*rit.*

*a tempo*

*p*

- ed, bless - ed, for yours

is the king-dom of heaven, yours is the king-dom of

CC  
heaven.

CHORUS.

It is the spir - it that  
It is the spir - it that quickeneth,  
It is the spir - it, it is the  
It is the spir - it,

CC *a tempo tranquillo*

poco cresc.



*cresc.* *f*

quickeneth, the spir - it, it is the spir - it that

it is the spir - it that quickeneth, it is the spir - it that

spir - it, *mf* *cresc.* it is the spir - it that quickeneth, — the spir - it

*cresc.* it is the spir - it that quickeneth, it is the spir - it that

*f* *mf* *DD*

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

*f* *dim.* *mf* *p* *DD*

Soprano Solo. *p*

Bless - - ed are ye that hun - -

-ger, *mf* bless - ed, bless -

- ed, *pp* for ye, ye shall be filled,

*p* EE  
for ye shall be filled.

**CHORUS.**

Soprano.

Alto.

Tenor. *p*

Bass. Man liv-eth not by



*mf cresc.*

Man liveth not by bread a-lone, but by

*mf cresc.*

Man liv-eth not by bread alone, by bread a-lone, but by ev-'ry word

*cresc.*

bread alone, man \_\_\_\_\_ liveth not by bread a-lone, but by

*mf cresc.*

Man liv-eth not by bread a-lone, \_\_\_\_\_ but by

*cresc.*

*f* ev-'ry word that pro-ceed-eth *p* out of the

*f* that pro-ceed-eth *p* out of the

*f* ev-'ry word that pro-ceed-eth out of the mouth *p*

*f* ev-'ry word that pro-ceed-eth *p* out of the

Soprano Solo.

poco rit.

*mf*

Bless -

**FF**

*pp*

*ppp*

mouth of God.

*pp*

*ppp*

mouth of God.

*pp*

*ppp*

mouth of God.

*pp*

*ppp*

mouth of God.

**FF**

poco rit.

*pp*

*dim.*

3

a tempo

*f cresc.*

*f*

- - ed are ye,

when men revile you and per - secute you,

a tempo

*cresc.*

*f*

*mf*

*dim.*

bless - ed,

bless - ed,



*p cresc.*

for great \_\_\_\_\_ is your re - ward in heaven, great

*rit.* *GG a tempo*

\_\_\_\_\_ is your re - ward in heaven.

**CHORUS.**

Soprano. \_\_\_\_\_

Alto. \_\_\_\_\_ *pp*

Tenor. \_\_\_\_\_ It is the spir - it

Bass. \_\_\_\_\_ *pp*

It is the

*pp colla voce* *GG a tempo*

*R.H.*

*mf*

It is the spir - it \_\_\_\_\_ that beareth wit - ness

\_\_\_\_\_ that beareth wit - ness, \_\_\_\_\_ the spir - it that

*mf*

It is the spir - it that beareth

spir - it \_\_\_\_\_ that beareth wit - ness, the spir - it, the

*poco cresc.* *cresc.*

— because the spir - it is truth. it is the spir - it that beareth

*poco cresc.* *cresc.*

bear - eth wit - ness, it is the spir - it, it is the spir - it

*cresc.*

witness, that bear - eth wit - ness, it is the spir - it that beareth

*cresc.*

spir - it that bear - eth wit - ness, the spir - it that beareth

*poco cresc.* *cresc.*

wit - -ness, be - cause the spir - - it is

that bear - eth wit - -ness, be - cause the spir - it is

wit - -ness, be - cause the spir - - - it is

wit - -ness, be - cause the spir - - it is

*cresc. molto*



HH

a tempo

rit. *ff* a tempo

truth. God is a spir - it,

truth. God is a spir - it,

rit. *ff* a tempo

truth. God is a spir - it,

truth. God is a spir - it,

rit. *ff* a tempo

truth. God is a spir - it,

HH a tempo

and they that wor-ship Him must wor-ship Him in spir - it and in

and they that wor-ship Him must wor-ship Him in spir - it and in

and they that wor-ship Him must wor-ship Him in spir - it and in

and they that wor-ship Him must wor-ship Him in spir - it and in

truth, \_\_\_\_\_ *mf* in

truth, \_\_\_\_\_ *mf* in

truth, \_\_\_\_\_ *mf* in

truth, \_\_\_\_\_ *mf* in

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "truth," followed by a long horizontal line representing a sustained note. The piano accompaniment features a complex, rhythmic pattern with many beamed notes and accents.

truth. \_\_\_\_\_

truth. \_\_\_\_\_

truth. \_\_\_\_\_

truth. \_\_\_\_\_

*mf* *cresc.* *ritto.*

The second system continues with four vocal staves, each with the word "truth." followed by a long horizontal line. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a *ritto.* (ritardando) marking and a double bar line.



Maestoso.  $\text{♩} = 120.$ 

First system of piano introduction. Treble clef: *f* (forte) dynamic, followed by *p* (piano) dynamic. Bass clef: *f* dynamic, followed by *p* dynamic. The music is in 4/4 time with a key signature of two sharps (F# and C#).

Bass Solo. *p cresc.*

The hand of the Lord was up -

Second system. Bass clef: *p cresc.* dynamic. Treble clef: *p* dynamic. The vocal line begins with the lyrics "The hand of the Lord was up -".

- on me, — And set me down in a val-ley that was full of

Third system. Bass clef: *p* dynamic, *mf* dynamic, *pp* dynamic. Treble clef: *pp* dynamic. The vocal line continues with the lyrics "- on me, — And set me down in a val-ley that was full of".

Meno mosso.

bones, And Hesaid to me, —

Fourth system. Bass clef: *p* dynamic, *dim.* dynamic. Treble clef: *p* dynamic. The vocal line begins with the lyrics "bones, And Hesaid to me, —".

CHORUS.

Soprano. *p*

Alto. *p* Son of man, can these bones live?

Tenor. *p* Son of man, can these bones live?

Bass. *p* Son of man, can these bones live?

Son of man. can these bones live?

JJ

*p*

Bass Solo.

And I answered, O Lord God Thou know - est.

*p* *p* *pp* *f* *f*

*p* *cresc.*

Bass Solo.

A-gain He said un-to me, —

*p*



CHORUS.

Soprano. *mf* > *cresc.*  
 Pro-phet-un-to these bones, and say,

Alto. *mf* > *cresc.*  
 Pro-phet-un-to these bones, and say,

Tenor. *mf* > *cresc.*  
 Pro-phet-un-to these bones, and say,

Bass. *mf* > *cresc.*  
 Pro-phet-un-to these bones, and say,

*poco allargando*

*p* *cresc.*

*Allegro moderato.*

*f cresc.*  
 Hear the word of the Lord.

*f cresc.*  
 Hear the word of the Lord.

*f cresc.*  
 Hear the word of the Lord.

*f cresc.*  
 Hear the word of the Lord.

*Allegro moderato.*

*f* *cresc.*

Be-hold, — I will cause breath to enter in-to you, —

Be-hold, — I will cause breath to enter in-to you, —

Be-hold, — I will cause breath to enter in-to you, —

Be-hold, — I will cause breath to enter in-to you, —

LL

— and ye shall live.

— and ye shall live.

— and ye shall live.

— and ye shall live.

LL



*mf* And I will lay

*mf* And I will lay

*mf* And I will lay

*mf* And I will lay

*sf* *mf*

*cresc.* sin - ews up - on you, and will bring up flesh up-on you, and put

*cresc.* sin - ews up - on you, and will bring up flesh up-on you, and put

*cresc.* sin - ews up - on you, and will bring up flesh up-on you, and put

*cresc.* sin - ews up - on you, and will bring up flesh up-on you, and put

*cresc.*

*dim.* *dim.*

*MM* *f* *o.*

breath in you, and ye shall live.

breath in you, and ye shall live.

breath in you, and ye shall live.

breath in you, and ye shall live.

*MM* *f*

Bass Solo. *mf*

So I pro-phe-sied as I was com-

-mand-ed: and as I pro- phesied, there was a noise, and be- hold

*dim.*



*dim.* a shak - ing, *mf* and the

bones came to-gether, bone to his bone, and the

*cresc.* sin-ews and the flesh — came up-on them, *cresc.* and the skin

cover-ed them,

Maestoso.

*p* — — — — —  
 but there was no breath — in them.

Maestoso.

*p* — — — — —  
*pp*

Then said he un - to me,  
 Più mosso, animando.

*p* — — — — —  
*cresc.* *3*

CHORUS.

*ff* *3*  
 Pro-phe-sy un-to the wind, pro-phe-sy, son of  
*f* *3*  
 Pro-phe-sy un-to the wind, pro-phe-sy, son of  
*f* *3*  
 Pro-phe-sy un-to the wind, pro-phe-sy, son of  
*f* *3*  
 Pro-phe-sy un-to the wind, pro-phe-sy, son of

*ff* *3*  
*f* *3*



*Allegro.*

man, and say to the wind, \_\_\_\_\_

man, and say to the wind, \_\_\_\_\_

man, and say to the wind, \_\_\_\_\_

man, and say to the wind, \_\_\_\_\_

*Allegro.*

*f*

*Meno mosso.*

*f* Thus saith the Lord God; \_\_\_\_\_

*f* Thus saith the Lord God; \_\_\_\_\_

*f* Thus saith the Lord God; \_\_\_\_\_

*f* Thus saith the Lord God; \_\_\_\_\_

*Meno mosso.*

*allargando* *f* *sf*

*ff* Come from the four winds, O breath, Come, and breathe up-on these *dim.*

*ff* Come from the four winds, O breath, Come, and breathe up-on these *dim.*

*ff* Come from the four winds, O breath, Come, and breathe up-on these *dim.*

*ff* Come from the four winds, O breath, Come, and breathe up-on these *dim.*

*mf cresc.* slain, that they may live! *ff* **Allegro.**

*mf cresc.* slain, that they may live! *ff*

*mf cresc.* slain, that they may live! *ff*

*mf cresc.* slain, that they may live! *ff*

*p* *mf cresc.* *ff* **Allegro.**



Bass Solo.

con fuoco.

PP

So I

pro-phet-ied as I was com-mand-ed,

and the breath came in - to them, — and they stood on their

*cresc. allargando*

feet, *spiritoso* an ex - ceed - -

*cresc.* *ff*

ing great ar - my.

*rit.* *a tempo*

*mf* Maestoso.

Then said he — un-to me, —

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a forte (*sf*) dynamic marking.

CHORUS.

RR

Son of man, — these are the bones of the whole house of Is - ra - el;

Son of man, — these are the bones of the whole house of Is - ra - el;

Son of man, — these are the bones of the whole house of Is - ra - el;

Son of man, — these are the bones of the whole house of Is - ra - el;

RR

Piano accompaniment for the chorus section, including a decrescendo (*dim.*) dynamic marking.

Be-hold — say they, Our bones are dry, our hope is lost

Be-hold — say they, Our bones are dry, our hope is lost

Be-hold — say they, Our bones are dry, our hope is lost

Be-hold — say they, Our bones are dry, our hope is

Piano accompaniment for the final section of the chorus, including piano (*p*) and mezzo-forte (*mf*) dynamic markings.



*p dim.*  
— we are cut off.

*pp*  
— we are cut off. *pp* Therefore pro-phe-sy—

*p*  
— we are cut off.

lost *pp* we are cut off. *pp* Therefore pro-phe-sy—

*pp dim.*

*Lento.*

— and say — to them,—

— and say — to them,—

*Lento.*

*p* *dolce* *R.H.* *dim.*

## Poco più mosso.

*mf* Be - hold \_\_\_\_\_ O my people, I will o - -

*mf* Be - hold \_\_\_\_\_ O my people, I will o - -

*mf* Be - hold \_\_\_\_\_ O my people, I will o - -

*mf* Be - hold \_\_\_\_\_ O my people, I will o - -

Poco più mosso.

*mf* *poco cresc.*

- - pen your graves, \_\_\_\_\_ And will bring you \_\_\_\_\_ to the land \_\_\_\_\_

- - pen your graves, \_\_\_\_\_ And will bring you \_\_\_\_\_ to the land \_\_\_\_\_

- - pen your graves, \_\_\_\_\_ And will bring you \_\_\_\_\_ to the land \_\_\_\_\_

- - pen your graves, \_\_\_\_\_ And will bring you \_\_\_\_\_ to the land \_\_\_\_\_

*f*



SS

*p*

— which I promised to your fa - thers; I will put my spir - it

*p*

— which I promised to your fa - thers; I will put my spir - it

*p*

— which I promised to your fa - thers; I will put my spir - it

*p*

— which I promised to your fa - thers; I will put my spir - it

*p*

SS

*cresc. molto*

in you, and ye shall live, \_\_\_\_\_

*cresc. molto*

in you, and ye shall live, \_\_\_\_\_

*cresc. molto*

in you, and ye shall live, \_\_\_\_\_

*cresc. molto*

in you, and ye shall live, \_\_\_\_\_

*cresc. molto* *mf* *cresc.*

*ff* For I the Lord have spoken it, *mf* I the Lord have

*ff* For I the Lord have spoken it, *mf* I the Lord have

*ff* For I the Lord have spoken it, *mf* I the Lord have

*ff* For I the Lord have spoken it, *mf* I the Lord have

*f* *sf* *sf* *sf* *sf* *sf*

spo - - kenit.

spo - - kenit.

spo - - kenit.

spo - - kenit.

*mf* *cresc.*

*dim.* *mf* *dim.* *p*



Moderato, energico.

First system of piano accompaniment. The right hand (RH) features a melodic line with accents and a crescendo. The left hand (LH) provides a rhythmic accompaniment. Dynamics include *f* and *cresc.*

Soprano Solo. *mf* *p* a tempo

The people that walk-ed in dark-ness  
a tempo

Second system featuring a soprano solo and piano accompaniment. The piano part includes markings for *dim.*, *p*, *mf*, and *cresc.* with triplet figures in the right hand.

TT *f* *allargando* a tempo *mf*

have seen a great light: And they that dwell in the

Third system featuring a tenor solo and piano accompaniment. The piano part includes markings for *f* and *p*.

*dim.* *cresc.* *allargando*

shadow of death, up-on them hath the light shined. a tempo

Fourth system featuring a soprano solo and piano accompaniment. The piano part includes markings for *dim.*, *cresc.*, and *f* with triplet figures in the right hand.

Introduction for the first system, featuring treble and bass staves with musical notation including triplets and dynamics like 'f' and 'dim.'

*meno mosso*  
*p* They shall not hun-ger nor thirst a - ny more \_\_\_\_\_ nor shall the heat of the

Vocal line and piano accompaniment for the first system of lyrics, including dynamics like 'p' and 'mf'.

sun smite them: For he that hath mer - cy on them shall

Vocal line and piano accompaniment for the second system of lyrics, including dynamics like 'mf' and 'cresc.'

lead them, He that hath mer - cy on them shall lead \_\_\_\_\_ them, He shall

Vocal line and piano accompaniment for the third system of lyrics, including dynamics like 'cresc.' and 'stip' markings.



*dolce*

lead them, shall lead — them, By the wa - ters of comfort shall he

*p* **WW**

guide them, shall he guide — them.

*p* **WW** *p*

*mf cresc.*

*poco cresc.* *animando* *cresc.* **Sing** —

*f* **Sing** —

O heavens, sing — O heavens —

*f cresc.*

And be joy - ful O earth ——— Break forth into singing,

*cresc.* break forth in - to sing - ing *animando* break forth ——— break forth ———

— break forth into singing O moun - - - tains.

*Lento.*



*mf*

The Lord hath

*cresc.* *dim.* *dim.*

com - - fort-ed his peo - ple, And hath com -

*p* *dim.*

*dim.* *rit. ad lib.*

- pas - - sion, com-pas-sion - upon his af-flict-ed.

*p* *rit.* *a tempo* *R.H.*

*pp* *p*

Piano introduction in 6/8 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Dynamics include *p* and *cresc.*

**CHORUS.**

Soprano. *p* See now, ye that love the

Alto. *p* See now,

Tenor.

Bass.

Piano accompaniment for the chorus entry. The right hand has a flowing melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *dim.* and *p*.

light, Ye shall not in dark - ness stray.

ye that love the light, Ye shall not in dark -

*p cresc.* See now, ye that love the light,

*P* See now, ye that love the light, Ye shall not in

Piano accompaniment for the chorus exit. The right hand continues the melodic line, and the left hand provides a steady accompaniment.



XX

See now, ye that look for the  
- ness stray. See now,  
Yé shall not in dark - ness stray.  
dark - ness stray.

XX  
p

*poco cresc.*  
right, Ye shall not faint, ye  
*poco cresc.*  
ye that look for the right, Ye shall not faint,  
*poco cresc.*  
See now, ye that look for the right,  
p See now, ye that look for the right, mf Ye shall not

*poco cresc.*

shall not faint \_\_\_\_\_ by the way.

ye shall not faint by the way.

Ye shall not faint by the way.

faint by \_\_\_\_\_ the way.

*cresc.*  
*p*

*Più mosso.*  
*p*

Truth \_\_\_\_\_ will not die, \_\_\_\_\_ In

Truth \_\_\_\_\_ will not die, \_\_\_\_\_ In

Truth \_\_\_\_\_ will not die, \_\_\_\_\_ In

Truth \_\_\_\_\_ will not die, \_\_\_\_\_ In

*Più mosso.*  
*dim.*  
*p*





YY *mf*

To each — and all the choice it

To each — and all the choice it

To each — and all the choice it

To each — and all the choice it

YY

*cresc.*

gives, \_\_\_\_\_ To *f*

gives, \_\_\_\_\_ To *f*

gives, \_\_\_\_\_ To *f*

gives, \_\_\_\_\_ To *f*

*sf* *cresc.*



rate the tempting world a - right And to es - teem it

rate the tempting world a - right And to es - teem it

rate the tempting world a - right And to es - teem it

rate the tempting world a - right And to es - teem it

*sf* *f* *p*

light. To

light. To

light. To

light. To

*p* *ZZ* *p*

ward\_ the ran-somed soul from stain, \_\_\_\_\_ And make it

ward\_ the ran-somed soul from stain, \_\_\_\_\_ And make it

ward\_ \_\_\_\_\_ the ran-somed soul from stain, \_\_\_\_\_ And

ward\_ \_\_\_\_\_ the ran-somed soul \_ from stain, \_\_\_\_\_ And

*poco cresc.*

*cresc.*

wor - - - thy to at - tain \_\_\_\_\_

*cresc.*

wor - - - thy to at - tain \_\_\_\_\_

make it wor - - - thy to \_\_\_\_\_ at-tain

make it wor - thy, wor - thy to \_\_\_\_\_ at-tain

*cresc.*



*f*  
To flaw-less har- - mo - ny, di - vine - - ly

*f*  
To flaw- - less har - mo - ny, di - vine - ly

*f*  
To flaw - - less har - mo - ny, di - vine - ly

*f*  
To flaw- - less har - - mo - ny, di - vine - ly

*poco - a - poco*

*rit.*

Maestoso energico.

pure \_\_\_\_\_ With that which

pure \_\_\_\_\_ With that which

pure \_\_\_\_\_ With that which

pure \_\_\_\_\_ With that which

*poco rit.*

*f*

*rit.*

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e - -vermore en - dure,

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e-vermore en - dure,

*frit.* and shall for e-vermore en - dure.

*f* and shall for e-vermore en - dure.

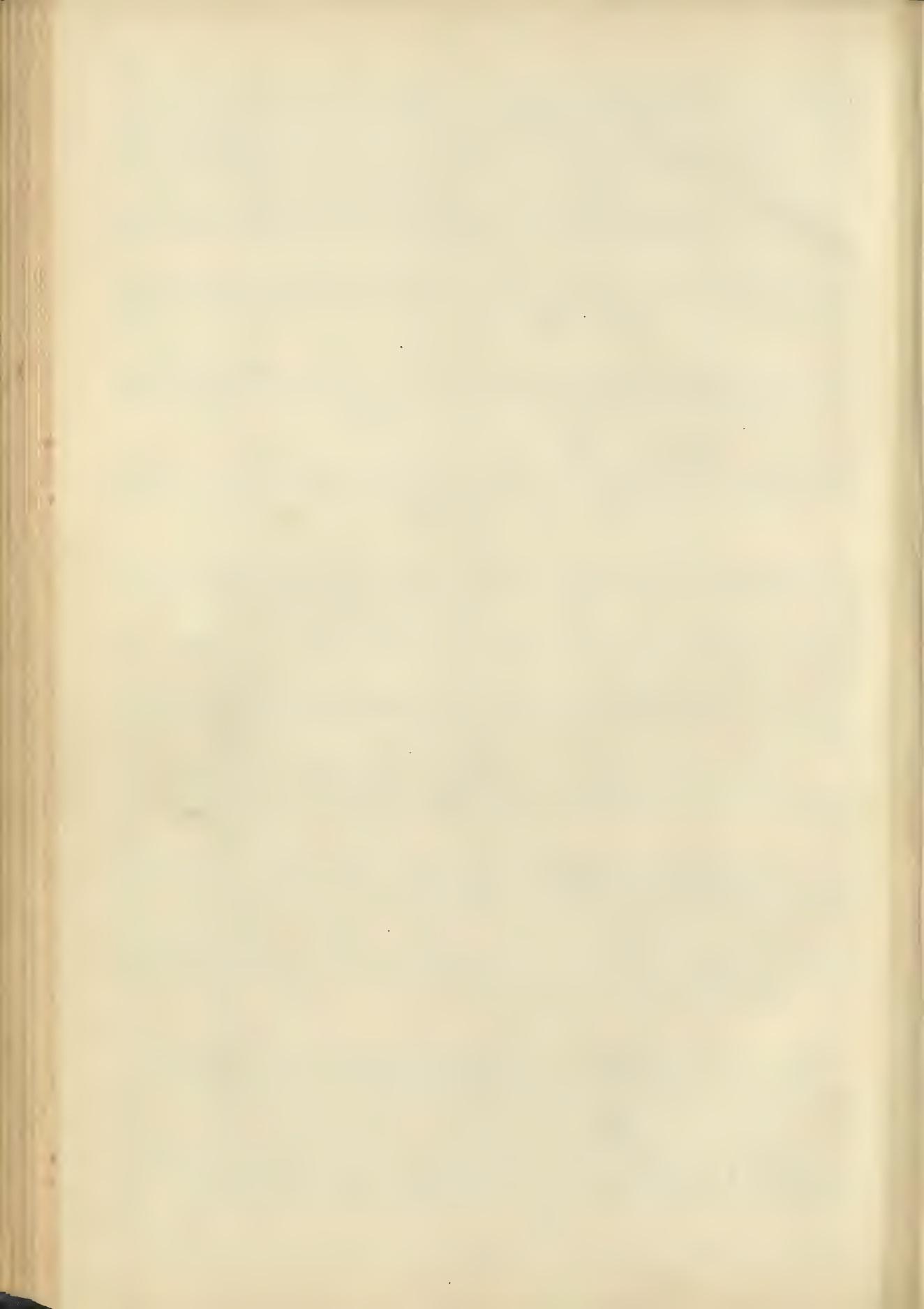
*frit.* and shall for e-vermore en - dure.

*f* and shall for e-vermore en - dure.

*cresc.* *rit.* *f*

*rit.* L.H.





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3

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# THE VISION OF LIFE

A SYMPHONIC POEM

FOR SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

BY



C. HUBERT H. PARRY.

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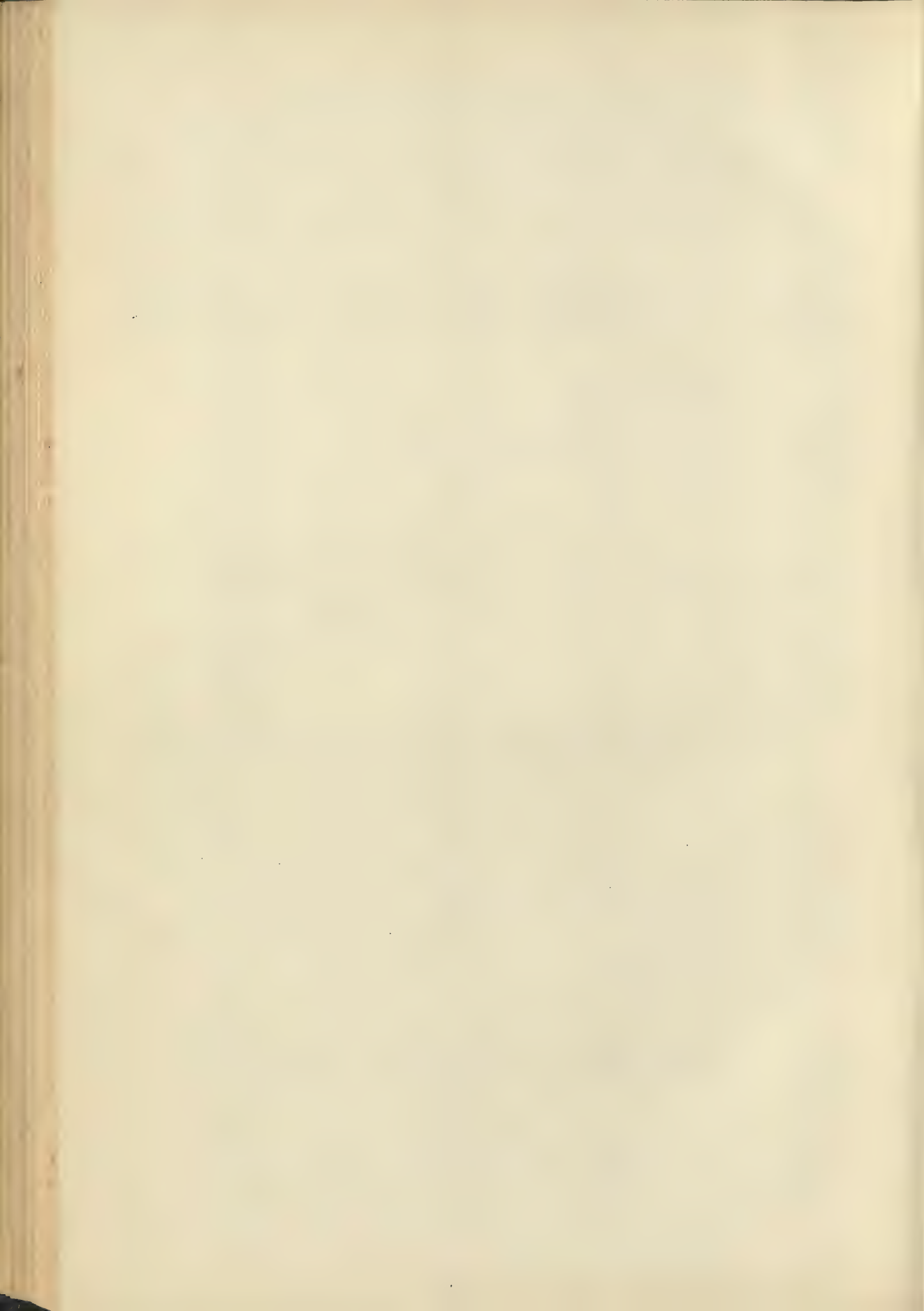
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# THE VISION OF LIFE.

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## *The Dreamer.*

From utmost distance of the dreams of thought,  
The long procession comes ;  
Shadows that follow shadows.

Changeless in change, tireless in weary  
wandering  
Death strews the path, yet the living ever  
come !  
Millions on millions !

No echo of their speech,  
No sign of what they were ;  
No wakening to wonder  
Of tokens that their passing left upon the way.  
Lost in long night, where no light gleams,  
They passed, and passed  
And were forgot.

## *The Dream Voices.*

We wandered aimless in a world of dread ;  
Wherever life was, death lurked :  
We knew not hope, for us knowledge was not,  
By the law of our being strife was begotten.  
The weak grew strong in wariness ;  
Cunning and craft were his weapons ;  
He shunned the light in secret places,  
And slew for safety, and found none !  
The Lords of the tempest thundered :  
The flame from the cloud consumed us,  
The wielder of winds o'erwhelmed us,  
The frosts of the night numbed us.

Homeless and houseless,  
In caves and in clefts,  
We hid from the terror  
Of tempest and torrent,  
Cowering, thirsting, shivering, starving, dying,  
While the host wandered on.

## *The Spirit of the Vision.*

Yet shines the life-sustaining Sun !  
The countless stars in their allotted courses  
move :  
Day follows night with changless constancy :  
The world its circling course fulfils,  
And while the ages wander by  
The weltering tumult winds its helpless way,  
From out the deeps of darkness and despair  
Into the light of dawn.

The weary faces brighten as thy fare ;  
The words we know and welcome as our  
own,  
That tell of radiant youth that revels in itself,  
And looks on life with eyes of wondering  
joy,  
With hands outstretched to grasp the cup and  
drain it,  
Tumultuous, eager, thronging on their way,  
They take and turn to joy,  
All that the wakening world can give.

## *The Dream Voices.*

To us is the glory of beauty revealed,  
The glory of all that gladdens the eye ;  
The beauty of suppleness,  
The beauty of speed,  
Of litheness of limb and the wondrous fairness  
of face.

To us is revealed the wonder of words,  
The wonders of thought and the passion of  
tears.

To us is revealed the delight in great deeds,  
The joy in the prowess of peerless men,  
The strife of the gods and the heroes.

We wielded the sword and the spear,  
The bow we bent in the battle,  
We drank to the depths the cup of the frenzy  
of fight !

We won the welcome triumphant !  
The welcome of home-coming warriors,  
The shout of the saved to their saviours ;  
The salt sea stayed us not,  
The mountains delayed us not,  
Forest and valley betrayed us not.  
We won to knowledge and wisdom,  
We learnt the lore of the heavens,  
We knew the sun that shone for us,  
The stars that made gay the sky for us,  
The moon whose silvery light  
Made wonderful the watches of the night !

To us the gods gave freedom and a radiant  
world,  
Our way was flower-strewn,  
Ringing with gladness and song.



*The Dreamer.*

Ye may not rest, O wanderers,  
Time will not wait nor stay the ruthless  
rhythm of his march  
To let life wander in the gardens of delight.

For other learning is your fate,  
Long weary ways to tread and bitter fruit to  
taste  
Ere to the longed-for haven ye win.

Hark to the harsher sound,  
The tramp of greed and pride !

*The Voices.*

Pride ! possession ! the passion of power !  
To us the world and its wealth !  
To us the glory of greatness !  
To us the dominant dower of Empire !

The free under foot are trodden.  
As slaves are they herded to serve us,  
As slaves shall they slay one another,  
To glut our greed for bloodshed.

Kings shall go fawning for favour.  
Chieftains of the vanquished shall go chained  
to our chariots.

The glitter and splendour of gold and of  
purple,  
The shimmer of steel, the thunder of  
triumphs,

Luxury, license, wanton and limitless !  
What care we when mastery wins to defiance ?  
Where none dare question no right but  
might !  
And that right runs through the world !

*The Dreamer.*

To Death must all come !  
How huge soe'er the mocking semblance  
looms,  
And all the world should be enslaved  
To minister to measureless desire.  
Victor and vanquished, spoiler and despoiled,  
A little span and they are gone !

*The Spirit of the Vision.*

Yet while the roar of power triumphant rings,  
A single voice, from lands remote and wild,  
From humble cot of lowly peasant folk,  
Speaks to the travellers as they toil along  
Such words as held men wondering.  
Such bidding to bethink them of their need  
Such teaching of the nothingness of pride  
Beside the joy of faithful brotherhood,  
That ever after all the path was changed.

A heaven dawned upon their way,  
Far off, and dimly dreamed,  
Encircled with a halo of desire ;  
And they forgot the roughness of the road.  
The weary limbs, the parched throat,  
The blows, the scars, the tears,  
In watching far away a beacon in the sky.

*The Voices.*

The Empire of the proud ones passeth,  
They strive with one another for the sway,  
And their reward is ruin.

We watch them as we wander on,  
And it is nought to us !  
The world is brooding, and we go stumbling  
Through wrecks of ancient learning.  
The heavens are full of visions,  
The air is full of voices,  
And we are faint with longing  
To hear the message clearly.  
The spirit within us  
Striveth and seeketh.  
The old life is over,  
The new is yet dawning.

*The Spirit of the Vision.*

So near to perfect joy and peace,  
Their souls fulfilled with faith and love,  
They linger, earthly lures forgot,  
Wrapt in a dream of hope.

Does not the toilsome pathway end  
Full soon and near, the haven won,  
The pledge of all desire attained,  
Rest to the weary given ?

Yet onwards still the shadows come,  
Relentless need their steps constraining ;  
The voice that called them groweth dumb  
The light of love is waning.

*The Voices.*

To us only is the truth known,  
Ours the word that bringeth safety.  
To us heaven's portals are open,  
Heirs are we of endless glory.

They that heed not shall be harried,  
Flame and sword shall be their portion.

March we onwards never failing,  
Sure of foot and sure of future !

*The Dreamer.*

Faint, faint the beacon light,  
Cloud, mist and gloom once more.

The pathway lost, men cry to one another in  
the dark,

This way, and that way,  
Deep in the hollows,  
High in the bleak fells,  
Striving and falling,  
Wrestling and clamouring,  
Working confusion,  
Each laying hold of the thing that is nearest,  
Snatching—grasping—lying—cheating!

*The Voices.*

This is mine, out on thee,  
Slave that hast no rights!  
Starve thou, the bread is mine!  
Thirst thou, the wine is mine!  
Hide thee in hovels!  
Thou and thy foul brood!  
Rot in the gutter!  
Die in the ditch!  
The earth is mine!  
Its fruit is mine!  
Its wealth is mine!  
Thou shalt not rest,  
Thou shalt not hope,  
Thou shalt not think,  
Thou shalt not breathe  
But at my will!

*The Spirit of the Vision.*

Ah! baleful dower of blinded self,  
The prize is poisoned!  
Surfeit and despair  
Are mingled in the cup the victor drains.  
Red is the wild revenge the vanquished claim,  
Red the swift horror of descending steel  
That slays the guiltless with the vilest  
In raging thirst to right such wrong.

*The Dreamer.*

Yet in the weltering chaos of waste words,  
Slowly the madness of strife and of hatred  
Yields to the spirit of love and of truth,  
Dimly the certainties wake in the hearts of  
men!  
Certain and sure are the stars in their courses,  
At dawn unailing the great Sun upriseth;  
As summer follows the spring,  
As seed-time follows the flower-time,  
As waves are wind-born,  
And green grass rain-born;  
As bird is not wingless,  
Nor flame without fuel,  
So are there mounting up  
Witnessing certainties,  
Day by day,  
Year by year,  
Age by age,  
Ever and always,  
Marvellous, obedient, faithful and fruitful.

*The Voices.*

Hearken, O brothers,  
To the music of the song of the world!  
Hear the hum of earth and air,  
Feeding the forests;  
Hear the bass of mighty trees,  
Spreading, unfolding!  
Hear the tender song of flowers expanding,  
Hear the whisper of the green grass growing,  
Hear the rustle of the wheat ripening,  
Hear the shout of roustering winds,  
Rousing the echoes,  
Rousing the thunder  
Of wild thronging waves!  
Hear the mighty harmony of all the powers  
unseen,  
Orderly, steadfastly, each in their ministry  
Ceaselessly singing!  
Hear them and love them,  
And join in their jubilant song.

*The Dreamer.*

Nearer they come, and ever more near!  
Of our own time they are, and here!  
And sweeping onwards in an endless stream,  
No longer phantoms of a dream,

The form of each is clear!  
There a dear familiar face!  
There a friend long lost!  
A child, a loved one!  
Maybe there—myself!  
A spectral shadow,  
Doomed to strive a little space  
And pass away.  
What help? is there no stay,  
No word of solace,  
Nor a word of greeting anywhere,  
To one left dreaming here alone?

*The Spirit of the Vision.*

None will be dreaming alone,  
Nor hungering vainly for comfort!  
See in the infinite distance  
Where the unbroken flood moves on,  
How hope and helpfulness unwearied  
Make all the path a radiant mead;  
And brother sees in the eyes of brother  
The trust that makes toil's best reward.  
They hold out hands to help the faint,  
To make the stumbling footsteps sure;  
They sing the song of spirits freed  
From pride and fear and barren greed;  
They sing the song of spirits undaunted,  
Of spirits purged of earthly stain,  
The everlasting song of the way made  
plain.



*The Voices.*

We praise the men of the days long gone,  
Faithful and brave, loyal and sure,  
Who cleared the path their firmness won,  
Making it plain for men unborn and for all  
time secure.

We think with love of those who fell,  
Lost in the stress, living in vain ;  
Who knew not light nor wisdom's spell,  
Wandering hopeless, maimed and blind, con-  
demned to helpless pain !

Wise ones or worthless,  
Helpful or hindering,  
Martyrs or cowards,  
Heroes or cravens,  
All pace the same path,  
All face the same death.  
Limitless oneness binds us together,  
Passing on life from one to another ;  
Seeking to solve it,  
Seeking to know it,  
Seeking to make it of worth to each brother.

Awake, ye that live in darkness !  
Darkness serveth not for deeds of light.  
Awake, ye that love folly !  
Folly is no making for the life of man.  
Awake, ye that heed not man's worth,

And laugh to see him faint and fall !  
Awake ye that mock at the right,  
Ye counsellors of corruption !  
Ye cannot stay the Sun.

*The Spirit of the Vision and The Voices.*

Where faith is there is strength !  
Where truth is there is joy !  
Where trust is there is love,  
Where love is there is heaven !

*The Voices.*

Onwards ! Onwards and upwards  
The path hath ever been ;  
Onwards ! Onwards and Sunwards !  
The traveller's way will be !  
From hand to hand the token passeth on,  
Though millions after millions pass away ;  
Another takes the quest when our life's tale  
is done,  
Come night to us, to others comes the day.  
Hands across the ages,  
Voices echoing voices,  
Heartbeat answering heartbeat,  
Joy surging triumphant ;

*The Spirit of the Vision and The Voices.*

The vision binds eternal life in one.

# THE VISION OF LIFE.

C. Hubert H. Parry.

*Moderato.*

The musical score is written for piano and treble clef. It begins with a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked *Moderato*. The score is divided into five systems, each with a piano staff and a treble staff. Dynamics include *pp*, *poco cresc.*, *cresc. molto*, *f*, *pp*, *p*, *pp*, *p*, *f*, *cresc.*, *ff*, *dim.*, and *p*. Articulations include accents, slurs, and triplets. The piano part features a steady accompaniment of eighth notes, while the treble part has a more melodic line with triplets and slurs.

12565

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1

*p* *cresc.*

This system contains the first two measures of the piece. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *p* (piano) with a *cresc.* (crescendo) hairpin.

*mf* *cresc.*

This system contains the next two measures. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic marking is *mf* (mezzo-forte) with a *cresc.* hairpin.

*p* *cresc.* *sempre cresc.*

This system contains the next two measures. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The dynamic marking is *p* (piano) with a *cresc.* hairpin, which then changes to *sempre cresc.* (sempre crescendo).

*ff*

This system contains the next two measures. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. The dynamic marking is *ff* (fortissimo).

2

This system contains the final two measures of the piece. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. The dynamic marking is *ff* (fortissimo).

mf *cresc. molto*

3

mf *dim.*

*p*

**THE DREAMER.**  
Bass Solo.

*p*

From utmost distance of the dreams of thought,

*pp*



*p* 4

The long pro-cession comes;

*pp*

Sha-dows that fol - - low sha - dows.

*pp*

Change - less in change,

*cresc.*

Tire - - less in wear - - y wan - der-ing Death

*cresc.*

*cresc. molto*

strews the path yet the liv - ing e - ver comel.

*cresc. molto*

5 *ff*

Millions on millions!

*ff*

*P*

No e-cho of their

*dim.* *P*

*P* *cresc.*

speech, no sign of what they were; No waken-ing to won - - der of

*cresc.*



tokens that their passing left up-on the way.

*P* *dim.*

**6** *Lento.*

Lost in long night, where no light gleams, They

*Lento.*

passed, and passed and were for-got.

*rit.* *a tempo*

*rit.* *a tempo*

*p*

*f*  
*dim.* *p*

*Lento.*  
Soprano. **7** *pp* We wan - dered

Alto. *pp* We wan - dered aim - less in a

Tenor.

Bass.

CHORUS.

*Lento.* **7** *pp*

aim-less in a world of dread; Wher - e-ver life

world of dread; aim - less, aim - less,

*pp* We wan - dered aim - less in a

*pp* We wan - dered aim - less in a world of dread;

*dim.*



*mf* >

— was Death lurked,

Wher - e - ver life — was

world of dread; Wher - e - ver life — was Death

Wher - e - ver life was Death lurked,

*p*

*P* >

Death — lurked.

Death lurked, Death — lurked.

— lurked, Death — lurked.

*P* >

Death — lurked.

*cresc. molto* *pp*

*Allegro moderato.*

*p*

We knew not hope, For us

*p*

We knew not hope, For

*p*

We knew not hope, For us

*p*

We knew not hope, For

*Allegro moderato.*

*p*

*cresc.*

knowledge was not, By the law of our be-ing

*cresc.*

us knowledge was not, By the law of our

*cresc.*

knowledge was not, By the law of our be-ing

*cresc.*

us knowledge was not, By the law of our

*3 cresc.*



Strife \_\_\_\_\_ was begotten. The weak grew strong in  
 be - ing Strife \_\_\_\_\_ was begotten. The  
 Strife \_\_\_\_\_ was begotten. The weak grew strong -  
 be - ing Strife \_\_\_\_\_ was begotten. The weak grew

*f* *mf* *f* *mf* *f* *mf* *f* *mf*

3 3 3 3 3 3 3 3

war - - i - ness; Cun - ning and craft \_\_\_\_\_ were his  
 weak grew strong in war - - i - ness; Cun - ning and  
 \_\_\_\_\_ in war - - i - ness; Cun - ning and craft \_\_\_\_\_  
 strong in war - - - i - ness; Cun - ning and

*f* *f* *f* *f* *f* *f* *f* *f*

3 3 3 3 3 3 3 3

weapons; He shunned the light in  
 craft were his weapons; He shunned the light  
 were his weapons; He shunned the light in  
 craft were his weapons; He shunned the light

*mf*

se - cret pla - ces, And slew  
 in se - cret pla - ces, And slew  
 se - cret pla - ces, And slew  
 in se - cret pla - ces, And slew

*ff*

*cresc.*



8

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

8

*ff cresc.*

The

*ff cresc.*

The

*ff cresc.*

The

*ff cresc.*

The

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

*fff*

*ff* The flame from the cloud con - sumed us, The

*ff* The flame from the cloud con - sumed us, The

*ff* The flame from the cloud con - sumed us, The

*ff* The flame from the cloud con - sumed us, The



wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

*pizz.*

*ff*

9

us.

us.

us.

us.

9

*dim.*

*mf*

*p dim.*

*p*

Homeless and houseless, in caves and in clefts, We

*p*

Homeless and houseless, in caves and in clefts, We

*p*

Homeless and houseless, in caves and in clefts, We

*p*

Homeless and houseless, in caves and in clefts, We

*f* *p*

hid from the ter-ror of tempest and tor-rent Cowering,

*f* *p*

hid from the ter-ror of tempest and tor-rent Cow-

*f* *p*

hid from the ter-ror of tempest and tor-rent Cowering,

*f* *p*

hid from the ter-ror of tempest and tor-rent Cow-



thirsting, shivering, starving, dy-ing, *pp* >

- er-ing, thirsting, shi - - ver-ing, dy-ing, *pp* >

thirsting, shivering, starving, dy-ing, *pp* >

- er-ing, thirsting, shi - - ver-ing, dy-ing, *pp* >

*largamente* *Lento.*

While the host wandered on.

While the host wandered on.

*largamente*

While the host wandered on.

While the host wandered on. *Lento.*

*largamente* *p* *f*

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic foundation with chords and moving bass lines.

The second system continues the piano accompaniment. It includes a dynamic marking of *p* (piano) and features more complex rhythmic patterns and slurs in both hands.

THE SPIRIT OF THE VISION.  
Soprano Solo.

10

*p*

The third system begins with a soprano solo line, which is initially silent. The piano accompaniment starts with a *rit.* (ritardando) marking. The solo line enters with a long note, and the piano accompaniment features a *p* (piano) dynamic marking.

Yet

*Più mosso.*

The fourth system contains the lyrics "shines the life-sustaining Sun!". The soprano solo line is accompanied by the piano accompaniment, which includes triplets in both hands. The tempo marking *Più mosso.* is present above the system.

*p largamente*

The fifth system contains the lyrics "The countless stars in their al-". The soprano solo line is accompanied by the piano accompaniment, which includes triplets in both hands. The dynamic marking *p largamente* is present above the system.



-lot-ted cours - es move: Day fol-lows night with

change-less con - stan-cy; The world its cir-cling course ful - fills

And while the a - ges wan-der by The

11

*agitato*  
wel-tering tu-mult winds its help-less way \_\_\_\_\_ from out the

*f rit.*

deeps of dark-ness and des-pair

*cresc.* *rit.*

*molto rit.* *p* *a tempo* *P*

— In-to the light of dawn. The

*pp molto rit.* *dolce* *a tempo*

wear-y fa-ces bright-en as they fare, The words we

know And wel-come as our own, That tell of



*poco animando*

ra - diant youth that re-vels in it-self, And looks on life — witheyes of

*poco animando*

12 *f*

wondering joy; With hands out-stretched To grasp the cup and drain it,

*f*

*animato* *cresc.*

*mf* Tu-multuous, ea-ger, throng - ing on their way, They

*animato*

*mf cresc.* *cresc.*

*allargando* *rit.*

take and turn to joy — All that the wakening world can

*allargando* *f* *sf* *rit.*

*Allegro.*

give.

*mf cresc. molto*

Musical score for piano introduction in 6/8 time, featuring a treble and bass clef with various rhythmic patterns and dynamics.

CHORUS.

Soprano. *f animato*

Alto. *f*

Tenor. *f*

Bass. *f*

To us is the glo -

To us is the glo -

To us is the glo -

To us is the glo -

Vocal staves for Soprano, Alto, Tenor, and Bass, with lyrics and dynamic markings.

*f animato*

To us is the

Piano accompaniment for the chorus, including a grand staff with treble and bass clefs, dynamic markings, and a repeat sign.

- ry of beau - ty re - veal -

- ry of beau - - ty re - veal -

- ry of beau - ty re - veal -

glo - - ry of beau - - ty re - veal -

Vocal staves for the chorus with lyrics and dynamic markings.

glo - - ry of beau - - ty re - veal -

Piano accompaniment for the chorus with lyrics and dynamic markings.



13

- ed, The glo- ry of all that glad- dens the

- ed, The glo- ry of all that glad - - dens the

- ed, The glo- ry of all that

- ed, The glo- ry of all that glad - dens the

13

eye: The beau- ty of sup - ple-ness

eye: The beau- ty of sup - ple-ness

glad - - dens the eye: The beau- ty of sup - ple-ness

eye: The beau- ty of sup - ple-ness

The beau-ty of speed, \_\_\_\_\_ Of lithe-ness of

The beau-ty of speed, \_\_\_\_\_ Of lithe-ness of

The beau - ty of speed, \_\_\_\_\_ Of

The beau - ty of speed, \_\_\_\_\_ Of

The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a second ending marked with a '2' and a fermata.

limb, \_\_\_\_\_ And the won - - - - - drous fair - ness of

limb, \_\_\_\_\_ And the won - - - - - drous fair - ness of

litheness of limb, \_\_\_\_\_ And the won - - - - - drous fair - ness of

litheness of limb, \_\_\_\_\_ And the won - - - - - drous fair - ness of

The piano accompaniment continues with complex chordal textures and melodic fragments in both hands.



14

face. To us is re-

face. To

face. To

face.

14

- veal - - ed the won - - - - der of words, The

us is re-veal - - - - ed the won - der of words, The

us is re-veal - - ed the won - - der of words, The

To us is re-veal-ed the won - - der of words, The

*mf* *p*  
 wonders of thought\_ And the passion of tears.  
*mf* *p*  
 wonders of thought\_ And the passion of tears.  
*mf* *p*  
 wonders of thought\_ And the passion of tears.  
*mf* *p*  
 wonders of thought\_ And the passion of tears.

*f*  
 To us is re-vealed\_ the de-  
*f*  
 To us is re-vealed\_ the de-

*cresc.* *f*



- light in great deeds \_\_\_\_\_ The

The joy in the prowess of peerless men \_\_\_\_\_ The

- light in great deeds \_\_\_\_\_ The

The joy in the prowess of peerless men \_\_\_\_\_ The

The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a steady bass line.

strife of the gods \_\_\_\_\_ And the he - roes.

strife of the gods \_\_\_\_\_ And the he - roes.

strife of the gods \_\_\_\_\_ And the he - roes.

strife of the gods \_\_\_\_\_ And the he - roes.

The piano accompaniment continues with a more complex texture, including a dynamic marking of *f* (forte) in the right hand.

*poco rit.* **f** *Poco meno mosso.*

We wielded the sword

We wielded the sword

We wielded the sword

We wielded the sword

*poco rit.*

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the



15 *f*

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

*ff* 16

warriors, The shout \_\_\_\_\_ of the saved to their saviours;

home-coming warriors, The shout \_\_\_\_\_ of the saved to their saviours;

*ff* 16

war - riors, The shout \_\_\_\_\_ of the saved to their saviours;

home-coming warriors, The shout of the saved to their saviours;

*mf* *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

*mf* *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

*mf* *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

*mf* *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not



Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

17 *mf*

We knew the sun\_ that shone for us, The stars that made

*mf*

We knew the sun\_ that shone for us, The stars that made

*mf*

We knew the sun\_ that shone for us, The stars that made

*mf*

We knew the sun\_ that shone for us, The stars that made

17 *mf dim.*

*P*

gay\_ the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*P*

gay the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*P*

gay\_ the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*P*

gay\_ the sky for us, \_\_\_\_\_ The moon whose silvery light\_



*poco cresc.*

— made won - der-ful the watch-es — of the night.

*poco cresc.*

— made won - der-ful the watch-es — of the night.

*poco cresc.*

— made won - der-ful the watch-es — of the night.

*poco cresc.*

— made won - der-ful the watch-es — of the night.

18 *f* > *f* > *f* >

To us — the gods gave

*f* > *f* > *f* >

To us — the gods gave

*f* > *f* > *f* >

To us — the gods gave

*f* > *f* > *f* >

To us — the gods gave

18 *cresc. molto*

free - - - - dom and a ra - diant world

free - - - - dom and a ra - diant world

free - - - - dom and a ra - diant world

free - - - - dom and a ra - diant world

Our way was flower-strewn

Our way was flower-strewn

Our way was flower-strewn

Our way was flower-strewn

*cresc.*



CHORUS I.

*ff* > Ring - - - - ing, ring - - - - ing,

*ff* > Ring - - - - ing, ring - - - - ing,

*ff* > Ring - - - - ing, ring - ing,

*ff* > Ring - - - - ing, ring - ing,

CHORUS II.

*ff* > Ring - - - - ing, ring -

*ff* > Ring - - - - ing, ring -

*ff* > Ring - - - - ing,

*ff* > Ring - - - - ing,

*f*

ring - - ing with glad - - ness

ring - - ing with glad - - ness

ring - ing with glad - - ness

ring - ing with glad - - ness

- - ing, ring - - ing with glad -

- - ing, ring - - ing with glad -

ring - ing, ring - ing with glad -

ring - ing, ring - ing with glad -



*ff* *poco rit.* **19** *a tempo*

with glad - - - - ness, And song.

*ff*

with glad - - - - ness, And song.

*ff*

with glad - - - - ness, And song.

*ff*

with glad - - - - ness, And song.

*ff* *poco rit.* **19** *a tempo*

- ness, with glad - - - - ness, And song.

*ff*

- ness, with glad - - - - ness, And song.

*ff*

- ness, with glad-ness, And song.

*ff*

- ness, with glad - - - - ness, And song.

**19** *poco rit.* *f* *a tempo*

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *cresc.*. There are also some numerical markings like '2' above notes.

Second system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *f cresc.* and *dim.*.

Third system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *mf* and *cresc.*. There are also some numerical markings like '2' above notes.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *rit.* and *ff*. There are also some numerical markings like '7' above notes.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *rit.*, *ff*, and *dim. e rit.*. There are also some numerical markings like '20' above notes.



*Moderato.*

*pp*

*pp legato*

**THE DREAMER.**  
Bass Solo.

*p*

Ye may not rest, O wan-der-ers, Time

*dim.*

*cresc.*

will not wait Nor stay the ruthless rhythm of his march

*cresc.*

*Lentissimo.* *pp* *dolce*

To let life wan-der in the gar-dens of de-light.

*colla voce* *pp*

*Più mosso.*

For . o-ther learn - ing is your fate Long wea-ry ways to

tread And bitter fruit to taste Ere to the longed-for haven

*Meno mosso.*

*cresc.* *colla voce*

— ye win. Hark to the harsher sound,

*a tempo, moderato.*

*p* *cresc. molto* *p* *pp*

The tramp of greed and

*f* *p* *cresc. molto* *f* *f*



*Allegro.*

pride!

21 *ff*

**CHORUS.**

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

*cresc.* *ff*

*ff*

The passion of power! ——— To us the world and its

*ff*

The passion of power! ——— To us the world and its

*ff*

The passion of power! ——— To us the world and its

*ff*

The passion of power! ——— To us the world and its

wealth To us, to us, to us the glo - ry of greatness. To us

wealth To us, to us, to us the glo - ry of greatness. To us

wealth To us, to us, to us the glo - ry of greatness. To us

wealth To us, to us, to us the glo - ry of greatness. To us

*simile*

The dominant dower of em - pire! The free under foot are

The dominant dower of em - pire! The free under foot are

The dominant dower of em - pire! The free under foot are

The dominant dower of em - pire! The free under foot are



trodden. As slaves are they herd-ed to serve us. As

trodden. As slaves are they herd-ed to serve us. As

trodden. As slaves are they herd-ed to serve us. As

trodden. As slaves are they herd-ed to serve us. As

slaves shall they slay one an - o-ther, To glut our greed for

slaves shall they slay one an - o-ther, To glut our greed for

slaves shall they slay one an - o-ther, To glut our greed for

slaves shall they slay one an - o-ther, To glut our greed for

22

bloodshed. Kings shall go

bloodshed. Kings shall go

bloodshed. Kings shall go

bloodshed. Kings shall go

22

*sf* *sf* *sf* *sf*

*f* *cresc.*

*sf* *sf* *sf* *sf*

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*



23

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

23

*sf* *cresc.* *sf* *sf*

*animando* *cresc.*

The glitter and splendour of gold and of purple, The

The glitter and splendour of gold and of purple, The

The glitter and splendour of gold and of purple, The

The glitter and splendour of gold and of purple, The

*sf* *sf* *animando* *cresc.*

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

wan - ton and lim-it-less What care we when mastery wins

wan - ton and lim-it-less What care we when mastery wins

wan - ton and lim-it-less What care we when mastery

wan - ton and lim-it-less What care we when mastery

*allargando*

*mf* *cresc.*

*allargando*



to de-fi-ance? Where

wins to de-fi-ance? Where none dare

wins to de-fi-ance? Where

wins to de-fi-ance? Where none dare

none dare ques-tion, no right but might!

ques-tion, no right but might!

none dare ques-tion, no right but might!

ques-tion, no right but might!

ff  
And that right runs through the  
ff  
And that right runs through the  
ff  
And that right runs through the  
ff  
And that right runs through the

24

world.  
world.  
world.  
world.

24



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). There are also some performance instructions like *rit.* (ritardando) indicated by a dashed line.

Third system of musical notation, starting with a measure number of 25. It features dynamic markings *sf*, *cresc.* (crescendo), and *ff*. The notation includes various chordal textures and melodic fragments.

Fourth system of musical notation, continuing the complex harmonic and melodic development. It includes a *ff* marking and various articulations.

**THE DREAMER.**  
Bass Solo.

Fifth system of musical notation, featuring a bass solo line and piano accompaniment. The lyrics "To death must all come." are written below the bass line. Dynamic markings include *ff*, *Meno mosso*, *mf*, and *rit.* (ritardando). The system concludes with a *p* (piano) marking.

*Lento.* *mf*

How huge so e'er the mocking semblance

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Lento.' and the dynamic is 'mf'. The lyrics 'How huge so e'er the mocking semblance' are written below the vocal line.

*Lento.* *mf*

looms; And all the world should be en-slaved To

*cresc.*

The second system continues the musical score. The tempo remains 'Lento.' and the dynamic is 'mf'. The lyrics 'looms; And all the world should be en-slaved To' are written below the vocal line. A 'cresc.' (crescendo) marking is placed above the vocal line towards the end of the system.

*ff*

mi-nis-ter to mea-sureless de-sire Vic-tor and vanquished,

The third system of the musical score shows the vocal line and piano accompaniment. The dynamic is marked 'ff' (fortissimo). The lyrics 'mi-nis-ter to mea-sureless de-sire Vic-tor and vanquished,' are written below the vocal line.

*P*

spoil-er and despoiled. A

The fourth system concludes the musical score on this page. The dynamic is marked 'P' (piano). The lyrics 'spoil-er and despoiled. A' are written below the vocal line. The piano accompaniment ends with a final chord.



*pp rit.* *Lento.*

lit-tle span and they are gone.

*pp* *rit.* *Lento teneramente.*

*cresc.* *f*

*dim.*

26

*pp* *sf* *p*

THE SPIRIT OF THE VISION.  
Soprano Solo.

*mf cresc.* *p*

Yet while the roar of power triumphant rings A sin - gle

*mf* *f* *p*

voice, from lands remote and wild, From humble cot of lowly

*pp*

peasant folk *P* Speaks to the trav-el-lers as they toil a-long *molto rit.*

*p* *dim.* *molto rit.*

27 *Lento.* *P* Such words as held men won-der-ing, Such bid - ding to be-

*Lento.*

*p* *pp*

- think them of their need, *cresc.* Such teach - ing of the nothingness of pride Be-side *cresc.*

*p* *cresc.* *cresc.*



*f* *animato*  
*mf*  
 the joy of faithful brotherhood, That ev-er af-ter all

*cresc.*  
 the path was changed. A Heaven dawned upon their way, Far

off, and dim-ly dreamed, En-circled with a ha - - - lo of de -

*p* *poco agitato*  
 - sire, And they for-got theroughness of the road, The wea - ry limbs

*poco agitato*

*cresc. molto*

The parched throat, the blows, the scars, — the tears, In watch-

*cresc.* — — — — — *p*

*rit.* *rit. molto*

- - ing far a - way a bea - - - - con in the

*rit.* *rit. molto*

29

*a tempo, tranquillo*

sky.

*p*



*Lento maestoso.*

CHORUS.

*Lento maestoso.*

*p*

The

*p*

The

*p*

The

*p*

The

*p*

The

*Lento maestoso.*

*p*

*3*

*3*

*3*

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

*3*

*tr*

*3*

*3*

30

*mf cresc.*

- eth. They

- eth. They strive

- eth.

- eth.

30

*mf cresc.*

strive with one an - oth - er, strive

with one an - oth - er, strive with one an -

*f cresc.* They strive with one an - oth - er,

*f cresc.* They strive with one an -

*f*





*Tranquillo*

*pp*  
We watch them as we wan - der on,  
*pp*  
We watch them as we wan - der on,  
*pp*  
We watch them as we wan - der on, —  
*pp*  
We watch them as we wan - der on,

*Tranquillo*  
*pp*  
*poco cresc.*

*p* *dim.* *poco rit.*  
and it is nought to us! —  
*p* *dim.*  
and it is nought to us! —  
*p* *dim.*  
and it is nought to us! —  
*p* *dim.*  
and it is nought to us! —  
*poco rit.*

*mf* *p* *pp* *3*



32 *a tempo*

*p* The world is brood - ing, and we go stum - bling through *pp*

*p* The world is brood - ing, and we go stum - bling through *pp*

*p* The world is brood - ing, and we go stum - bling through *pp*

*p* The world is brood - ing, and we go stum - bling through *pp*

32 *a tempo*

wrecks of an - - cient learn - ing. \_\_\_\_\_

wrecks of an - - cient learn - ing. \_\_\_\_\_

wrecks of an - - cient learn - ing. \_\_\_\_\_

wrecks of an - - cient learn - ing. \_\_\_\_\_

*pp*  
The heavens are full of vi - - sions,  
*pp*  
The heavens are full of vi - - sions,  
*pp*  
The heavens are full of vi - - sions,  
*pp*  
The heavens are full of vi - - sions,

*p* *p* **33**  
The air \_\_\_\_\_ is full of voi - ces,  
*p* *p* *p*  
The air \_\_\_\_\_ is full of voi - ces,  
*p* *p* *p*  
The air \_\_\_\_\_ is full of voi - ces,  
*p* *p* *p* *mf*  
The air \_\_\_\_\_ is full of voi - ces, **And**

*poco cresc.* **33**



*mf*  
And we are faint with long-ing To hear the

*mf*  
And we are faint with long-ing To hear the

*mf*  
And we are faint with long-ing To hear the

we are faint with long - ing To hear the

*p* *dim.*

34 *mf*  
mes - sage clear - ly. The spi - rit with - in us

*mf*  
mes - sage clear - ly. The spi - rit with - in us

*mf*  
mes - sage clear - ly. The spi - rit with - in us

*mf*  
mes - sage clear - ly. The spi - rit with - in us

34 *p cresc.* *mf cresc.*

*f* > *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

*f* > *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

*f* > *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

*f* > *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

*f cresc.* *rit.* *a tempo*

The new is — yet dawn - - ing.

*f cresc.*

The new is — yet dawn - - ing.

*f cresc.* *rit.* *a tempo*

The new is — yet dawn - - ing.

*f cresc.*

The new is — yet dawn - - ing.

*dim.* *sempre dim.* *rit.*



## THE SPIRIT OF THE VISION.

Soprano Solo.

*ppp legato*

So near — to perfect joy and

*Lento.*

*ppp*

*3*

*3*

*simile*

peace, Their souls full filled — with faith and love —

*P*

*cresc.*

— They lin - ger, earthly lures for - got, Wrapt in a

*P*

dream of hope. Does not — the toilsome pathway

*dim. e rit.*

*35 a tempo*

*3*

*3*

*3*

*dim. e rit.*

*a tempo*

end, Full soon and near, The ha - ven

won, The pledge of all de-sire at - tained, Rest

*poco allargando* *p*

*cresc.* *p*

36

to the weary given?

*rit.* *p* *cresc.* *f*

*poco agitato* *mf*

Yet on - - ward still the sha-dows come, Re -

*p* *cresc.*



*cresc.* *p*

-lent-less need their steps constrain - ing; The voice that called them groweth

*cresc.* *p*

37 *rit.* *f* *p*

dumb, The light of love is

*cresc.* *f* *rit.*

*dim.* *a tempo*

wan - ing.

*dim.* *pp* *a tempo*

*animando*

*mf* *cresc.*

*f stringendo*

38

*f*  
*sf* *sf*

*ff*  
*sf*



*Più mosso, Allegro feroce.*

CHORUS.

Tenor.  
*f* > > > > > > > > *ff*

To us on- -ly is the truth known, Ours

Bass.  
*f* > > > > > > > > *ff*

To us on- -ly is the truth known, Ours

*Più mosso, Allegro feroce.*

*f*

the word that bringeth safe- -ty.

the word that bringeth safe- -ty.

39

*f* > >

To us

To us

39

6

heavens por - tals are o - pen, Heirs are we of end-less  
 heavens por - tals are o - pen, Heirs are we of end-less

*sempre marcato*

glo - ry.  
 glo - ry.

*sf sf*

40 They that heed not shall be  
 40 They that heed not shall be

*sf staccato*

har - ried, Flame and sword shall be their por - tion.  
 har - ried, Flame and sword shall be their por - tion.



*a tempo*  
Tenor.  
**ff**

**CHORUS.**

March we on - - wards ne - - ver

Bass.  
**ff**

March we on - - wards ne - - ver

*a tempo*

fail - - ing, Sure \_\_\_\_\_ of foot \_\_\_\_\_

fail - - ing, Sure \_\_\_\_\_ of foot \_\_\_\_\_

41

and sure of fu - - ture.

and sure of fu - - ture.

41

*ff*

*stacc.*

*ff*

*ff sf*

*gva bassa.....*

*s.*



## THE DREAMER. Bass Solo.

*Lento.**poco cresc.*

*pp*

Faint, faint the bea-con-light, — Cloud,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *pp* dynamic and includes the lyrics 'Faint, faint the bea-con-light, — Cloud,'. The piano accompaniment starts with a *p* dynamic. The key signature has one sharp (F#) and the time signature is common time (C).

mist and gloom once more! —

*mf*

The second system continues the vocal line with the lyrics 'mist and gloom once more! —'. The piano accompaniment features a *mf* dynamic. The musical notation includes various ornaments and phrasing slurs.

*P* *dim.*

The path-way lost, Men cry to one an-

The third system continues the vocal line with the lyrics 'The path-way lost, Men cry to one an-'. The piano accompaniment starts with a *p* dynamic and ends with a *dim.* dynamic. The key signature remains one sharp.

*animando* *mf*

- other in the dark, This way, and that way,

*animando*

The fourth system continues the vocal line with the lyrics '- other in the dark, This way, and that way,'. The piano accompaniment features a *mf* dynamic and is marked *animando*. The key signature remains one sharp.

42 *agitato*

*p* *cresc.*

Deep in the hollows, High in the

*dim.* *poco cresc.*

*f* *animando*

bleak fells, Stri - ving and fall - ing, Wrest - ling and clamouring,

*f*

*Allegro.*

Work - ing con - fu - sion, Each laying hold of the thing that is

*Allegro.*

near - est, Snatching, grasping, ly - ing, cheating!

*sf sf cresc. sf sf*



43 *Allegro.*

Tenor.

CHORUS.

This is mine! out on thee!

Bass.

This is mine! out on thee!

43 *Allegro.*

*ff*

Slave that hast no rights! Starve thou, the bread is mine!

Slave that hast no rights! Starve thou, the bread is mine!

Thirst thou, the wine is mine! Hide thee in ho-vels, Thou and thy

Thirst thou, the wine is mine! Hide thee in ho-vels,

*animato*

foul brood! Rot in the gutter! Die in the ditch!

Thou and thy foul brood! Rot in the gutter! Die in the ditch!

*animato*

*sf*

*Meno Allegro.*

*ff*

The earth is mine, Its fruit is mine, Its wealth is

The earth is mine, Its fruit is mine, Its wealth

*Meno Allegro.*

*p cresc.*

mine! Thou shalt not rest, Thou shalt not hope,

is mine! Thou shalt not rest, Thou shalt not

*p cresc.*



*sempre cresc.* *rit.*

Thou shalt not think! Thou shalt not breathe! — But — at my

*sempre cresc.*

hope, Thou shalt not think! Thou shalt not breathe! But — at my

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Thou shalt not think! Thou shalt not breathe! — But — at my' and is marked with 'sempre cresc.' and 'rit.'. The piano accompaniment consists of chords and moving lines in both hands, also marked with 'sempre cresc.'.

*a tempo* **44**

will!

The second system shows the vocal line with the word 'will!' and the piano accompaniment. The tempo is marked 'a tempo' and the measure number '44' is indicated.

*a tempo* **44**

*ff* *mf*

The third system continues the vocal line and piano accompaniment. The piano part features a dynamic range from 'ff' to 'mf' and includes a measure number '44'.

THE SPIRIT OF THE VISION. Soprano Solo.

*p* *pp* *dim.*

Ah —

The fourth system is a soprano solo section titled 'THE SPIRIT OF THE VISION. Soprano Solo.' It includes a vocal line with the word 'Ah' and a piano accompaniment marked with 'p', 'pp', and 'dim.'.

*agitato*

bale-ful dower of blind-ed self! The prize is poisoned!

The fifth system features a vocal line with the lyrics 'bale-ful dower of blind-ed self! The prize is poisoned!' and a piano accompaniment marked 'agitato'.

*animando p* *cresc.*

Surfeit and des - pair are mingled in the cup the vic - tor

*animando*

drains. *f* Red is the

*cresc.* *ff*

wild — revenge the vanquished claim,

*f*

*f* *poco allargando*

Red — the swift hor -ror of des -cend -ing steel —

*f*

*mf* *rit.* *p*

That slays the guiltless with the vil - est In raging thirst to right such

*p* *cresc. molto* *fff* *rit.*



45 *Agitato dolente.*

wrong.

*poco animando*

THE DREAMER.  
Bass Solo.

*Lento.*  
*P.*

Yet — in the wel-ter-ing

L.H. *dim. e rit.*

*p*

*P*

cha-os of waste words, Slow - ly the madness of strife and of ha-tred,

*pp* *Più lento.*

Yields to the spi-rit of love and of truth, Dim - ly the cer-tain-ties

*pp* *Moderato.*

wake in the hearts of men.

*Moderato con anima.*

Cer-tain and sure are the stars in their courses, At dawn, un-



- fail-ing the great sun up - ri - seth; As summer fol-lows the spring, As

seed-time follows the flower-time, As waves are wind-born, And greengrass

*cresc.*

*poco cresc.*

rain-born, As bird is not wing-less, Nor flame without fu-el, So-

46 *cresc.*

*rit.* *f*

*rit.*

are their mount - ing up, wit-ness-ing cer - tain-ties, Day by

*a tempo, largamente*

*p*

*f a tempo, largamente*

*p*

*cresc.*

day, Year by year, Age by age,

*cresc.*

*rit.* *a tempo* *allargando*  
*f* *cresc.*

E - ver and al - ways, Marvellous, o - be - dient, faith - ful

*rit.* *a tempo* *cresc.*

47 >

and fruit - ful.

*a tempo*

*rit.*

*cresc.* *dim.*



CHORUS.

Soprano. *p* *poco cresc.*  
Hearken O brothers To the mu -

Alto. *p* *poco cresc.*  
Hearken O brothers To the mu -

Tenor. *p* *poco cresc.*  
Hearken O brothers To the mu -

Bass. *p* *poco cresc.*  
Hearken O brothers To the

*f*  
- sic of the song of the world!

*f*  
mu - sic of the song of the world!

*f*  
- sic of the song of the world!

*f*  
mu - sic of the song of the world!

*f* *p cresc.*

*poco rit.* 48 *pp a tempo*

Hear the hum—  
Hear the

48 *a tempo*  
*dim.* *poco rit.* *pp* 3 3 3

— of earth and air, Feed - ing the  
hum of earth— and air, Feed - ing the  
*pp* Hear the hum— of earth and air,  
*pp* Hear the hum of earth— and air,



for - ests!

for - ests!

Feed - ing the for - ests! Hear the bass

Feed - ing the for - ests! Hear the

*p*

*p*

The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, including triplet figures.

Hear the bass of might - y trees, Spread - ing, un -

Hear the bass of might - y trees, Spread - ing, un -

of might - y trees, Spread - ing, un - fold - - ing,

bass of might - y trees, Spread - ing, un - fold - - ing,

*p*

*poco cresc.*

*p*

*poco cresc.*

The piano accompaniment continues with the same rhythmic texture, providing harmonic support for the vocal lines.

49

- fold - - ing,

- fold - - ing, *mf dim.* Hear the ten - - der song of

49

*mf*

*p* *poco cresc.*

Hear the whis - per of the

*pp*

flowers ex - pand - ing,

*pp*



*poco animando*

green grass grow - ing,

Hear — the rus - tle of the

*mf*

*cresc.* *poco animando*

Hear — the shout —

Hear the

wheat ri - pen-ing; Hear —

Hear the shout —

*f* *f* *f* *f*

*f*

50

— of roy-ster-ing winds, Rous - ing the  
 shout of roy - - - ster-ing winds,  
 — the shout of roy - ster-ing winds, —  
 — of roy-ster-ing winds,

50

e - choes, — Rous - ing the  
 Rous - ing the e - choes,  
 Rous - ing the e - choes,  
 Rous - ing the e - choes, —



*ff cresc.*

thun - - - - - der of wild thron- ing

*ff*

Rous - ing the thun - der of wild thron- ing

*ff*

Rous - ing the thun - - - - - der of wild thron- ing

*ff cresc.*

Rous - ing the thun - der of wild thron- ing

50

waves, \_\_\_\_\_ Hear \_\_\_\_\_

waves, \_\_\_\_\_ Hear \_\_\_\_\_

waves, \_\_\_\_\_ Hear \_\_\_\_\_

waves, \_\_\_\_\_ Hear \_\_\_\_\_

50

*mf* the might - y har - - mo - ny of

*mf* the might - y har - - mo - ny of

*mf* the might - y har - - mo - ny of

*mf* the might - y har - - mo - ny of

all the powers un - seen, Or - der - ly, steadfastly,

all the powers un - seen, Or - der - ly, steadfastly,

all the powers un - seen, Or - der - ly, steadfastly,

all the powers un - seen, Or - der - ly, steadfastly,

*Solenne.*



*cresc.* *rit.* *ff*

Each in their ministry cease - - - less-ly sing - - -

*cresc.* *rit.* *ff*

Each in their ministry cease - - - less-ly sing - - -

*cresc.* *rit.* *ff*

Each in their ministry cease - - - less-ly sing - - -

*cresc.* *ff*

Each in their ministry cease - - - less-ly sing - - -

*cresc.* *rit.*

51 *Tempo giusto.*

- ing -

- ing -

- ing -

- ing -

51 *Tempo giusto.*

*f*

*cresc.*

*ff* Hear them and love them, *mf* and love them

*ff* Hear them and love them, *mf* and love them

*ff* Hear them and love them, *mf* and love them

*ff* Hear them and love them, *mf* and love them

Hear them and love them

*ff* *mf* *cresc.*

*f* And join in their ju - bi-lant *rit.*

*f* And join in their ju - bi-lant

*f* And join in their ju - bi-lant *rit.*

*f* And join in their ju - bi-lant

*f* And join in their ju - bi-lant *rit.*

*f* *rit.*



song, join in their ju - bi-lant song.

song, join in their ju - bi-lant song.

song, join in their ju - bi-lant song.

song, join in their ju - bi-lant song.

*rit.*

*rit.*

52

*rit.*

*f*

*dim.*

*p*

THE DREAMER.  
Bass Solo.

*pp*

*p*

*Allegro.*

Near - er they come and ev-er more near,

*pp*

*poco cresc.*

*cresc.*

Of our own time they are, And here!

*f* *p*

And sweep-ing on-wards in an end - less stream, No lon - ger

*ff legato* *dim.*

phantoms of a dream, The form — of each is clear.

*p*

*Meno mosso.* *p* *agitato*

There a dear fa-mi-liar face! There a friend long lost! A child, a loved

*colla voce* *cresc.*

*cresc.* *pp rit.* *Lento.*

— one! May-be there my-self!

*pp*



*p* A spectral shadow, Doomed to strive a little space, And pass a-

53 *Allegro agitato*

- way. What help? Is there no

*mf* *sf* *ff* *mf*

stay? No word of solace, Nor a

*cresc.* *cresc.* *cresc.*

word of greet-ing any-where To one left dreaming here a-lone?

*Più lento rit.* *54 a tempo* *pp* *f*

*dim.*

THE SPIRIT OF THE VISION.

Soprano Solo.

*pp* *mp*

None will be dream-ing a-lone Nor hungering

*p* *dim.*

*mf* *dim.* *rit.*

vainly for comfort! See in the infinite distance Where the un-broken flood moves

*mf* *dim.* *rit.*

55

onl How hope and helpfulness un-wear - led Make

*p* *tranquillo*

*poco cresc.*

all the path a radiant mead, And bro - ther sees in the

eyes of brother The trust that makes toil's best reward, They

*cresc.*



*poco rit.*

hold out hands to help the faint, To make the stumb-ling

*poco rit.*

*f animando*

foot - steps sure; They sing the song of spirits freed From

*f animando* *cresc.*

56

pride and fear and barren greed.

*f*

*f*

They sing the song of spirits un-daunt-ed, Of

*f*

*allargando*

spirits purged of earth-ly stain, The e-ver-last - ing song of the

*allargando*

57 *a tempo*

way made plain.

*f*

*mf dim.*

*p*

*sempre dim.*



58 *Moderato tranquillo.*  
Soprano.

CHORUS.

Alto. *p*  
We praise the men of the days long gone,

Tenor.

Bass. *p*  
We praise the men of the days long gone,

58 *Moderato tranquillo.*

*p*

*poco cresc.*  
Faith - ful and brave, loy - al and sure, Who cleared the path their

*poco cresc.*  
Faith - ful and brave, loy - al and sure, Who cleared the path their

firm - ness won, Mak - ing it plain for men un - born, And

*cresc.*

firm - ness won, Mak - ing it plain for men un - born, And

*cresc.*

*cresc.*

*rit.* *p* We think with love of

for all time se - cure.

*rit.* *p* We think with love of

for all time se - cure.

*rit.* *dim.* *p*



those who fell, Lost in the stress, liv-ing in vain; Who

those who fell, Lost in the stress, liv-ing in vain; Who

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "those who fell, Lost in the stress, liv-ing in vain; Who".

knew not light nor wis - dom's spell, Wan - der-ing help - less

knew not light nor wis - dom's spell, Wan - der-ing help - less

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "knew not light nor wis - dom's spell, Wan - der-ing help - less". A dynamic marking of *p* (piano) is present at the beginning of the second vocal line.

59

maimed and blind, con - demned to help - less pain!

maimed and blind, con - demned to help - less pain!

59

*p* *cresc.*

*Poco meno mosso.*

*f* Wise ones or worth-less,

*f* Wise ones or worth-less,

*f* Wise ones or worth-less,

*f* Wise ones or worth-less,

Wise ones or worth-less,

*cresc.* *Poco meno mosso.*



Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

*sva bassa*

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

*Tranquillo.*

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

*Tranquillo.*

*p* Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to *p*  
*p* Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to *p*  
*p* Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to *p*  
*p* Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to *p*

*p*

*pp* know it, Seeking to make it of worth— to each brother. *poco rit.* *animando*  
*pp* know it, Seeking to make it of worth— to each brother. *poco rit.*  
*pp* know it, Seeking to make it of worth— to each brother. *poco rit.*  
*pp* know it, Seeking to make it of worth— to each brother. *poco rit.*

*poco rit.* *animando*  
*p cresc.*

*f* *cresc. molto*



60 *f* >

A-wake

*f* >

A-wake

*f* >

A-wake

*f* >

A-wake

60

*sf*

*f*

*ff*

ye that live in dark - ness! Dark - ness

*ff*

ye that live in dark - ness! Dark - ness

*ff*

ye that live in dark - ness! Dark - ness

*ff*

ye that live in dark - ness! Dark - ness

*ff*





61 *f*

A-wake ye that love fol-ly!

*f*

A-wake ye that love fol-ly!

*f*

A-wake ye that love fol-ly!

*f*

A-wake ye that love fol-ly!

61

*ff*

Fol-ly is no mak-ing for the life of

Fol-ly is no mak-ing for the life of

Fol-ly is no mak-ing for the life of

Fol-ly is no mak-ing for the life of

*ff*

man.

man.

man.

man.

62 *f*

A-wake ye that heed not man's worth And

*f*

A-wake ye that heed not man's worth And

*f*

A-wake ye that heed not man's worth And

*f*

A-wake ye that heed not man's worth And

62



laugh to see him faint and fall. A-wake

laugh to see him faint and fall. A-wake

laugh to see him faint and fall. A-wake

laugh to see him faint and fall. A-

*sf sf sf sf*

63

— ye that mock at the right, Ye coun-sellers of cor-ruption!

— ye that mock at the right, Ye coun-sellers of cor-ruption!

— ye that mock at the right, Ye coun-sellers of cor-ruption!

—wake ye that mock at the right, Ye coun-sellers of cor-ruption!

63

*sf sf*

*sua bassa*

*agitato, vivace*

*sf*

*lunga*

*Lento tranquillo.*

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Ye can - not stay the Sun." The music is in 4/4 time, key of B-flat major, and marked *Lento tranquillo*. Dynamics include *p* and *pp*. The lyrics are: "Ye can - not stay the Sun." repeated for each voice part.

*Lento tranquillo.*

Piano accompaniment for the first system. It features a *respiro* marking in the right hand. Dynamics include *pp* and *p*. The music is in 4/4 time, key of B-flat major.

64

Empty musical staves for the second system, consisting of four staves (Soprano, Alto, Tenor, Bass).

64

Piano accompaniment for the second system. It features triplets and a *cresc.* marking. Dynamics include *p*. The music is in 4/4 time, key of B-flat major.

Piano accompaniment for the third system. It features triplets and a *dim.* marking. Dynamics include *dim.*. The music is in 4/4 time, key of B-flat major.



THE SPIRIT OF THE VISION.

Soprano Solo.

CHORUS.

*p* Where faith is there is strength!

Soprano. *mf* Where faith is

Alto. *mf* Where faith is

Tenor. *mf* Where faith is

Bass. *mf* Where faith is

*p* *p cresc.*

*poco rit.* *a tempo* Where truth is there is

*poco rit.* *a tempo* there is strength!

*poco rit.* *a tempo* there is strength!

*poco rit.* *a tempo* there is strength!

*poco rit.* *a tempo* there is strength!

*poco rit.* *a tempo* there is strength!

*poco rit.* *a tempo*

65 *mf*

joy! Where trust is

*mf* Where truth is there is joy! *p*

*mf* Where truth is there is joy! *p*

*mf* Where truth is there is joy! *p*

*mf* Where truth is there is joy! *p*

65

*mf* *p*

*dim.*

*p*

there is love;

*p* Where trust is there is

*p* Where trust is there is

*p* Where trust is there is

*p* Where trust is there is

*poco cresc.*



*espress.*

Where love is there is  
 love; Where love is there is  
 love; Where love is there, there is  
 love; Where love is there is  
 love; Where love is, where love is there is

*p* *rit.* *p* *rit.* *p* *rit.* *p* *rit.* *p* *rit.*

66 *mf poco animando*

heaven.  
 heaven.  
 heaven.  
 heaven.  
 heaven.

*mf poco animando* *mf poco animando* *mf poco animando* *mf poco animando* *mf poco animando*

66 *poco animando*

*mf* *f dim.*

*poco rit.*  
*p*

67

*mf*  
On - -wards!  
*mf*  
On - -wards!

67

*p cresc.*  
*mf cresc.*

*mf*  
On - -wards!  
*mf*  
On - -wards!  
*mf*  
On - -wards!  
*cresc.*  
On - -wards and up - -wards  
*cresc.*  
On - -wards and up - -wards  
*cresc.*  
On - -wards and up - -wards  
*cresc.*  
On - -wards and up - -wards The

*mf*



*animando*  
The path hath e - ver been; On - wards!

*animando*  
The path hath e - ver been; On - wards!

*animando*  
The path hath e - ver been; On - wards!

*>animando*  
path hath e - - - ver been; On - wards!

*animando*  
*sempre cresc.*

68  
*ff*  
On - - - wards and Sun - - - wards the

*ff*  
On - - - wards! On - wards and Sun - -wards

*ff*  
On - - - wards and Sun - - - wards the

*cresc.* *ff*  
On - wards! On - wards! On - wards and Sun - -wards

68  
*ff*

69

*dim.* traveller's way will be! From hand to hand the

The traveller's way will be! From hand to hand the

*dim.* traveller's way will be! From hand to hand

The traveller's way will be! From hand to hand

69

*dim.* *mf* *cresc.*

*marcato*

to - ken pass - eth on, Though mil - lions af - ter

to - ken pass - eth on, Though mil - lions af - ter

— the to - ken pass - eth on, Though

— the to - ken pass - eth on, Though



70

mil - lions pass a - way;

mil - lions pass a - way;

mil - lions af - ter mil - lions pass a - way;

mil - lions af - ter mil - lions pass a - way;

70

— An - o - ther takes the quest when our life's tale is done, Come night to us, *mf cresc.*

— An - o - ther takes the quest when our life's tale is done, Come *mf cresc.*

— An - o - ther takes the quest when our life's tale is done, Come night to us, *mf cresc.*

— An - o - ther takes the quest when our life's tale is done, Come night to us, *mf cresc.*

*mf* *p* *mf cresc.*

come night to us, to o-thers comes the

night to us, come night to us, to o-thers comes the

come night to us, to o-thers comes the

come night to us, to o-thers comes the

*cresc.*

*molto cresc.*

71 *ff* day. *animato ff* Hands a-cross the a-ges,

day. *animato ff* Hands a-cross the

day. *animato ff* Hands a-cross the

day.

71 *f* *animato* *ff*



*animando*  
*cresc.*  
*mf* >

Voi-ces e-cho-ing voi-ces,

*ff* > *animando* *mf* *cresc.*  
Hands a-cross the a-ges, Voi-ces e-cho-ing

*animando* >  
a-ges, Hands! Hands! Hands!

*ff* > *animando* >  
Hands a-cross the a-ges, Hands!

*animando*  
*mf* *cresc.*

*sempre cresc. ed animando*  
Voi - ces! Voi - ces!

*f* *sempre cresc. ed animando*  
voi - ces, Heartbeat answering heartbeat,

*f* *cresc.* *sempre cresc. ed animando*  
Voi-ces e-cho-ing voi-ces, Heartbeat answering

*f* > *cresc.* *sempre cresc. ed animando*  
Voi - ces e-cho-ing voi-ces,

*cresc.* *mf* *sempre cresc. ed animando*

*f* > **72** *ff* >

Heartbeat answering heartbeat. Joy! Joy!

Heartbeat. Joy!

Heartbeat answering heartbeat. Joy!

**72**

surg - - - ing tri - um - phant,

Joy - - - surg - -

Joy!

Joy!



- ing tri - um - phant,  
 Joy - - - - - surg - - - - - ing tri -  
 Joy

73

Joy! Joy  
 Joy! Joy  
 - um - phant, surg -  
 surg - - - - - ing tri - um - phant,  
 73

Soprano I. *f* *>*

Soprano II. *f* surg - - - ing,

Alto I. *f*

Alto II. *f* surg - - - ing tri - um - phant, surg -

Tenor. surg - - - ing tri - um - phant, surg - - - ing tri -

Bass. *f* - ing tri - um - phant, surg - - - ing tri -

surg - - - ing tri - um - phant, surg -

*cresc.*

surg - - ing, surg - -

surg - - - ing, surg -

- ing, Joy

surg - - ing, surg - -

- um - phant, surg - - - ing,

- ing, surg - - ing,



- ing, surg - ing, surg -  
 - ing, surg - rit. - ing, surg -  
 surg - ing tri - um - phant, surg - - ing, surg -  
 - ing, surg - rit. -  
 surg - - ing, surg - - ing, surg -  
 surg - - ing, surg - ing, surg -

rit.  
 rit.  
 rit.  
 rit.

vallo  
 voi  
 stion  
 voi  
 voi

- ing tri - umphant.  
 - ing tri - umphant.  
 - ing tri - umphant.  
 - ing tri - umphant.  
 - ing tri - umphant.  
 - ing tri - umphant.

mf  
 cresc.

vallo

SPIRIT OF THE VISION.  
Soprano Solo.

CHORUS.

*mf*  
The vi - sion binds e - ter - nal life, —

Soprano. *mf*  
The

Alto. *mf*  
The

Tenor. *mf*  
The

Bass. *mf*  
The

*cresc.* *sempre cresc.*

e - ter - nal life, — *rit.*

*cresc.* *rit.*  
vi - sion binds e - ter -

*cresc.* *rit.*  
vi - sion binds e - ter -

*cresc.* *rit.*  
vi - sion binds e - ter -

*cresc.* *rit.*  
vi - sion binds e - ter -

*rit.*



*mf*

e - ter - - - - nal life in

*p*

nal life in

*p*

nal life in

*p*

nal life in

*p*

nal life in

*p*

nal life in

*cresc.*

one . . . . .

one . . . . .

one . . . . .

one . . . . .

one . . . . .

one . . . . .

*all.*

*R.H.*

*all.*  
*R.H.*

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11/11/1937  
4

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# VOCES CLAMANTIUM

(THE VOICES OF THEM THAT CRY)

MOTET

FOR



SOLI, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

~~Price Two Shillings-~~  
Two Shillings and Sixpence.

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MADE IN ENGLAND.

# VOCES CLAMANTIUM.

## *Vox Clamantis in deserto.*

### SOPRANO SOLO.

Cry aloud, spare not, lift up thy voice like a trumpet. (Isaiah lviii.)

Keep silence before me, O islands :

And let the people renew their strength :

Let them come near, then let them speak :  
let them come near to judgment.

(Isaiah xli.)

## *Adventus populi.*

### CHORUS.

The noise of a multitude in the mountains like  
as of a great people,

The noise of a tumult of the nations gathered  
together.

They come from the uttermost parts of the  
heaven.

Therefore shall all hands be feeble, and every  
heart of man shall melt, and they shall  
be dismayed.

For the stars of heaven and the constellations  
thereof shall not give their light : the sun  
shall be darkened in his going forth, and  
the moon shall not cause her light to  
shine.

Ah ! the uproar of many people ; which roar  
like the roaring of the seas : and the  
rushing of the nations, that rush like the  
rushing of mighty waters.

(Isaiah xliii. and xvii.)

## *Vox Prophetæ.*

### BASS SOLO.

God looked for judgement, but behold oppression.  
For righteousness, but behold a cry.

Woe unto them that join house to house, that  
lay field to field, till there be no room.

Woe unto them that tarry late into the night  
till wine inflame them, and harp and lute  
and pipe are in their feasts, but they  
regard not the work of the Lord,

Neither have they considered the operations of  
his hands.

Woe unto them that draw iniquity with the  
cords of vanity, and sin as it were with  
a cart rope.

Woe unto them that call evil good, and good  
evil, which justify the wicked for a reward,  
and take away the righteousness of the  
righteous from him.

As the tongue of fire devoureth the stubble, as  
the dry grass sinketh down in the flame,  
so their root shall be as rottenness, and  
their blossom shall go up as the dust.

(Isaiah v.)

## *Vox populi.*

### CHORUS.

The Lord is a God of judgement ; blessed are  
all they that wait for him.

(Isaiah xviii.)

## *Vox consolatoris.*

### SOPRANO SOLO.

Behold, he sendeth one to bind up the broken-  
hearted, to comfort those that mourn, and  
give them a garland for ashes ; a garment  
of praise for the spirit of heaviness.

The Lord is a stronghold of the poor ; a strong-  
hold to the needy in his distress ;

A refuge from the storm ; a shadow from the  
heat, when the blast of the terrible ones  
is like a storm against the wall.

The light of the moon shall be as the light of  
the sun ; the light of the sun shall be even  
as the light of seven days, in that day  
when the Lord bindeth up the hurt of his  
people, and healeth the stroke of their  
wound.

(Isaiah lxi., xxv., xxvi.)

## *Vox Dei.*

### CHORUS.

I will create a new heaven, and a new earth ;  
and the voice of weeping shall be heard  
therein no more, nor the voice of crying.

But an highway shall be there, and it shall be  
called the way of holiness.

And the redeemed shall walk there, and ever-  
lasting joy shall be upon their heads, and  
sorrow and sighing shall flee away.

(Isaiah lxv., xxxv.)

O man, look upward where the skies  
Are clear, from earth's dark shadows free,  
Look where thy hope lies,  
If it be well with thee.

The spirit yearns aright,  
The body drags her wings,  
Yet follow thou the steadfast light  
Nor doubt the inner voice that sings  
Of truth and love and strong endeavour,  
The soul's aspiring faith that leadeth upwards  
ever.





# VOCES CLAMANTIUM.

*Maestoso.*

C. Hubert H. Parry.

The piano accompaniment consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes a *mf* marking. The second system features a *mf* dynamic. The third system includes a *cresc.* (crescendo) marking and a section labeled 'A'. The fourth system includes a *rit.* (ritardando) marking and a *ff* (fortissimo) dynamic, followed by an *allargando* marking. The fifth system concludes the piano part.

Soprano Solo.

VOX CLAMANTIS IN DESERTO.

Cry a-loud, spare — not, Lift

The second part of the piece features a soprano solo line and piano accompaniment. The soprano line begins with a rest, followed by the lyrics "Cry a-loud, spare — not, Lift". The piano accompaniment consists of two systems of music, with the second system featuring a *ff* dynamic.



up thy voice like a drum-pet!

*cresc.* *f*

**B**

Keep si-lence be-fore me, O is-lands: and let th-

*mf* *dim.* *p*

peoples renew their strength: Let them come near, — then let them speak;

*sempre più Lento.* *p* *pp*

let them come near to judgements.

*rit.* *C* *Maestoso come prima.* *p*

Moderato.  
ADVENTUS POPULI.

CHORUS.

Soprano.

Alto.

Tenor.

Bass.

The noise of a

The noise of a mul - ti - tude in the mountains,

Moderato.

The piano accompaniment for the first system consists of a right-hand melody and a left-hand accompaniment. The right hand features a series of eighth-note patterns, with a triplet of eighth notes marked with a '3' and a piano dynamic 'p'. The left hand provides a harmonic accompaniment with chords and moving lines, also marked with a piano dynamic 'p'.

The second system contains vocal parts and piano accompaniment. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: Soprano: "mul - ti - tude in the moun - tains, the noise of a"; Alto: "The noise of a mul - ti - tude in the moun - tains,"; Tenor: "of a mul - ti - tude, the noise of a mul - ti - tude in the"; Bass: "the noise of a mul - ti - tude in the". The piano accompaniment continues with a right-hand melody and a left-hand accompaniment, both marked with a piano dynamic 'p' and a crescendo 'cresc.'.



*mf cresc.* The noise of a mul - ti - tude, \_\_\_\_\_ of a  
*cresc.* mul - ti - tude, the noise of a mul - ti - tude, of a  
*cresc.* of a mul - ti - tude, \_\_\_\_\_ the noise of a mul - ti - tude  
*mf cresc.* moun - tains, of a mul - ti - tude, the noise of a

*Meno mosso.*  
*pp* mul - ti - tude in the moun - tains Like as of — a great  
*pp* mul - ti - tude in the moun - tains Like as of — a great  
*pp* in the moun - tains Like as of — a great  
*pp* mul - ti - tude in the moun - tains Like as of — a great

*Meno mosso.*  
*sf* *pp*

*a tempo*

peo - - - ple! *pp*

The noise of a

peo - - - ple!

peo - - - ple!

peo - - - ple!

*a tempo*

*p*

tu - mult of the na - tions ga - ther - ed to - ge - ther, of the

The noise of a tu - mult of the na - tions, of the

The noise of a

The noise of a tu - mult of the

*p*

*p*



tu-mult of the na-tions ga-ther-ed to - ge - ther!

tu-mult of the na-tions ga-ther-ed to - ge - ther!

tu-mult of the na-tions ga-ther-ed to - ge - ther!

na-tions, of a tu-mult of the na - tions ga-thered to -

*cresc.*

They come from the ut-ter-most parts of the

They come from the ut-ter-most parts of the

They come from the ut-ter-most parts of the

- ge - ther! They come from the ut-ter-most parts of the

*p* earth from the ut-ter-most parts of the heaven. *dim.* E  
*p* earth from the ut - - - ter-most parts of the heaven.  
*p* earth from the ut - ter - most parts of the heaven.  
*p* earth from the ut - ter-most parts of the heaven.

*dim.* *p cresc.*

*p* Therefore shall all hands be fee-ble, And ev-ery heart of man shall  
*p* There - foeshall all hands be fee-ble, And ev-ery heart of man shall  
*p* There - - foeshall all hands be fee-ble, And ev-ery heart of man shall  
*p* There - fore shall all hands be fee - ble, And ev-ery heart of man shall

*p* *p cresc.*



*P*  
melt: And they shall be, shall be dis -

*pp*  
melt: And they shall be, shall be dis -

*pp*  
melt: And they shall be dis - -

*pp*  
melt: And they shall be dis - -

**F**  
- mayed. *p* *cresc.* For the stars of heaven, — and the con-stel -

*p* *cresc.* For the stars of heaven, — and the con-stel -

*p* *cresc.* For the stars of heaven, — and the con-stel -

*p* *cresc.* For the stars of heaven, — and the con-stel -

**F**  
*cresc.* *p*

-la-tions there-of shall not give their light: The sun shall be

-la-tions there-of shall not give their light: The sun shall be

-la-tions there-of shall not give their light: The sun shall be

-la-tions there-of shall not give their light: The sun shall be

*poco cresc.*

*cresc.*  
darken-ed in his go-ing forth, and the moon shall not cause her

*cresc.*  
darken-ed in his go-ing forth, and the moon shall not cause her

*cresc.*  
darken-ed in his go-ing forth, and the moon shall not cause her

*cresc.*  
darken-ed in his go-ing forth, and the moon shall not cause her

*cresc.*

*f*



G

light to shine. Ah! — *p*

light to shine. Ah! — *p*

light to shine.

light to shine.

*ff dim. dim.*

*dim. pp Allegro. mf*

Ah! — Ah! — Ah! —

*dim. pp mf*

Ah! — Ah! — Ah! —

*dim. pp mf*

Ah! Ah! Ah! Ah! —

*dim. pp mf*

Ah! Ah! Ah! Ah! —

*pp mf Allegro.*

Ah! The up-roar of ma-ny peoples, which roar like the  
 Ah! The up-roar of ma-ny peoples, which roar like the  
 Ah! The up-roar of ma - ny peoples, which roar like the  
 Ah! The up-roar of ma - ny peoples, which roar like the

*cresc.*

*H*

roaring of the seas; And the rushing of the nations, the  
 roaring of the seas; And the rushing, the rushing of the  
 roaring of the seas; And the rushing of the nations, the  
 roaring of the seas; And the rushing, the rushing of the

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*



rush-ing of the na-tions, that rush, that rush like the  
 na-tions, the rush-ing of the na-tions, that rush  
 rush-ing of the na-tions, that rush, that rush like the  
 na-tions, the rush-ing of the na-tions that rush like the

I  
 rush like the rush - ing, the rush - - - ing, the rush - ing of  
 - - - like the rush - ing, the rush - - - - ing, the rush - ing of  
 rush-ing of might - - y wa - ters, the rush - ing of  
 I  
 rush-ing of might - - y wa - ters, the rush - ing of

might-y wa-ters, the rush-ing, the rush-ing of

might-y wa-ters, the rush-ing, the rush-ing of

might-y wa-ters, the rush-ing, the rush-ing of

might-y wa-ters, the rush-ing, the rush-ing of

*rit.* might - - y wa - ters. *a tempo* J

might - - y wa - ters.

*rit.* might - - y *a tempo* wa - ters. J

might - - y wa - ters. *a tempo* J

*rit.* *cresc. molto.*

*Maestoso come prima*  $\text{♩} = \text{♩}$

*ff* *mf* *dim.*



**K** Bass Solo. *VOX PROPHETÆ.*

*mf* God looked for judgment,

But behold op-pression. For righteousness,

But be-hold — a cry. *rit.*

*Lento.* *f* *p* Woe un-to them that join

house to house, that lay field to field — till there be no room.

Wee un-to them that tarry

late in-to the night, till wine in-flame them! And harp and lute and

pipe are in their feasts, But they re-gard not the work of the Lord.



0

Nei - ther have they con - sid - er - ed the op - er - a - tion of his hands.

*sostenuto.*  
*f*

Woe un-to them that draw in-

*poco animato.*

- i - qui - ty with the cords of va - ni - ty, And sin - as it were

*f*

with a cart - rope! Woe un-to them that call

*p* *f animato.*

e - vil good, and good e - vil; which

jus - ti - fy the wick - ed for a re - ward; And take a - way the

*rit.*

righteousness of the righteous, from him As the

*R* *ad lib.* *f*

*a tempo* *f* *mf colla voce*

tongue of fire devoureth the stubble; as the

*a tempo* *f* *p*



dry grass sinketh down in the flame, So their root shall be as

*colla voce* *atempo* *f*

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "dry grass sinketh down in the flame, So their root shall be as". The piano accompaniment starts with a bass clef and a key signature of one flat. It includes dynamic markings such as *colla voce*, *atempo*, and *f*. There are also performance instructions like *rit.* and *S* (Sforzando).

rotteness, And their blossom shall go up as the dust.

*rit.* *f a tempo*

The second system continues the vocal line and piano accompaniment. The lyrics are "rotteness, And their blossom shall go up as the dust." The piano accompaniment includes dynamic markings like *rit.* and *f a tempo*. There are also performance instructions like *rit.* and *S*.

*animando* *dim.*

The third system is primarily piano accompaniment. It features a treble clef and a key signature of one flat. The piano part includes dynamic markings like *animando* and *dim.*.

*mf*

The fourth system is primarily piano accompaniment. It features a treble clef and a key signature of one flat. The piano part includes dynamic markings like *mf*.

*p*

The fifth system is primarily piano accompaniment. It features a bass clef and a key signature of one flat. The piano part includes dynamic markings like *p*.

*dim.* *p*

The sixth system is primarily piano accompaniment. It features a treble clef and a key signature of one flat. The piano part includes dynamic markings like *dim.* and *p*. The system ends with a 4/4 time signature.

VOX POPULI.

C H O R U S.

*pp* The Lord is a God of judg - ment *pp* Bless - ed are all *poco cresc.*

*pp* The Lord is a God of judg - ment *pp* Bless - ed are — *poco cresc.*

*pp* The Lord is a God of judg - ment *pp* Bless - ed are all

*pp* The Lord is a God of judg - ment *pp* Bless - ed are all

*pp* The Lord is a God of judg - ment *pp* Bless - ed are all

*d. = d. pp*

*pp* bless - - ed are all they that

they that wait — for him, *pp* bless - - ed are all they that

— all they that wait — for him, *pp* bless - - ed are — all they that

they that wait — for him, *pp* are all they are — all they that

they that wait for him, *pp* bless - - ed are — all they that

they that wait for him, *pp* bless - ed are all they that



wait for him.

wait for him.

wait for him.

wait for him.

*p dolce.*

VOX CONSOLATORIS. Soprano Solo.

Be -

*mf*

*dim.*

*dim.*

- hold he send-eth one to

*p*

bind up the broken-heart-ed To com-fort those that mourn, And

*poco cresc.*

*p*

give them a gar-land for ash-es; A gar-ment of praise

*cresc.* *mf*

U  
for the spir-it of heav-i-ness.

*poco animato* *mf*  
The Lord is a strong-hold to the poor; A

*poco animato*

strong-hold to the need-y in his dis-tress,



V *mf* *cresc.*

A re-fuge from the storm; A sha-dow from the

The first system of the musical score. The vocal line begins with a rest, followed by the lyrics "A re-fuge from the storm; A sha-dow from the". The piano accompaniment starts with a *mf* dynamic and a *cresc.* marking. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

heat when the blast of their ter-ri-ble ones is like a

*cresc.*

The second system of the musical score. The vocal line continues with the lyrics "heat when the blast of their ter-ri-ble ones is like a". The piano accompaniment continues with a *cresc.* marking. The piano part maintains the eighth-note accompaniment in the left hand and chords in the right hand.

*poco rit.* *a tempo*

storm a-gainst the wall.

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

The third system of the musical score. The vocal line continues with the lyrics "storm a-gainst the wall.". The piano accompaniment features a *poco rit.* marking followed by a return to *a tempo* and a *mf* dynamic. The piano part continues with the eighth-note accompaniment in the left hand and chords in the right hand.

The

*cresc.* *f dim.*

The fourth system of the musical score. The vocal line begins with the word "The". The piano accompaniment features a *cresc.* marking followed by a *f dim.* marking. The piano part continues with the eighth-note accompaniment in the left hand and chords in the right hand.

light of the moon shall be as the light of the sun;

*p* *poco cresc.*

The light of the sun shall be e-ven as the light of sev-en

*mf cresc.* *allargando* *f*

*cresc.* *f*

days. In that day when the

*mf*

*ff* *dim.* *mf*

Lord bind-eth up the hurt of his peo-ple, And

*P* *p*



*meno mosso.*

heal-eth, and heal-eth, and heal-eth the

stroke of their wound.

*dim. e rit.*

*meno mosso.*

*p*

*poco cresc.*

*mf*

*poco cresc.*

**CHORUS.**

Soprano. *VOX DEI.* *p poco cresc.*  
I will cre - ate a new

Alto. *p poco cresc.*  
I will cre - ate a new

Tenor. *p poco cresc.*  
I will cre - ate a new

Bass. *p poco cresc.*  
I will cre - ate a new

heaven, \_\_\_\_\_ and \_\_\_\_\_ a new

heaven, \_\_\_\_\_ and \_\_\_\_\_ a new

heaven, \_\_\_\_\_ and \_\_\_\_\_ a new

heaven, \_\_\_\_\_ and \_\_\_\_\_ a new



*f* *poco rit.*

earth

earth

earth

earth

*f* *dim.* *poco rit.*

*Z* *a tempo*

*espressivo*

*p*

And the voice of weep - ing shall be heard there - in no

*Z* *a tempo* *pp*

And the voice of weep-ing shall be heard there - in no  
 more, and the voice of weep - ing shall be

*p*

*p*

more,  
 heard there - in no more, and the voice of  
 And the voice of weep-ing shall be  
 And the voice of weep-ing shall be heard there - in no

*p*

*poco cresc.*

*poco cresc.*



AA *mf*

and the voice of weep - ing shall be

weep - ing shall be heard there - in no more, shall be

*poco cresc.*

heard there - in no more, and the voice of weep -

more, shall be heard there - in no more,

AA

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a rest, then a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues the vocal line with quarter notes D5, E5, F5, and G5. The third staff continues with quarter notes A5, B5, C6, and D6. The bottom staff is the piano accompaniment, starting with a half note G3, quarter notes A3 and B3, and a half note C4. The key signature has one sharp (F#) and the time signature is 4/4. The first measure of the piano part is marked with a dynamic of *mf*. The second measure of the piano part is marked with *poco cresc.*. The system concludes with a double bar line and the letter 'AA' above the staff.

heard there - in no more, Nor the voice of cry - ing,

heard, shall be heard there - in no more, Nor the voice of

- ing shall be heard there - in no more,

and the voice of weep - ing shall be heard there - in no

*dim.*

*dim.*

*dim.*

Detailed description: This system contains the next four staves of music. The top staff continues the vocal line with quarter notes D5, E5, F5, and G5. The second staff continues with quarter notes A5, B5, C6, and D6. The third staff continues with quarter notes E6, F6, G6, and A6. The bottom staff is the piano accompaniment, starting with a half note G3, quarter notes A3 and B3, and a half note C4. The key signature has one sharp (F#) and the time signature is 4/4. The first measure of the piano part is marked with a dynamic of *p*. The system concludes with a double bar line and the letter 'AA' above the staff.

*p* *BB poco rit.* *mf cresc.*  
 northe voice of cry-ing. But an  
 cry-ing, *pp* *mf cresc.*  
 northe voice of cry-ing. But an  
*pp*  
 Northe voice of cry-ing.  
 more, *p*  
 nor the voice of  
*BB poco rit.*  
*sempre dim.*

*poco animanda*  
 high-way shall be there, And it shall be call-ed the  
 high-way shall be there, And it shall be  
*mf cresc.*  
 But an high-way shall be there, And it shall be call-ed  
*mf cresc.*  
 cry-ing. But an high-way shall be there,  
*mf* *cresc.*



way of ho - li - ness, — the way of ho - li - ness;  
 call - ed the way — of ho - li - ness; And there -  
 — the way of ho - li - ness, the way of ho - li - ness;  
 And it shall be call - ed the way — of ho - - -

CC

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "way of ho - li - ness, — the way of ho - li - ness; call - ed the way — of ho - li - ness; And there - — the way of ho - li - ness, the way of ho - li - ness; And it shall be call - ed the way — of ho - - -". There are dynamic markings of *f* and *p*. A "CC" (Crescendo) marking is placed above the piano part.

And the re - deem - ed shall walk — there, — and the re -  
 - deem - ed shall walk there, and the re - deem - - - ed shall  
 And the re - deem - - ed shall walk —  
 - - li - - - ness; . And the re - deem - ed shall

cresc.

cresc.

cresc.

The second system of music continues the vocal and piano parts. The lyrics are: "And the re - deem - ed shall walk — there, — and the re - - deem - ed shall walk there, and the re - deem - - - ed shall And the re - deem - - ed shall walk — - - li - - - ness; . And the re - deem - ed shall". Dynamic markings include *p* and *cresc.*. A "CC" (Crescendo) marking is placed above the piano part.

*cresc.*

- deem - - - ed shall walk there, and the re -

*cresc.*

walk there, the re - deem - ed shall walk \_\_\_\_\_

there, the re - deem - ed shall

*cresc.*

walk \_\_\_\_\_ there the re - deem - ed shall walk \_\_\_\_\_

The first system of music consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo and dynamics are marked 'cresc.'. The lyrics are: '- deem - - - ed shall walk there, and the re - walk there, the re - deem - ed shall walk \_\_\_\_\_ there, the re - deem - ed shall walk \_\_\_\_\_ there the re - deem - ed shall walk \_\_\_\_\_'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*sempre animando e cresc.*

- deem - ed shall walk there, the re - deem - ed shall walk there, the re -

*cresc.*

there, the re - deem - ed, the re - deem - ed shall

*cresc.*

walk the re - deem - ed shall walk there \_\_\_\_\_

*cresc.*

there, the re - deem - ed shall walk there, the re - deem - ed shall

*sempre animando e cresc.*

The second system of music consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo and dynamics are marked 'sempre animando e cresc.'. The lyrics are: '- deem - ed shall walk there, the re - deem - ed shall walk there, the re - there, the re - deem - ed, the re - deem - ed shall walk the re - deem - ed shall walk there \_\_\_\_\_ there, the re - deem - ed shall walk there, the re - deem - ed shall'. The piano accompaniment continues with a similar rhythmic pattern, becoming more active and dynamic.



- deem - - - ed shall walk there, the re - deem - ed, the re -  
 walk \_\_\_\_\_ there, the re - deem - ed shall walk there, shall  
 \_\_\_\_\_ the re - deem - ed shall walk there, shall walk there, \_\_\_\_\_  
 walk \_\_\_\_\_ there, shall walk, the re - deem - ed shall

*dim.* - - - - *p* *Animato.*  
 - deem - - - - ed shall walk there;  
*dim.* - - - - *p*  
 walk there the re - deem - ed shall walk shall walk \_\_\_\_\_ there;  
*dim.* - - - - *p* *mf*  
 the re - - deem - - - ed shall walk \_\_\_\_\_ there; And e - ver -  
*dim.* - - - - *p*  
 walk there, shall walk \_\_\_\_\_ there; \_\_\_\_\_

*dim.* - - - - *mf* *Animato.*

- last - - ing joy shall be \_\_\_\_\_ up-on their heads \_\_\_\_\_

*mf* And e - ver -

This system contains the first vocal line, a piano accompaniment, and a second vocal line. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal lines are in a key with two flats and a common time signature.

- last - - ing joy shall be \_\_\_\_\_ up-on their heads, e - ver -

DD *f* And e - ver -

e - ver - last - - ing joy shall

This system continues the musical score with a second vocal line and piano accompaniment. It includes dynamic markings 'DD' and '*f*'. The piano part continues with the same rhythmic pattern as the first system.

DD

This system shows the final part of the piano accompaniment for this page, featuring the same rhythmic pattern in the right hand and bass line in the left hand.



- last - - ing joy shall be \_\_\_\_\_ up-on their heads, e - ver -

- last - - ing joy \_\_\_\_\_ shall be up-on their heads, e - ver -

be up - on their heads shall be \_\_\_\_\_ up - on their heads, e - ver -

and e - ver -

- last - ing joy, and e - - ver - last - ing joy \_\_\_\_\_ shall be up - on their

- last - ing joy shall be up - on their heads and e - ver -

- - last - - - - ing joy, and e - ver - last - - ing

- last - ing joy shall be \_\_\_\_\_ up - on their heads

EE

heads and e - ver - last - - - -

last - - ing joy and e - ver - last - - ing

joy, e - ver - last - - - - ing joy, and e - ver -

and e - ver - last - - ing joy, e - ver - last - - -

EE

*cresc.*

*cresc.*

*cresc.*

*cresc.*

- - - - ing joy, and e - ver - last - ing joy shall be - - -

joy, e - ver - last - ing joy, - - - and e - ver - last - ing joy shall

- last - - ing joy, - - - and e - ver - last - - - ing joy - - - shall

- - - ing joy, e - - ver - - last - ing joy - - - shall

*cresc.*



— up-on their heads.  
 be up - on their heads.  
 be up-on their heads.  
 be up-on their heads.

*f*  
*cresc.*

**CHORUS.**

**FF** *f* *dim.*  
 And sor - - row and sigh - ing  
*f* *dim.*  
 And sor - row and sigh - ing  
*f* *dim.*  
 And sor - row and sigh - ing  
*f* *dim.*  
 And sor - - row and sigh - -

**FF**  
*mf*

*p sempre dim.*

shall flee — a - way, sor - - row and

*p sempre dim.*

shall flee a - way, and sor - row and

*p sempre dim.*

shall flee a - - way, and sor - row and

*p sempre dim.*

-ing shall flee a - - way, and sor - row and

*poco rit.* *pp* *Lento.*

sigh - ing shall flee — a - way. —

*pp*

sigh-ing shall flee — a - way. —

*pp*

sigh-ing shall flee — a - way. —

*pp*

sigh - -ing shall flee a - - way. —

*Lento.*

*poco rit.* *f*



CG

O man, —

O man, —

O man, —

O man, —

CG

*mf*

*f*

*mf*

— look up-ward where the skies Are clear, from earth's ob -

— look up-ward where the skies Are clear, from earth's ob -

— look up-ward where the skies Are clear, from earth's ob -

— look up-ward where the skies Are clear, from earth's ob -

-scur - ing shadows free; See where thy hope lies, *mf*

-scur - ing shadows free; See where thy hope lies, *mf*

-scur - ing shadows free; See where thy hope lies, *mf*

-scur - ing shadows free; See where thy hope lies, *mf*

*p*

If it be well with thee. The spir-it yearns a - *mf*

If it be well with thee. The spir-it yearns a - *mf*

If it be well with thee. The spir-it yearns a - *mf*

If it be well with thee. The spir-it yearns a - *mf*

*mf*



HH

-right, The bo-dy drags her wings.

-right, The bo-dy drags her wings.

-right, The bo-dy drags her wings.

-right, The bo-dy drags her wings.

HH

*cresc.*

*Poco più mosso.*

*mf* Yet fol-low thou the stead-fast light, — Hope on, nor doubt the in-ner

*mf* Yet fol-low thou the stead - fast light, Hope on, nor doubt the in-ner

*mf* Yet fol-low thou the stead-fast light, — Hope on, nor doubt the in-ner

*mf* Yet fol-low thou the stead-fast light, — Hope on, nor doubt the in-ner

*Poco più mosso.*

*f*

*allargando* *a tempo*

voice that sings of truth and love and strong en - deavour, The soul's aspir - ing

voice that sings of truth and love and strong en - deavour, The soul's aspiring

voice that sings of truth and love and strong en - deavour, The soul's aspir - ing

voice that sings of truth and love and strong en - deavour, The soul's aspiring

*allargando* *a tempo*

*cresc.**cresc.**cresc.**cresc.**cresc.*

faith, the soul's aspir - ing faith that leadeth up - ward, — that leadeth

faith, the soul's as - pir - ing faith that leadeth up - ward, —

faith, the soul's aspir - ing faith that leadeth up - ward, — that leadeth

faith, the soul's aspir - ing faith that leadeth up - ward, that leadeth

*cresc.*



*cresc.* *rit.* *a tempo*

up - ward, — that lead-eth up - ward, — that lead-eth

— that lead-eth up - ward, — that lead-eth up - ward, that lead-eth

*cresc.*

up - ward, — that lead-eth up - ward, that lead - eth up - ward, —

*cresc.*

up - ward, — that lead-eth up - ward, — that lead - eth

*cresc.* *rit.* *a tempo*

*p* *KK*

up-ward, e - - - - ver.

*p*

up-ward, e - - - - ver.

*p*

e - - - - ver.

*p*

up-ward, e - - - - ver.

*KK*

*pp* *cresc.*

*allargando* *ff*

The soul's as - pir - - ing faith

*f* *ff*

The soul's as - pir - - ing faith

*f* *ff*

The soul's as - pir - - ing faith

*f* *ff*

The soul's as - pir - - ing faith

*sva*

*f* *cresc.* *ff*

*allargando*

*rit.* *a tempo*

That lead-eth up - ward, up - -

*mf*

That lead-eth up - ward, up - -

*mf*

That lead-eth up - ward, up - -

*mf*

That lead-eth up - ward, up - -

*mf*

That lead-eth up - ward, up - -

*rit. e dim.* *a tempo*

*mf* *cresc.*



The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "- ward e - - - ver." written below. Each vocal staff begins with a *cresc.* marking. The fifth staff is the piano accompaniment, starting with a *cresc.* marking. The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and a forte (*f*) dynamic marking.

The second system of the musical score consists of five staves. The top four staves are vocal parts, which are mostly blank, indicating that the vocalists are silent during this section. The fifth staff is the piano accompaniment, which continues with a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *f* and *pp*, and features some triplets and a forte (*f*) dynamic marking.

