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NOVELLO'S ORIGINAL OCTAVO EDITION.

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COMPOSED EXPRESSLY FOR THE BIRMINGHAM MUSICAL FESTIVAL, 1900.

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THE  
DREAM OF GERONTIUS

BY

CARDINAL NEWMAN

SET TO MUSIC FOR

MEZZO-SOPRANO, TENOR, AND BASS SOLI, CHORUS AND  
ORCHESTRA

BY

EDWARD ELGAR.

(Op. 38.)

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THE DREAM OF GERONTIUS.

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# THE DREAM OF GERONTIUS.\*

## I.

GERONTIUS     ...     ...     ...     ...     ...     *Tenor.*  
 ASSISTANTS     ...     ...     ...     ...     ...     *Chorus.*  
 THE PRIEST     ...     ...     ...     ...     ...     *Bass.*

### GERONTIUS.

JESU, MARIA—I am near to death,  
 And Thou art calling me ; I know it now.  
 Not by the token of this faltering breath,  
 This chill at heart, this dampness on my  
 brow,—  
 (Jesu, have mercy ! Mary, pray for me !)  
 'Tis this new feeling, never felt before,  
 (Be with me, Lord, in my extremity !)  
 That I am going, that I am no more.  
 'Tis this strange innermost abandonment,  
 (Lover of souls ! great God ! I look to Thee,)  
 This emptying out of each constituent  
 And natural force, by which I come to be.  
 Pray for me, O my friends ; a visitant  
 Is knocking his dire summons at my door,  
 The like of whom, to scare me and to daunt,  
 Has never, never come to me before ;  
 . . . . .  
 So pray for me, my friends, who have not  
 strength to pray.

### ASSISTANTS.

Kyrie eleison, Christe eleison, Kyrie eleison.  
 Holy Mary, pray for him.  
 All holy Angels, pray for him.  
 Choirs of the righteous, pray for him.  
 . . . . .  
 All Apostles, all Evangelists, pray for him.  
 All holy Disciples of the Lord, pray for him.  
 All holy Innocents, pray for him.  
 All holy Martyrs, all holy Confessors,  
 All holy Hermits, all holy Virgins,  
 All ye Saints of God, pray for him.

### GERONTIUS.

Rouse thee, my fainting soul, and play the  
 man ;  
 And through such waning span  
 Of life and thought as still has to be trod,  
 Prepare to meet thy God.  
 And while the storm of that bewilderment  
 Is for a season spent,  
 And, ere afresh the ruin on me fall,  
 Use well the interval.

### ASSISTANTS.

Be merciful, be gracious ; spare him, Lord.  
 Be merciful, be gracious ; Lord, deliver him.  
 From the sins that are past ;  
 From Thy frown and Thine ire ;  
 From the perils of dying ;  
 From any complying  
 With sin, or denying  
 His God, or relying  
 On self, at the last ;  
 From the nethermost fire ;  
 From all that is evil ;  
 From power of the devil ;  
 Thy servant deliver,  
 For once and for ever.  
 By Thy birth, and by Thy Cross,  
 Rescue him from endless loss ;  
 By Thy death and burial,  
 Save him from a final fall ;  
 By Thy rising from the tomb,  
 By Thy mounting up above,  
 By the Spirit's gracious love,  
 Save him in the day of doom.

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## GERONTIUS.

Sanctus fortis, Sanctus Deus,  
 De profundis oro te,  
 Miserere, Judex meus,  
 Parce mihi, Domine.  
 Firmly I believe and truly  
 God is Three, and God is One;  
 And I next acknowledge duly  
 Manhood taken by the Son.  
 And I trust and hope most fully  
 In that Manhood crucified;  
 And each thought and deed unruly  
 Do to death, as He has died.  
 Simply to His grace and wholly  
 Light and life and strength belong,  
 And I love, supremely, solely,  
 Him the holy, Him the strong.  
 Sanctus fortis, Sanctus Deus,  
 De profundis oro te,  
 Miserere, Judex meus,  
 Parce mihi, Domine.  
 And I hold in veneration,  
 For the love of Him alone,  
 Holy Church, as His creation,  
 And her teachings, as His own.  
 And I take with joy whatever  
 Now besets me, pain or fear,  
 And with a strong will I sever  
 All the ties which bind me here.  
 Adoration aye be given,  
 With and through the angelic host,  
 To the God of earth and heaven,  
 Father, Son, and Holy Ghost.  
 Sanctus fortis, Sanctus Deus,  
 De profundis oro te,  
 Miserere, Judex meus,  
 Mortis in discrimine.

I can no more; for now it comes again,  
 That sense of ruin, which is worse than  
 pain,  
 That masterful negation and collapse  
 Of all that makes me man.

. . . . .  
 . . . . . And, crueller still,  
 A fierce and restless fright begins to fill  
 The mansion of my soul. And, worse and  
 worse,  
 Some bodily form of ill  
 Floats on the wind, with many a loathsome  
 curse  
 Tainting the hallowed air, and laughs, and  
 flaps  
 Its hideous wings,  
 And makes me wild with horror and dismay.  
 O Jesu, help! pray for me, Mary, pray!

Some Angel, Jesu! such as came to Thee  
 In Thine own agony. . . . .  
 Mary, pray for me. Joseph, pray for me.  
 Mary, pray for me.

## ASSISTANTS.

Rescue him, O Lord, in this his evil hour,  
 As of old so many by Thy gracious power:—  
 Noe from the waters in a saving homo;  
 (Amen.)  
 Job from all his multiform and fell distress;  
 (Amen.)  
 Moses from the land of bondage and despair;  
 (Amen.)  
 David from Golia and the wrath of Saul;  
 (Amen.)  
 . . . . . —So, to show Thy power,  
 Rescue this Thy servant in his evil hour.

## GERONTIUS.

Novissima hora est; and I fain would sleep,  
 The pain has wearied me. . . . Into Thy  
 hands,  
 O Lord, into Thy hands. . . .

## THE PRIEST AND ASSISTANTS.

Proficiscere, anima Christiana, de hoc mundo!  
 Go forth upon thy journey, Christian soul!  
 Go from this world! Go, in the Name of  
 God  
 The Omnipotent Father, who created thee!  
 Go, in the Name of Jesus Christ, our Lord,  
 Son of the living God, who bled for thee!  
 Go, in the Name of the Holy Spirit, who  
 Hath been poured out on thee! Go, in the  
 name  
 Of Angels and Archangels; in the name  
 Of Thrones and Dominations; in the name  
 Of Princedoms and of Powers; and in the  
 name  
 Of Cherubim and Seraphim, go forth!  
 Go, in the name of Patriarchs and Prophets;  
 And of Apostles and Evangelists,  
 Of Martyrs and Confessors; in the name  
 Of holy Monks and Hermits; in the name  
 Of holy Virgins; and all Saints of God,  
 Both men and women, go! Go on thy course;  
 And may thy place to-day be found in peace,  
 And may thy dwelling be the Holy Mount  
 Of Sion:—through the Same, through Christ  
 our Lord.

II.

SOUL OF GERONTIUS	...	...	...	<i>Tenor.</i>
ANGEL	...	...	...	<i>Mezzo-Soprano.</i>
ANGEL OF THE AGONY	...	...	...	<i>Bass.</i>
DEMONS, ANGELICALS, AND SOULS	...	...	...	<i>Chorus.</i>

SOUL OF GERONTIUS.

I went to sleep ; and now I am refreshed.  
 A strange refreshment : for I feel in me  
 An inexpressive lightness, and a sense  
 Of freedom, as I were at length myself,  
 And ne'er had been before. How still it is !  
 I hear no more the busy beat of time,  
 No, nor my fluttering breath, nor struggling  
 pulse ;  
 Nor does one moment differ from the next.

This silence pours a solitariness  
 Into the very essence of my soul ;  
 And the deep rest, so soothing and so sweet,  
 Hath something too of sternness and of pain.

Another marvel : someone has me fast  
 Within his ample palm ; . . . .  
 . . . . . A uniform  
 And gentle pressure tells me I am not  
 Self-moving, but borne forward on my way.  
 And hark ! I hear a singing : yet in sooth  
 I cannot of that music rightly say  
 Whether I hear, or touch, or taste the tones.  
 Oh, what a heart-subduing melody !

ANGEL.

My work is done,  
 My task is o'er,  
 And so I come,  
 Taking it home,  
 For the crown is won,  
 Alleluia,  
 For evermore.  
 My Father gave  
 In charge to me  
 This child of earth  
 E'en from its birth,  
 To serve and save,  
 Alleluia,  
 And saved is he.  
 This child of clay  
 To me was given,  
 To rear and train  
 By sorrow and pain  
 In the narrow way,  
 Alleluia,  
 From earth to heaven.

SOUL.

It is a member of that family  
 Of wondrous beings, who, ere the worlds were  
 made,  
 Millions of ages back, have stood around  
 The throne of God.

I will address him. Mighty one, my Lord,  
 My Guardian Spirit, all hail !

ANGEL.

All hail, my child !  
 My child and brother, hail ! what wouldest  
 thou ?

SOUL.

I would have nothing but to speak with thee  
 For speaking's sake. I wish to hold with  
 thee  
 Conscious communion ; though I fain would  
 know  
 A maze of things, were it but meet to ask,  
 And not a curiousness.

ANGEL.

You cannot now  
 Cherish a wish which ought not to be wished.

SOUL.

Then I will speak. I ever had believed  
 That on the moment when the struggling soul  
 Quitted its mortal case, forthwith it fell  
 Under the awful Presence of its God,  
 There to be judged and sent to its own place.  
 What lets me now from going to my Lord ?

ANGEL.

Thou art not let ; but with extremest speed  
 Art hurrying to the Just and Holy Judge.

SOUL

Dear Angel, say,  
 Why have I now no fear at meeting Him ?  
 Along my earthly life, the thought of death  
 And judgment was to me most terrible.



ANGEL.

It is because

Then thou didst fear, that now thou dost not  
fear.

Thou hast forestalled the agony, and so  
For thee the bitterness of death is passed.  
Also, because already in thy soul  
The judgment is begun.

ANGEL.

A presage falls upon thee, as a ray  
Straight from the Judge, expressive of thy lot.  
That calm and joy uprising in thy soul  
Is first-fruit to thee of thy recompense,  
And heaven begun.

SOUL.

Now that the hour is come, my fear is fled ;  
And at this balance of my destiny,  
Now close upon me, I can forward look  
With a serenest joy.

But hark ! upon my sense  
Comes a fierce hubbub, which would make me  
fear  
Could I be frightened.

ANGEL.

We are now arrived  
Close on the judgment-court ; that sullen howl  
Is from the demons who assemble there,

Hungry and wild, to claim their property,  
And gather souls for hell. Hist to their cry.

SOUL.

How sour and how uncouth a dissonance !

DEMONS.

Low-born clods  
Of brute earth,  
They aspire  
To become gods,  
By a new birth,  
And an extra grace,  
And a score of merits,  
As if aught  
Could stand in place  
Of the high thought,  
And the glance of fire  
Of the great spirits,  
The powers blest,  
The lords by right,  
The primal owners,  
Of the proud dwelling  
And realm of light,—

Dispossessed,  
Aside thrust,

Chucked down,  
By the sheer might  
Of a despot's will,  
Of a tyrant's frown,  
Who after expelling  
Their hosts, gave,  
Triumphant still,  
And still unjust,

Each forfeit crown  
To psalm-droners,  
And canting groaners,  
To every slave,  
And pious cheat,  
And crawling knave,  
Who licked the dust  
Under his feet.

ANGEL.

It is the restless panting of their being ;  
Like beasts of prey, who, caged within their  
bars,  
In a deep hideous purring have their life,  
And an incessant pacing to and fro.

DEMONS.

The mind bold  
And independent,  
The purpose free,  
So we are told,  
Must not think  
To have the ascendant.  
What's a saint ?  
One whose breath  
Doth the air taint  
Before his death ;  
A bundle of bones,  
Which fools adore,  
Ha ! ha !  
When life is o'er.

Virtue and vice,  
A knave's pretence.  
'Tis all the same ;  
Ha ! ha !  
Dread of hell-fire,  
Of the venomous flame,  
A coward's plea.  
Give him his price,  
Saint though he be,  
Ha ! ha !  
From shrewd good sense  
He'll slave for hire ;  
Ha ! ha !  
And does but aspire  
To the heaven above  
With sordid aim,  
And not from love.  
Ha ! ha !

## SOUL.

I see not those false spirits ; shall I see  
My dearest Master, when I reach His throne ?  
 . . . . .

## ANGEL.

Yes,—for one moment thou shalt see thy Lord.  
 . . . . .

One moment ; but thou knowest not, my child,  
What thou dost ask ; that sight of the Most Fair  
Will gladden thee, but it will pierce thee too.

## SOUL.

Thou speakest darkly, Angel ! and an awe  
Falls on me, and a fear lest I be rash.

## ANGEL.

There was a mortal, who is now above  
In the mid glory : he, when near to die,  
Was given communion with the Crucified,—  
Such, that the Master's very wounds were  
stamped

Upon his flesh ; and, from the agony  
Which thrilled through body and soul in that  
embrace,

Learn that the flame of the Everlasting Love  
Doth burn ere it transform. . . .

## CHOIR OF ANGELICALS.

Praise to the Holiest in the height,  
And in the depth be praise :

## ANGEL.

. . . Hark to those sounds !  
They come of tender beings angelical,  
Least and most childlike of the sons of God.

## CHOIR OF ANGELICALS.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all His words most wonderful ;  
Most sure in all His ways !

To us His elder race He gave  
To battle and to win,  
Without the chastisement of pain,  
Without the soil of sin.

The younger son He willed to be  
A marvel in His birth :  
Spirit and flesh His parents were ;  
His home was heaven and earth.

The Eternal blessed His child, and armed,  
And sent Him hence afar,  
To serve as champion in the field  
Of elemental war.

To be His Viceroy in the world  
Of matter, and of sense ;  
Upon the frontier, towards the foe,  
A resolute defence.

## ANGEL.

We now have passed the gate, and are within  
The House of Judgment. . . .

## SOUL.

The sound is like the rushing of the wind—  
The summer wind—among the lofty pines.  
 . . . . .

## CHOIR OF ANGELICALS.

Glory to Him, who evermore  
By truth and justice reigns ;  
Who tears the soul from out its case,  
And burns away its stains !

## ANGEL.

They sing of thy approaching agony,  
Which thou so eagerly didst question of.

## SOUL.

My soul is in my hand : I have no fear,—  
 . . . . .

But hark ! a grand mysterious harmony :  
It floods me, like the deep and solemn sound  
Of many waters.  
 . . . . .

## ANGEL.

And now the threshold, as we traverse it,  
Utters aloud its glad responsive chant.

## CHOIR OF ANGELICALS.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all His words most wonderful ;  
Most sure in all His ways !

O loving wisdom of our God !  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.

O wisest love ! that flesh and blood  
Which did in Adam fail,  
Should strive afresh against the foe,  
Should strive and should prevail ;

And that a higher gift than grace  
Should flesh and blood refine,  
God's Presence and His very Self,  
And Essence all divine.

O generous love ! that He who smote  
In man for man the foe,  
The double agony in man  
For man should undergo ;

And in the garden secretly,  
And on the cross on high,  
Should teach His brethren and inspire  
To suffer and to die.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all His words most wonderful ;  
Most sure in all His ways !

ANGEL.

Thy judgment now is near, for we are come  
Into the veiled presence of our God.

SOUL.

I hear the voices that I left on earth.

ANGEL.

It is the voice of friends around thy bed,  
Who say the "Subvenite" with the priest.  
Hither the echoes come; before the Throne  
Stands the great Angel of the Agony,  
The same who strengthened Him, what time  
He knelt

Lone in the garden shade, bedewed with blood.  
That Angel best can plead with Him for all  
Tormented souls, the dying and the dead.

ANGEL OF THE AGONY.

Jesu! by that shuddering dread which fell on  
Thee;

Jesu! by that cold dismay which sickened  
Thee;

Jesu! by that pang of heart which thrilled in  
Thee;

Jesu! by that mount of sins which crippled  
Thee;

Jesu! by that sense of guilt which stifled Thee;

Jesu! by that innocence which girdled Thee;

Jesu! by that sanctity which reigned in Thee;

Jesu! by that Godhead which was one with  
Thee;

Jesu! spare these souls which are so dear to  
Thee,

Souls, who in prison, calm and patient, wait  
for Thee;

Hasten, Lord, their hour, and bid them come  
to Thee,

To that glorious Home, where they shall ever  
gaze on Thee.

SOUL.

I go before my Judge. . . .

VOICES ON EARTH.

Be merciful, be gracious; spare him, Lord.  
Be merciful, be gracious; Lord, deliver him.

ANGEL.

. . . . Praise to His Name!

O happy, suffering soul! for it is safe,  
Consumed, yet quickened, by the glance of God.

SOUL.

Take me away, and in the lowest deep  
There let me be,  
And there in hope the lone night-watches keep,  
Told out for me.

There, motionless and happy in my pain,  
Lone, not forlorn,—

There will I sing my sad perpetual strain,  
Until the morn,

There will I sing, and soothe my stricken  
breast,

Which ne'er can cease

To throb, and pine, and languish, till possess  
Of its Sole Peace.

There will I sing my absent Lord and Love:—  
Take me away,

That sooner I may rise, and go above,  
And see Him in the truth of everlasting day.

SOULS IN PURGATORY.

Lord, Thou hast been our refuge: in every  
generation;

Before the hills were born, and the world was:  
from age to age Thou art God.

Bring us not, Lord, very low: for Thou hast  
said, Come back again, ye sons of Adam.

Come back, O Lord! how long: and be  
entreated for Thy servants.

ANGEL.

Softly and gently, dearly-ransomed soul,  
In my most loving arms I now enfold thee,  
And, o'er the penal waters, as they roll,  
I poise thee, and I lower thee, and hold thee.

And carefully I dip thee in the lake,  
And thou, without a sob or a resistance,  
Dost through the flood thy rapid passage take,  
Sinking deep, deeper, into the dim distance.

Angels, to whom the willing task is given,  
Shall tend, and nurse, and lull thee, as thou  
liest;

And Masses on the earth, and prayers in  
heaven,  
Shall aid thee at the Throne of the Most  
Highest.

Farewell, but not for ever! brother dear,  
Be brave and patient on thy bed of sorrow;  
Swiftly shall pass thy night of trial here,  
And I will come and wake thee on the  
morrow.

SOULS.

Lord, Thou hast been our refuge, &c. Amen.

CHOIR OF ANGELICALS.

Praise to the Holiest, &c. Amen.

CARDINAL NEWMAN.

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A. M. D. G.

BIRCHWOOD

*In Summer, 1900.*



# THE DREAM OF GERONTIUS.

## PART I.

### PRELUDE.

Cardinal NEWMAN.

EDWARD ELGAR, Op. 38.

*Lento.*  $\text{♩} = 60.$

PIANO. *pp mistico.* *rit.* *a tempo.* *mf* *dim.*

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

*p* *dim.* *pp* *rit. e dim.*

*ppp* *a tempo.* *dim.* *pp*

*ppp* *cres.*

4 Più mosso (ma poco).  $\text{♩} = 12.$

ppp rit. pp con molto espressione. pppp con Ped.

dolente. pp dim. molto.

cres.

f appassionato. sf p

dim. molto. pp dim.

sostenuto.

*poco a poco più di moto sin' al Moderato.*

*cres. molto.*

*f sf p*

*Ped. \** *con Ped. \**

*9 Moderato. ♩ = 92.*

*sf p cres. fff*

*sf sf*

*Ped. \**

*fz*

*Ped. \**

*10*

*fz dim.*

*Ped. \* Ped. \* Ped. \* Ped. \**

*sf mf dim.*

11

*dim.* *p* *tr.*

Musical score for measure 11, featuring a piano and trill.

12 *Andantino.* ♩ = 66.

*p cantando e largamente.* *tr*

Musical score for measure 12, marked *Andantino.* ♩ = 66. The score includes the instruction *p cantando e largamente.* and a trill (*tr*).

13

*rf* *tr*

Musical score for measure 13, featuring a forte trill (*tr*).

*rf* *dim.* *sf*

Musical score for measure 14, featuring a forte trill (*tr*) and a dynamic change to *sf*.

14

*f con grandezza.* *tr*

Musical score for measure 15, featuring triplets and a forte dynamic (*f con grandezza.*).

Musical score for measures 14 and 15. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Measure 14 contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 15 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A fermata is placed over the final note of measure 15. The instruction *Ped. \** is written below the right hand staff.

Musical score for measures 15 and 16. Measure 15 continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 16 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A trill (*tr*) is indicated over the final note of measure 16. The instruction *Ped. \** is written below the right hand staff.

Musical score for measures 16 and 17. Measure 16 begins with the tempo marking *largamente.* and contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *rf* is present. Measure 17 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *dim.* is present. The instruction *Ped. \** is written below the right hand staff.

Musical score for measures 17 and 18. Measure 17 contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *p* is present. Measure 18 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *dim.* is present. The instruction *Ped. \** is written below the right hand staff.

Musical score for measures 17 and 18. Measure 17 begins with the tempo marking *L'istesso tempo.* and contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *ppp* is present. Measure 18 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *ppp* is present. The instruction *con Ped.* is written below the left hand staff.



18

dim. molto. *ppp* *dolente.* *mp* *dim.*

This system contains measures 18 and 19. It features a grand staff with treble and bass clefs. The music is in a minor key with a key signature of one flat. Measure 18 begins with a piano introduction marked *dim. molto.* and *ppp*. The melody in the right hand is characterized by slurs and dynamic markings, including *dolente.* and *mp*. Measure 19 continues the melodic line with further slurs and a *dim.* marking.

19

*dim. molto.*

This system contains measures 19 and 20. It continues the grand staff notation from the previous system. Measure 19 features a *dim. molto.* marking. Measure 20 concludes with a *rit.* (ritardando) marking.

*rit.*

20 *Come 1ma.* ♩ = 60.

*ppp* *cres.* *pp*

This system contains measures 20 and 21. The tempo is marked *Come 1ma.* with a quarter note equal to 60 (♩ = 60). The music is in 4/4 time. Measure 20 starts with a piano introduction marked *ppp*. The right hand has a melodic line with a *cres.* (crescendo) marking. Measure 21 continues with a *pp* (pianissimo) marking.

*dim. pp*

*rit. molto.*

21 *Allegro moderato.*  $\text{♩} = 100.$

*p* *cres.* *f* *p* *largamente.*

*Ped.* \* *Ped.* \*

GERONTIUS (TENOR). 22 *Quasi Recit.*  
*espress.*

Je - su, Ma - ri - a -

*pp* *ppp* *colla parte.*

*Più lento.*  $\text{♩} = 69.$

*largamente.*

I am near to death, . . . And Thou, Thou art call-ing me; I

*colla parte.* *pp espress.*

23 *cres.* *molto stringendo.*

know it now. Not by the to-ken of this falt'ring breath, This chill at heart, this

*solenne.* *molto stringendo.* *sonore.*

*rit. Lento.*

damp - ness on my brow,— (Je - su, have mercy! Ma - ry, pray for

*rit. Lento.*

*sf p > pp*

24

*Allegro moderato.*

me!) . . . 'Tis

*Allegro moderato. ♩ = 96.*

*f rit. dim.*

*Più lento.*

this new feel - ing, nev - er felt be - fore (Be with me, Lord,

*Più mosso.*

*Più lento. ♩ = 52.*

*Più mosso. ♩ = 80.*

*pp ppp*

25

*rit. Lento.*

in my ex - trem - i - ty!) . . . That I am go - ing,

*Lento. ♩ = 52.*

*rit. pp*

*Ped.*

*rit.* *più lento.* *pp*

that I am no more. 'Tis this strange in - ner - most a - ban - don - ment,

*Sra* .....

*colla parte. ppp*

*Più mosso.* *cres.* *Più lento.* *pp*

(Lov - er of souls! great God! I look to Thee,) This emptying out of each con -

*Più mosso.* ♩ = 80. *Più lento.* ♩ = 52.

*p* *pppp*

*cres. molto ed accel.* *f*

- stit - u - ent And na - tural force, by which I come . . . to

*accel. e cres.* *p*

*Ped.* \*

26 *a tempo.* *ff* *dim.* *accel.*

be. Pray for me, O my friends; . . .

*a tempo.* ♩ = 84.

*cres. molto.* *ffp* *p* *accel.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Sra bassa.* .....

a vis - it - ant Is knocking his dire sum - mons at my

*Sua bassa*.....

27 ♩ = 112.

door, The like of whom, . . . to scare me . . and to

*f* *rall.* *ten.* *p rall.*

*Ped.* \*

28 *Andantino.* ♩ = 66.

daunt, Has nev - er, nev - er come to me be - fore; . .

*dim.* *pp rit.* *Andantino.* *rit.* *pp espress.*

*mf* *cres. stringendo.* *f*

So pray, . pray . for me, . . . my friends, who

*cres. stringendo.* *ff*



*rit. e dim.* *rit.* *Andante.*

have not strength to pray. . . . .

**Semi-Chorus** (ASSISTANTS).  
SOPRANO.

ALTO.

TENOR.

BASS.

*ppp* *rit.* *ppp*

Ky - ri - e . . .

Ky - - - ri - e . . . e . . .

*rit. e dim.* *pp rit.* *ppp a tempo.* (Voices alone.)

*ppp* *dim. molto.*

Ky - ri - e . . . e - - le - i - son, . . . e - le - i -

*dim. molto.*

. . . e - le - - i - son, e - le - i - son, . . . e - le - i -

*dim. molto.*

- le - i - son, e - le - - i - son, Ky - ri - e e - le - i -

*pp* *dim. molto.*

Ky - ri - e, . . . Ky - - ri - e e - le - i -

30 *Poco più mosso.*

- son.

- son.

- son.

- son.

## 30 Chorus.

Choirs of the

All ho - ly An - gels, pray for him, for him, Choir

Ho - ly Ma - ry, pray for him, All ho - ly An - gels, pray for him, all

30 *Poco più mosso.* ♩ = 72.

*Accomp.*

right - eous, pray for him. . . . All A - pos - tles, all E - van - ge - lists, . .

. . . . of the right - eous, . . . . pray . . for him. All . . E -

ho - ly An - gels, pray . . for him.

All ho - ly In - no - cents, pray for

All ho - ly Dis - ci - ples of the Lord, *cres.*  
 - van - ge - lists, pray . . for him, *pp* All *cres.* ho - ly Con -  
 All ho - ly Mar - tyrs, pray for him, pray for him, All  
 him, All ho - ly Mar - tyrs, . . All ho - ly Her - mits, . . all ho - ly . .

*cres.* All ho - ly Mar - tyrs, . . ho - ly Confess - ors, pray for him, All . .  
 - fess - ors, pray for him, . . *pp* *dim.* ho - ly Con - fess - ors, All ho - ly  
 ho ly Her - mits, pray for him, *dim.* pray for him, pray for him, All ho - ly  
 Con - fess - ors, pray for him, pray for him, . .

*cres.* ho - ly Her - mits, pray for him, all ho - ly  
 Mar *cres.* tyrs, all ho - ly Vir *dim.*  
 Mar *cres.* tyrs, pray for . . him, All . . ye  
 pray for him, pray, pray for

Semi-Chorus.

32 Poco più lento.

pp

Ky - ri - e . . e - -

Ky - ri - e . . e - le - i - son, e - -

pp

Ky - ri - e . . e - le - i - son, e - le - - i -

pp

Ky - ri - e . .

32

Vir - gins, pray for him.

gins, pray for him.

Saints of God, pray for him.

him, pray for him

32 Poco più lento. ♩ = 66.

ppp

Tutti.

Allegro.

le - i - son, . . e - le - i - son.

Tutti.

le - i - son, . . e - le - i - son.

Tutti.

son, e - le - i - son, e - le - i - son.

Tutti.

. . e - le - i - son, e - le - i - son.

Allegro. ♩ = 96.

p molto cres.

33 *Moderato.*  
GERONTIUS. RECIT. *risoluto.*

Rouse thee, my fainting soul, and play the man ; . . . And thro' such wanings span Of life and thought as

*Moderato.* ♩ = 60.

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dynamic marking of *f* and includes a *p* marking later. The piano accompaniment starts with a *fp* dynamic and includes a *Sves.* marking. The tempo is marked *Moderato.* with a quarter note equal to 60 beats per minute.

still has to be trod, Prepare to meet thy God. . . .

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *f*. The piano accompaniment features a *pp* dynamic marking. The music continues with complex harmonic textures in the piano part.

34

And while the storm of that be - wil - - der - ment

The third system begins with the number 34. The vocal line has a *ppp* dynamic marking. The piano accompaniment includes a *Ped.* marking and a *\* Ped. \** marking. The piano part features a prominent, rhythmic accompaniment.

Is for a sea - - son spent,

The fourth system continues the vocal and piano parts. The piano accompaniment includes a *Ped.* marking and a *\* Ped. \** marking. The piano part features a prominent, rhythmic accompaniment.

*p ad lib.* *espress.* *rit.* *a tempo.*

And, ere a - fresh the ru - in on me fall, Use well . . . the

*colla parte.* *a tempo.* *rit.*

*pp*

**35** *Moderato e solenne.* *dim.*

in - ter-val.

**Chorus. (Tutti.)** *pp*

Spare him, Lord. . . *espress.*

*mf* Be gra-cious; Spare him, Lord. . . Be

*espress. mf* Be mer-ci-ful, be gra-cious; *dim.*

Spare him, Lord. . .

**35** *Moderato e solenne.* ♩ = 54.

*pp* *mp sonoramente.* *pp*

*Il basso sempre ppp*

*p* *pp* *molto espress.* *p*

Be gra-cious; Lord, de - liv - er him. From the sins that are

mer - ci - ful, be gra-cious; Lord, de - liv - er him.

Lord, de - liv - er him, Lord, de - liv - er him, Lord, de -

Lord, de - liv - er him, Lord, de -

*pp*

past ; From the per - ils of dy - - ing ;

*molto espress.*

From Thy frown and Thine ire ; From the per - ils, the

- liv - er him, Lord, de - liv - er him. From an-y com - ply - ing, . . . comply-ing . .

- liv - er him, Lord, de - liv - er him. From per - ils of dy - - ing, Or de -

*p* *dim.* 36

Or re - ly - ing On self, at the last ; . . . . .

*dim.*

per - ils of dy - ing, Lord, de - liv - er him. . . . .

*pp* *dim.*

. . . with sin, Lord, de - liv - er him.

*pp* *dim.*

- ny - ing his God, Lord, de - liv - er him. . . . .

36 *espress.*

*dim.*

*mp cres.* From the nethermost fire; . . . From pow'r of the dev - il; Thy *f*  $\wedge$

*mp cres.* From the nethermost fire; . . . From pow'r of the dev - il; Thy  $\wedge$

*mf cres.* From all that is e - vil; Thy servant deliv - er, Thy *f*

*mf cres.* From all that is e - vil; Thy servant de - liv - er, Thy *f*

*cres.* *con Ped.* *f*

*dim.* ser - vant de - liv - er, For once and for ev - er. *p* *dim.*

*dim.* ser - vant de - liv - er, For once and for ev - er. *p* *dim.*

*dim.* ser - vant de - liv - er, For once and for ev - - er. . . *p* *dim.*

*dim.* ser - vant de - liv - er, For once and for ev - - er. . . *p* *dim.*

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



37 *pp* *dim.* *pp*

By Thy birth, and by . . Thy Cross, . . . Res - cue him,

Res - cue him from end - less

By Thy death and bu - ri - al, By . .

Res - cue him, . . .

37 *dolcissimo.*

*cres.*

By Thy ris - ing from the tomb, By Thy mounting up a -

*dim.* *cres.*

loss ; By Thy death and bu - ri - al, By Thy

*dim.*

... Thy ris - ing, by Thy ris - ing from the tomb, . . .

*p* *cres.*

By Thy birth, and by Thy cross, . . By Thy

*cres.*

*sonoramente.*

bove, By the Spi - rit's gra - - cious love, Save . . him in the  
 ris-ing from the tomb, Thy mount - ing up a - bove, Save him in the  
 . . . . . By . . Thy death and bu - - rial, Save him  
 mount - ing up a - bove, By the Spi - rit's gra - cious love, Save him in the

day of doom. . . . . From the sins that are  
 day of doom. . . . .  
 in . . the day of doom. . . . . Be gra - cious ; Lord, de -  
 day of doom. . . . . Be mer - ci - ful, . . be gra - cious ; Lord, de .

38

past ; From all that is e - vil; Thy ser-vant de - liv - er,

*espress.*

From Thy frown and Thine ire From the per - ils, the

- liv - er him, Lord, de - liv - er him ; From all that is e - vil; Thy ser-vant de -

- liv - er him, Lord, de - liv - er him; From a - ny com - ply - ing With sin, or de -

Lord, de - liv - er him ; For

per - ils of dy - ing ; Lord, de - liv - er him ;

- liv - er, Lord, de - liv - er him, For

ny - ing his God ; Lord, de - liv - er him, Lord, de - liv - er him ;

39

once . . and for ev - er,

Lord, . . . Thy ser - - - vant de

*pp* *poco cres.* *dim.*

once and for ev - er,

Lord, . . . Thy ser - - - vant de

*pp* *poco cres.* *dim.*

39

Lord, . . . Thy ser - - vant de - liv - - -

*pp* *ppp*

- - liv - er, de - liv - - -

*ppp*

Lord, . . . Thy ser - - vant de - liv - - -

*pp* *ppp*

- - liv - er, de - liv - - -

*ppp*

39

*pppp*

*mf* *cres.*  
Sanc - tus for - tis, Sanc - tus De - us, De pro - fun - dis

*dim.*  
er.

*dim.*  
er.

*dim.*  
er.

*dim.*  
er.

*dim.*  
er.

40

*Allegro moderato.* ♩ = 120.

*p* *p* *cres.*

*con Ped.*

*f* *largamente.*  
o - - ro te, Mi - se - re - re, Ju - dex

*f* *colla parte.*  
*con Ped.*

*cres.* *rit.* 41 *dim.*  
me - - us, Par - ce mi - hi, Do - - mi - ne. . . .

*fz* *sf rit.* *p* *dim.*  
*Ped.* \* *Ped.* \*

\* The small notes to be used only if the Tenor Solo "Sanctus fortis" is sung in the key of A flat.

*Poco più mosso.* *f* *cres.*

Firm - ly I be - lieve and tru - - ly

*Poco più mosso.* *p* *cres.*

*sempre con molto esaltazione.*

God is Three, and God is One; And I

*p* *sf* *Ped.* \*

next ac - know - ledge du - ly Man - hood tak - en

*p*

42

by the Son. And I trust and

*mp* *cres.* *f* *p* *pp*

*espress.*

hope most ful - ly In that Man - hood cru - - ci -

43

- fied ; And each thought and deed un - ru - ly Do to death, . . as

*cres.**sfp**dim.*

44

*semplice e dolce.*

He has died. Sim - ply . . to His grace and

*p dolce.*

whol - ly Light and life and strength be - long, . . .

*cres.**dim.*

45 *cres.* *f*

And I love, su - preme - ly, sole - ly,

*pp* *cres.*

46

Him the ho - ly, Him the strong. . .

*poco allargando.*

*dim.* *f* *ff*

*con Ped.*

*Tempo 1mo.* *f* *Più agitato.*

Sanc - tus for - tis, Sanc - tus De - us, De pro -

*Tempo 1mo.* *Più agitato.*

*p subito.*

47 *ff*

- fun - dis o - ro te, Mi - se - re - re,

*f*

*con Ped.*



*largamente.* *cres.* *ff* *rit.*

Ju - dex me - us, Par - ce mi - hi, Do - - mi -

*colla parte.* *ffz* *rit.* *sf*

*Ped.* *Ped.* \*

*dim.* **48**

- ne.

*a tempo.*

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

*p* *espress.*

And I hold in ve - ne - ra - tion, For the love of

*pp*

*cres.* *f* **49**

Him a - lone, . . . Ho - ly Church, as His cre - a - tion,

*cres.* *mf* *p*

*Ped.* \*

And her teach - - - - ings, as His own. . . .

*dim.* 50

*sf dim. p*

. . . And I take with joy . . what - ev - er Now . . be -

*mp cres.*

- sets me, pain . . or fear, And with a strong will I

*dim.* 51 *risoluto e stringendo molto.*

*f stringendo molto.*

sev - er All the ties which bind me here. . . . A - do -

*f accel.*

*colla parte. accel.*

*a tempo.* *D<sup>o</sup>* *stringendo.*

- ra - tion aye be giv - en, With and through th' an -

*a tempo* *stringendo.*

*allargando molto.* *sf.*

- gel - ic host, To the God of earth and hea - ven,

*sf. colla parte. sf.*

*lento espress.* *rit.* *dim.* *pp* **53** *Lento.* *pp* *piangendo.* *ten.*

Fa - ther, Son, and Ho - ly Ghost. Sanc - tus for - tis, Sanc - tus

*Lento.*  $\text{♩} = 80.$  *Sva.....*

*rit.* *ppp* *con Ped.*

*pp* *cres.*

De - us, De pro - fun - dis o - ro te,

*Sva.....* *cres.* *pp*

*ff a tempo.* *cres.*

Mi - se - re - re, Ju - dex me - - us, Mor - tis,

*Allegro.*

*ff a tempo.*

*con Ped.* *Ped.* \*

55

*rit.* *Allegro molto.*

mor - tis . . in dis - cri - - mi - ne. . .

*Allegro molto.* ♩ = 138.

*fz sf colla parte. sf p p a tempo. ff p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p ff fz sf*

*Ped.* \* *Ped.* \* *Ped.* \* *con Ped. sempre.*

*sf sf*

56

*8va*

*sf ffz*

*Ped.* \* *con Ped.*

8306.

57 *rit.*

*Sva*

*fz* *p* *rit.* *dim.* *pp* *colla parte.*

*Lento. gremendo.*

can no more; for now it comes a-gain, That sense of ru-in, which is

*Lento. ♩ = 52.*

*pp* *pppp*

*pp*

worse than pain, That mas-ter-ful ne-gation and col-lapse Of all that makes me

58 *accel.* *Allegro.*

man; And, cru-el-ler still, A

*Allegro. ♩ = 116.*

*accel.* *cres. molto.* *f*

*agitato.*

fierce . . and rest-less fright be-gins to fill The man-sion of my soul . .

*sf*

59

. . . And, worse and worse, Some bod-i-ly form of ill

*p* *f* *fp*

*f sonore.*

*f* *f*

Floats on the wind, with many a loath-some curse,

*p*

*tr* *tr* *tr*

*tr*

*con Ped.* *Ped.*

60

*p*

Taint - - ing the

*tr*

*ff* *p* *b*

*dim.*

*pp*

hal-low'd air,

and laughs,

and flaps

Its

*disperato.*

hid - eous wings, . .

*cres.*

*ff*

*p*

*f*

And makes me wild

with hor-ror,

*sonore.*

*p*

*p*

horror and dis - may. . . .

*con fuoco.*

*sf*

*ff*

61 *Andantino, molto espressivo.*

O Je - su, help! pray for me,

*Andantino. ♩ = 80.*

Ma - ry, pray! Some An - gel,

*dim. p*

Je - su! such as came to Thee In Thine own a - go - ny.

*dim. ad lib. fff sf*

*dim. pp colla parte.*

63 *Allegro moderato.*

Ma - ry, pray for

**Chorus. (Tutti.)**

SOPRANO. Res - cue him, O

ALTO. Res - cue him, O Lord, in this his e - vil

TENOR. Res - cue him, O Lord, in this his e - vil hour,

BASS. Res - cue him,

*f dim.*

63 *Allegro moderato. ♩ = 96. ^*

*f*



me. Jo -

*affrettando.* *ff.* *dim.*

Lord, res - cue him, . . . res - cue him, O Lord, in *dim.*

*affrettando.* *ff.* *dim.*

hour, res - cue him, . . . O Lord, res - cue him, in this his e - vil

*ff.* *affrettando.* *dim.*

res - cue him, . . . res - cue him, in this his e - vil hour, As . . . of

*affrettando.* *ff.* *dim.*

. . . res - cue him, O Lord, res - cue him, . . . O Lord,

*ff.* *affrettando.* *dim.*

*rall.*

seph, pray . . . for me. . . .

*mf.* *rall.* *p.* *dim.* *\*pp.* *dim.*

this his e - vil hour, As of old so ma - ny by Thy gra - cious

*mf.* *rall.* *p.* *dim.\** *pp.* *dim.*

hour, As of old so . . . ma - ny by Thy gra - - cious

*mf.* *rall.* *p.* *dim.\** *pp.* *dim.*

old, as of old . . . so . . . ma - ny by Thy gra - - cious

*mf.* *rall.* *\* p.* *dim.* *pp.* *dim.*

As of old so ma - ny by Thy gra - - cious

*mf.* *rall.* *p.* *dim.* *pp.* *dim.*

\* Semi-Chorus rest until 64.

64 Semi-Chorus.

*Moderato. a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul; }

*a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul; }

*a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul; }

*a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul; }

64 Chorus.

*Moderato. a tempo. pp ten.* *a tempo. pp ten.* *rit. last time.*

power :— A - - - men, A - - - - -

*a tempo. pp ten.* *a tempo. pp ten.* *rit. last time.*

power :— A - - - men, A - - - - -

*a tempo. pp ten.* *a tempo. pp ten.* *rit. last time.*

power :— A - - - men, A - - - - -

*a tempo. pp rit. last time.*

power :— A - - - - - men, A - - - - -

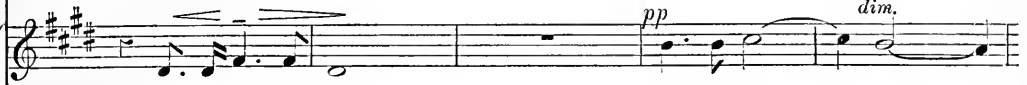
64 *Moderato. ♩ = 76.*

*colle voci. a tempo. pp* *colle voci.* *a tempo. pp rit. last time.*

65

*Andante.**p plintivo.*

Ma - ry, pray for me,



so, to show Thy power,

Res - cue this . . Thy . .



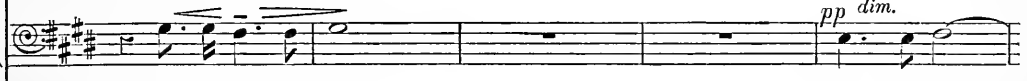
so, to show Thy power,

Res - cue this . . Thy ser - vant, res - cue Thy



so, to show Thy power,

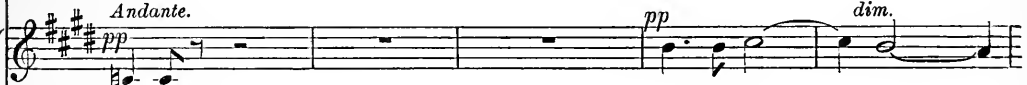
Res - cue, res - cue this Thy ser - vant, Thy



so, to show Thy power,

Res - cue this . .

65

*Andante.*

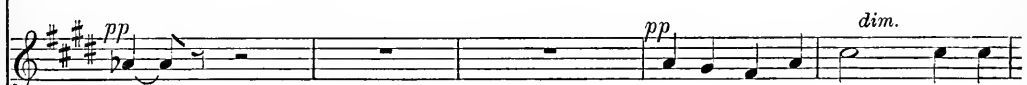
- men,

Res - cue this . . Thy . .



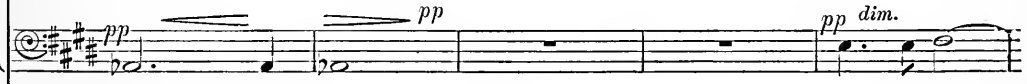
- men,

Res - cue this . . Thy ser - vant, res - cue Thy



- men,

Res - cue this Thy ser - vant, Thy



- men,

A - men,

Res - cue this . .

65

*Andante.* ♩ = 66.

66

*Andante, espress. e mistico.*

*p* *dim.*

No - vis - si - ma ho - ra est; . . . .

**Semi-Chorus with Chorus.**

*ppp rall. e dim.*

ser - vant in his e - vil hour.

*rall. e dim.*

ser - vant in his e - vil hour.

*rall. e dim.*

ser - vant in his e - vil hour.

*ppp rall. e dim.*

. . . Thy ser - vant in his e - vil hour.

66

*Andante.* ♩ = 66.

*ppp rall. e dim.* *ppp*

*RECIT. pp*

and I fain would sleep, The pain has

*ppp colla parte.*

67

*a tempo.*

*molto espress.*

wea - ried me.

In - to Thy

*ppp a tempo.*

*con Ped.*

*cres.* *f* *dim. e largamente.* *estinto.*

hands, O Lord, . . . Lord, . . . in - to Thy hands.

*cres.* *dim. colla parte.* *ppp*

*con Ped.*

68

THE PRIEST (BASS). *solenne e con elevazione.*  
*Moderato.* *f*

Pro - fi - cis - ce - re, an - i - ma Chris - ti - a - na, de hoc

*Moderato.* ♩ = 76.

*f sostenuto. p*

69

*ff*

mun - do! . . . Go forth up - on thy jour - ney, Chris - tian soul!

*f sf p*

*f* *dim.*

Go from this world! . . . Go, . . . in the Name of

*poco rit.* *pp*

*con Ped. sempre.*

*Poco più lento.*

*pp*

God, . . . the Om-ni-po-tent Fa-ther, who cre-at-ed thee! .

*Poco più lento.* ♩ - 69.

*egualmente.*

*ppp*

*cres.*  $\wedge$

*f*  $\wedge$

71

. . . Go, in the Name of Je-sus Christ, our Lord, Son of the

*pp*

*cres.*

*dim.*

liv-ing God, who bled for thee! Go, in the Name of the Ho-ly

*ppp*

*p*

*cres.*

*f*  $\wedge$

72

Spi-rit, who Hath been poured out on thee! . . .

*Sva*.....

*cres. ed accel.*

*Più mosso.***Chorus. (Tutti.)**

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

*Sca*..... *Più mosso.* ♩ = SS.

*sf* *sf* *sf*

*Ped.* \*

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

*sf* *sf* *sf*

*Ped.* \* *Ped.* \*

name Of Che-ru-bim and Se-ra-phem, go forth! . . . . .

name Of Che-ru-bim and Se-ra-phem, go forth! . . . . .

name Of Che-ru-bim and Se-ra-phem, go forth! . . . . .

name Of Che-ru-bim and Se-ra-phem, go forth! . . . . .

73  
*ff* *allargando.* *sf*

*Ped.* \* *Ped.* \* *Ped.*

*Molto largamente.*

Go, in the

Go forth in the name of Pa-tri-

Go forth in the name . . . of A-pos-tles and E-

Go forth in the name, in the name of Pa-triarchs and Pro-phets; . .

*Molto largamente.* ♩ = 76.

*mf* *tr*



name of ho - ly Vir - gins ; Go forth in the name of ho - ly Monks and  
 - archs, And of Martyrs and Con - fess - ors ; Go forth in the  
 - van - - - gel - ists ; Go forth in the name of ho - ly Vir - gins ; and  
 . In the name of A - pos - tles and E - van - - - gelists ; and all . .

Her - mits ; and all Saints . . of God, Both . . men and wo - men,  
 name of all Saints of God, Both men and wo - men,  
 in the name of all . Saints of God, Both men and wo - men,  
 Saints, all Saints of God, Both men and wo - mer,

74  
*sf Allargando.*

THE PRIEST.  
*f* *a tempo.*

Go forth up-on thy jour - - ney, Go from this

Semi-Chorus.

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Chorus. *a tempo.*

go! . . . Go . . . forth, . .

go! . . . Go . . . forth, . .

go! . . . Go . . . forth, . .

go! . . . Go . . . forth, . .

*p a tempo.* *cres.* *f* *p* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

world! . . .

Go,

in the

Name . . of

Je - sus Christ,

In the Name

of the

Ho - ly

Je - sus Christ,

In the Name

of the

Ho - ly

Je - sus Christ,

In the Name

of the

Ho - ly

Je - sus Christ,

In the Name

of the

Ho - ly

go . . .

forth. . .

go . . .

forth. . .

go . . .

forth. . .

go

forth. . .

Go..

Ped

\*

*f* *espress.*

God The Om - ni - po - tent Fa - ther, who cre - a - ted thee ! In the

Spi - rit,

Spi - rit,

Spi - rit,

Spi - rit,

75 1st SOPRANO. *pp* Go forth

2nd SOPRANO. *molto legato. ppp* Go, go . . . on . . . thy course; And

1st ALTO. *ppp molto legato.* Go . . . on thy

2nd ALTO. *molto legato. ppp* Go on thy course; And may thy dwell - - ing be . . .

1st TENOR. *molto legato. ppp* Go . . . on thy course, go; And may thy place to -

2nd TENOR. *molto legato. ppp* Go, go . . . on thy

1st BASS. *ppp molto legato.* Go on thy course, go . . . on thy

2nd BASS. *molto legato. ppp* . . . on thy course; And may thy place to - day, may thy

75 *ppp*

*espress.**ff*

Name of Je - sus Christ, In the Name of the Ho - ly Spi - rit,

In the Name of the Ho - ly Spi - rit.

Go, in the Name of the Ho - ly Spi - rit,

Go, go, in the Name of the Ho - ly Spi - rit,

Go, in the Name of the Ho - ly Spi - rit,

*molto legato.*

Go forth,

on thy course ; And may thy place, thy place to - day be

may thy place to - day be found in peace, may thy place, . .

course ; And may thy place to - day be found in peace, And may . . thy

. . the Ho - ly Mount, the . . Ho - ly Mount, . . the

- day, thy place to - day be found in . . peace, And may thy dwell - ing

course ; And may thy place to - day be found in peace, to - day be

course ; And may thy place to - day be found in peace, And may thy . .

place to - day be found in peace, And may thy dwell - ing

\* Three or four voices only should sing the small notes

who Hath been poured . . . out on thee!

go . . . forth!

go . . . forth!

go . . . forth!

go . . . forth! . . . go forth!

go, . . . go . . . forth!

*dim.* *pp* *pp espress.*

found in peace, . . . thy place to - day be found in peace, . . .

. . . thy place to day be found in peace. . .

dwell - - ing be the Ho - ly Mount of Si - on:

Ho - ly Mount of Si - on:

be the Ho - - - ly Mount of Si - on:

found . . . in peace,

. . . dwell - ing be the Ho - ly Mount of Si - on,

be the Ho - ly, Ho - ly Mount of Si - on,

*pp* *dim.* *ppp*

*dim.* *pp*

**Semi-Chorus.**

SOPRANO.

course; And may thy place to - day be found in peace,

ALTO.

course; And may thy place to - day be found in peace,

TENOR.

May thy

BASS.

May thy

**Chorus.**

SOPRANO.

And . . . may thy . . .

ALTO.

through the Same, . . . through Christ, our Lord, And

TENOR.

through the Same, . . . through Christ, our Lord,

BASS.

May thy

*sonore.*

The  
The  
dwell - ing be the Ho - ly, Ho - ly Mount Of Si - - -  
dwell - ing be the Ho - ly, Ho - ly Mount Of Si -  
dwell - - ing be the Ho - ly Mount, the Ho - - ly Mount of Si - on, .  
may thy dwell - ing be the Ho - ly Mount, . . the Ho - - ly Mount of Si - on, .  
May thy dwell - ing be the Ho - - ly  
dwell - ing be the Ho - ly, Ho - ly Mount of Si - - -

*pp*  
*pp*  
*pp*  
*cres.*  
*poco cres.*  
*poco cres.*  
*p*  
*cres.*  
*poco cres.*  
*dim. molto.*  
*dim. molto.*  
*dim. molto.*  
*dim. molto.*  
*dim. molto.*  
*dim. molto.*



77

Ho - ly Mount of Si - - - on :- . . . .

Ho - ly Mount of Si - - - on :- . . . . .

- - on :-

- - on :-

77

. . . may thy dwell - ing be the Ho - - - . . .

. . . may thy dwell - ing be the Ho - ly Mount of

Mount, may thy dwell - ing, may thy dwell - ing be the Ho - ly

- - on, may thy dwell - ing be the Ho - ly

77

ppp

78  
*Più lento.*

78  
*Più lento.*



*dim.* *p* *dim.*

Christ . . . our Lord. . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*dim.*

Lord. . . . .

*Sva.*

*con Ped.* *dim.* *Ped.*

## PART II.

1

*An. antino.* ♩ = 48.*tempo rubato.*

PIANO.

*pp tranquillo.**ppp dolce e legato.*

2

3

SOUL OF GERONTIUS (TENOR). RECIT.

*tranne.* *a tempo.* *ad lib.*

I went to sleep; . . . and now I am re -

*dim.* *colla parte.* *a tempo.* *colla parte.*

*a tempo.* **5** *L'istesso tempo.* *parlando.*

- fished. A strange . . . re - - fresh - ment : for I feel in

*L'istesso tempo.* *dim.*

*pp a tempo.* *leggero.*

*cres. animato.* *mf* *dim.*

me An in - ex - pressive light - ness, and a sense Of free - dom, as I were at length . .

*dim.* *dim.* *mf*

*poco rit.* *dim.* *a tempo.*

. . my-self, And ne'er had been be - fore.

*poco più lento.*

*pp* *colla parte.* *ppp dolcissimo.* *fp*

*Ritort. p* *Poco più mosso.*

How still it is! . . . I hear no more the bu - sy

*Poco più mosso. ♩ = 52.*

*pp*

beat of time, No, nor my fluttring breath, . . . nor struggling pulse; .

*poco rit. pp* *Tempo 1mo.*

. . . Nor does one moment dif - fer from the next

*Tempo 1mo. ♩ = 48.*

*colla parte. PPP* *rit.*

8 *L'istesso tempo. parlo lo.*

This silence pours a sci - i - ta - ri - ness In - to the ve - ry essence of my

*L'istesso tempo. ♩ = ♩*

*p espress. fp dim.*

*cantando.* soul ; And the deep . . rest, *dolce.* so sooth - ing and so

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

9 *Più lento.* sweet, *Più lento.* Hath some - thing too *rit. dim.* of stern - ness and of

*ppp dolciss.* *colla parte.*

*ad lib.* pain. An - o - ther mar - vel : some - one has me fast With .

*mf* *a tempo.*

*p* *ppp rit.* *a tempo.*

*of preceding.*

10 *dolce.*

in his am - ple palm ; a u - ni - form And gen - tle

*Sva.....*



pres-sure tells me I am not Self - mov - ing, but borne for - ward

The first system of music consists of 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 two sharps (F# and C#). The lyrics are: "pres-sure tells me I am not Self - mov - ing, but borne for - ward". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, creating a shimmering effect. A large slur covers the piano accompaniment across the system.

on my way. And hark! I hear . . a sing-ing; yet in

*pp* *p* *ppp rit. colla parte.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "on my way. And hark! I hear . . a sing-ing; yet in". The piano accompaniment includes dynamic markings: *pp* (pianissimo) at the beginning, *p* (piano) in the middle, and *ppp rit. colla parte.* (pianississimo, ritardando, colla parte) towards the end. The piano part features a mix of chords and moving lines.

sooth . . I can - not of that mu - sic right - ly say Whether I hear or

*pp*

The third system continues the vocal line and piano accompaniment. The lyrics are: "sooth . . I can - not of that mu - sic right - ly say Whether I hear or". The piano accompaniment is marked *pp* (pianissimo). The piano part features a mix of chords and moving lines, with some notes marked with 'x'.

*poco rit.* **11** *Andantino.* *p*

touch . . or taste the tones. Oh what a

*Andantino.* ♩ = 52.

*poco rit.* *dolcissimo.* *p* *mf* *ppp*

The fourth system begins with a new section marked **11** *Andantino.* The tempo is indicated as *Andantino.* with a quarter note equal to 52 (♩ = 52). The lyrics are: "touch . . or taste the tones. Oh what a". The piano accompaniment includes dynamic markings: *poco rit.* (poco ritardando), *dolcissimo.* (dolcissimo), *p* (piano), *mf* (mezzo-forte), and *ppp* (pianississimo). The piano part features a mix of chords and moving lines, with some notes marked with 'x'.

ANGEL (MEZZO-SOPRANO).

*dolce.* heart-sub-du-ing mel - - - o-dy! *pp* My work is done, My task is

12 *cres.*

o'er, And so I come, Tak-ing it home, . . For the crown is

*pp*

*dim.*

*poco allarg.*

won, Al - - le - lu - ia, For ev - - er -

*ppp* *dim.*

13 *cres.*

more. . . . My Fa - ther gave In charge to me This

child of earth E'er from its birth, To serve and save, . . .

*mf*

*cres.* Al - - le - lu - ia, And saved . . . is . . . he.

*f* *p* *poco* 14 *allarg.*

*pp* *ppp*

*dolce.* *p* This child of clay To me was giv'n, To rear and train By

*pp* *colla parte.*

*rit.* *a tempo.* sor - row and . . . pain . . . In the nar - row

*a tempo.*

15 *pp* *dim.* *poco allarg.*

way, Al - le - lu - ia, From earth to heaven. . . .

*pppp* *lunga.* *dim. e rit.*

16 SOUL. RECIT. *p* *p* *più mosso.*

It is a mem - ber of that fam - i - ly Of won - drous be - ings, who, ere the

*colla parte.*

17 *animato.* *f* *rit.* *a tempo.*

worlds were made, Mil - lions of a - ges back, have stood a - round The throne of God :-

*rit.* *p a tempo.*

RECIT. *p* *largamente.* *cres.* *f*

I will ad - dress him. Might - y one, my Lord, My Guard - ian

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

**18** ANGEL. *a tempo dolce.*

*rit.* *p* All hail, My child and brother, hail! what wouldst thou?

*rit.* *dim.* Spi-rit, all hail!

**18**

*colla parte.* *a tempo.*

SOUL. RECIT. **19** *Allegretto.* *quasi in tempo.*

I would have no-thing but to speak with thee For speaking's sake. I wish to hold with

*Allegretto.* *a tempo.*  $\text{♩} = 72$

*pp* *colla parte.*

thee Con-sci-ous com-mu-nion; though I fain would know A maze of things, were it but

*accel.*

*accel.*

*rit.* ANGEL. *Più lento.* *espress.*

You can-not now Cherish a wish which ought

*rit.* meet to ask, . . . And not a cu-ri-ousness.

*Più lento.*

*colla parte.*

20

not to be wished. *allargando.* *f* *Quasi in tempo.*  
 Then I will speak. . . I ev - er had be - lieved.

*colla parte.* *rit.* *ppp*

*Quasi in tempo.* ♩ = 54

20

. . That on the mo-moment when the strug-gling soul Quit-ted its mor - tal case,forth-with it fell

21 *espress.*

Un - der the aw - ful Presence of its God, There to be judged and sent to its own

*dim.* *pp*

*dim.*

*Ped.* \* *Ped.* \* *Ped.*

22 *Allegretto.*

ANGEL.

Thou art not let; but

*a tempo.* *mf* *espress.*

place. . . What lets me now from going to my Lord?

*a tempo.*

*22 Allegretto.* ♩ = 72.

*Sra.....*

*Ped.* \*

*poco rit.* *a tempo poco più lento.*

with extrem - est speed Art hurrying to the Just . . and Ho - ly Judge :

8va.....

23 Dear *a tempo poco più lento.*

*colla parte.* *pp*

*Animato. cres. Allegro.*

An - gel, say, Why have I now no fear at meet - ing Him ? A - long my earth - ly life, the

*Animato. Allegro. ♩ = 108.*

*dim.*

*con Ped.*

*rit.*

thought of death And judg - ment was to me most ter - ri - ble.

*p* *colla parte.* *pp* *rit.*

24 ANGEL. *Lento. Solenne.* *largamente.*

It is be - cause Then thou didst . . fear, that now . . . thoudost not

*Lento. ♩ = 48.* *pp* *f* *largamente. f*

25 *RECIT. Animato molto.*  
*cres.*

fear. Thou hast fore-stalled the a - go - ny, and so For thee the bitterness of

*pp* *colla parte.* *Animato molto.*

death . . is past . . . Al - so, be-cause al - rea - dy in thy soul The judg - ment.

*f* *dim.* *rit.* *pp* *Lento.*

*Lento.* *rit.* *pp*

26 *Andante, cantabile.*

. . . is be-gun. A pre-sage falls up-on thee, as a ray, . . Straight from the Judge, ex -

*Andante.* ♩ = 52.

*pp* *dolce e legato.*

*con Ped.*

- pres-sive of thy lot. That calm and joy up - ris-ing in thy soul . . .

*p* *pp* *ten.* *ten.*



ANGEL.  
 ... Is first - fruit to thee . . . of thy re - com  
 SOUL.  
*p* *legato.*  
 Now that the hour . . . is come, my fear is fled; And at this bal - ance . .

27

*pp*  
*con Ped.*

- pense, And heav'n be - gun, First - fruit to thee of thy re - com - pense, . . .  
 . . . of my des - ti - ny, Now close up - on me, I can for - ward  
*pp*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

28

*rit.* *a tempo.*  
 . . . And hea - ven, . . . and . . . hea - ven be - gun.  
*rit.* *a tempo.*  
 look, can for - ward look With a se - ren - est joy.

28

*rit.* *p a tempo.* *cres. molto.*  
*Ped.* \* *Ped.* \* *Ped.* \*

*con Ped.* *f* *dim.*  
*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\**

*più tranquillo.* *p* *pp rit.*  
*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *pp*

29

*Allegro.*

SOUL.

*mf*

*Allegro.* ♩ = 112.

But hark!

up - on my sense Comes a fierce

*p* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*  
*sonore.*

*ad lib.*

hub-hub,

which would make me fear, Could I be

*cres.* *accel.* *f* *pp subito.* *colla parte.*  
*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

30

*a tempo.*

ANGEL.

*mf*

fright - ed.

We are now ar-rived

*a tempo.* *f* *p* *pp*  
*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

*molto marcato.*

Close on the judgment court; that

*sf p* *pp* *sonore.* *ff*

31 *RECIT.* *f*

*cres. molto.* sul - len howl Is from the de - mons who assem - ble there. Hun - gry and wild to claim their

*p* *cres. molto.* *f* *colla parte.*

*a tempo.* *stringendo sempre.*

pro - per - ty, And ga - ther souls for hell. Hist to their

*pp a tempo.* *stringendo sempre.*

Soul.

cry. How sour and how un -

*sonore.*

- couth a dis - sonance !

## DEMONS.

*Allegro molto.*  
**32 Chorus. TENOR.**  
*p ma marcato.*

Low - born . . . clods Of brute earth,

**Chorus. Bass.**  
*p ma marcato.*

Low - born . . . clods Of brute earth,

They as -

**32** *Allegro molto.* ♩ = 120.

*sonoramente.*

**Chorus. SOPRANO.**

(*con derisione.*)

gods, . .

And an

**Chorus. ALTO.**

gods, . .

By a new birth,

And an

They as - pire to be - come gods, gods, . .

By a new birth,

And an

- pire, as - pire to be - come gods, gods, . .

By a new birth,

*cres. molto.* *ff* *ffz* *p* *p* *f*

ex - tra grace, And a score of mer-its. As if aught, aught,

ex - tra grace, And a score of mer-its. As if aught, aught,

ex - tra grace, And a score of mer-its. As if aught, aught,

And an ex - tra grace, And a score of mer-its. As if aught, aught,

*p* *f sf sf*

33, aught . . . Could stand in place Of the high thought,

33, aught . . . Could stand in place Of the high thought,

33, aught . . . Could stand in place Of the high thought,

33, aught . . . Could stand in place Of the high thought,

*ff* *grandioso.* *strepitoso.* *ff* *grandioso.* *pesante.*

And the glance of fire Of the great

And the glance of fire Of the great

And the glance of fire Of the great . . .

And the glance of fire Of the great . . .

*molto cres.*

*molto cres.*

*sf*

*sf*

3

3

3

3

spi-rits, The pow - ers blest, The lords by right, the lords by

spi-rits, The pow - ers blest, The lords by right, the

spi-rits, The powers blest, The lords by right,

spi-rits, The powers blest, The lords . . . by right, the

*largamente.*

3

3

3

3

34

right, The primal own - ers, pri - mal  
 lords . . . by right, Of the proud dwell - ing,  
 the lords by right, The primal own - ers, Of the proud dwell - ing,  
 lords . . . by right, lords by right,

34

owners, Of the proud . . dwell-ing And realm of light,— . . .  
 of the proud dwell-ing And realm of light,— . . .  
 of the proud dwell-ing And realm of light,— . . .  
 owners, Of the proud . . dwell-ing And realm of light,— . . .

*largamente.*

35

*p* *molto cres.* *fff* *con fuoco.*

Dis - possessed, Aside thrust, Chuck'd down, By the sheer might Of a

*sf*



36

Dis - possessed, A - side thrust, Chuck'd down, By the sheer might Of a  
 des - pot's will, . . . Chuck'd down, A - side thrust,

36

L.H. R.H. *sf* *sf* *sf* *sf*

Dis - possessed, A-side thrust, Chuck'd down, By the sheer might Of a  
 des - pot's will, . . . Chuck'd down, A - side thrust,  
 A - side thrust, A -

L.H. *sf* *sf* *sf* *simile.*

des - pot's will, . . . Of a ty - rant's frown, A - side thrust,

Dis - pos - sessed, Chuck'd down, A - side, . . . a - side thrust,

- side thrust, Dis - pos - sessed, Chuck'd down, A - side thrust,

*Sra*

*sf* *sf*

37 *ff*<sup>^</sup>

Dis - possessed, A - side thrust, Chuck'd down, By the sheer might Of a

Chuck'd down, Dis - pos - sessed, By the

Chuck'd down, By the sheer might Of a

37 *ff*

Chuck'd down, chuck'd down, . . .

*sf*

des - pot's will, Sheer might Of a ty - rant's frown, . . .

sheer might Of a ty - rant's frown, A - side thrust, a -

des - pot's will, . . .

A - - side thrust, Chuck'd down, By the sheer might Of a

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The lyrics are: "des - pot's will, Sheer might Of a ty - rant's frown, . . .", "sheer might Of a ty - rant's frown, A - side thrust, a -", "des - pot's will, . . .", and "A - - side thrust, Chuck'd down, By the sheer might Of a".

*sf* Dis - pos-sessed, A - side thrust, Chuck'd down,

*sf* - side, Dis - pos-sessed, A - side thrust, Chuck'd down,

*sf* Dis - - pos - sessed, . .

*sf* des - pot's will, . . . . A - side thrust, Chuck'd down,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The lyrics are: "*sf* Dis - pos-sessed, A - side thrust, Chuck'd down,", "- side, *sf* Dis - pos-sessed, A - side thrust, Chuck'd down,", "*sf* Dis - - pos - sessed, . .", and "*sf* des - pot's will, . . . . A - side thrust, Chuck'd down,". The piano accompaniment features complex chordal textures and melodic lines.

Dis - pos - sessed, . . . By a ty - rant's frown,  
 Dis - pos - sessed, dis - pos - sessed, By a ty - rant's frown, . . .  
 . . . Chuck'd down, By a ty - rant's frown,  
 By the sheer might Of a ty - rant's frown,

36 *ff*  $\wedge$

Who af - ter ex - pel - ling Their  
 Who af - ter ex - pel - ling Their  
 Who af - ter ex - pel - ling Their  
 Who af - ter ex - pel - ling Their

*ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

38  $\wedge$

hosts, . . . gave, Tri-umph -

hosts, . . . gave. And still un-just, .

hosts, . . . gave, Tri-umphant still, . .

hosts, . . . gave, Tri-umphant still, . .

*sf* *fp* *cres. molto.*

*Ped.* \*

. . . ant still,

gave Each for - feit crown To psalm - -

gave Each for - feit crown To psalm - -

39

*f*

gave Each for - feit crown To psalm - dron - ers,

gave Each for - feit crown To psalm - dron - ers,

- dron - ers, To

- dron - ers,

Detailed description: This system contains four vocal staves and piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. Dynamics include *ff* and accents.

40 *stringendo molto.* To

*stringendo molto.* To ev - - 'ry slave, And

*stringendo molto.* psalm - dron - ers, . . . To ev - - 'ry slave,

*mf.* *stringendo molto.* And cant - ing groan - ers, And

40 *molto cres. e stringendo.*

*p* *tr* *ff* *p* *tr* *sonoramente.*

Detailed description: This system contains four vocal staves and piano accompaniment. The vocal parts continue with lyrics. The piano accompaniment is marked *molto cres. e stringendo.* and includes trills (*tr*) and dynamic markings *p*, *ff*, and *sonoramente.*



ANGEL.

*mf*

It is the rest-less pant-ing of their be-ing;

*dim.**p**sempre stringendo.**Sua bassa.*

42

Like beasts of prey, who, caged with-in their bars, In a deep hid-e-ous

*sfpp**Sua*

pur-ring . . have their life, . . And an in-cessant pac-ing to and fro.

*accel. molto.**cres.*



43

*Presto.* ♩ - 168.

Piano accompaniment for measure 43, featuring a 3/4 time signature and dynamic markings of *ff* and *sf*.

SOPRANO.

44

ALTO.

*risoluto.*

The pur-pose free,

TENOR.

*ff risoluto.*

The mind bold And in - de - pend - ent, The pur-pose free,

BASS.

*ff risoluto.*

The mind bold And in - de - pend - ent, The pur-pose free,

The mind bold And in de - pend - ent, The pur-pose free,

44

Piano accompaniment for measures 44-45, featuring dynamic markings of *sf* and *sfz*.

45

So we are told, Must not think To have the as - cend - ant.

So

So we are told, Must not think To have the as - cend - ant.

So

So we are told, Must not think To have the as - cend - ant.

Piano accompaniment for measure 45, featuring dynamic markings of *sf* and *sfz*.

*con derisione.*  
*ff*

A saint? . . .

*con derisione.*  
*ff*

What's a saint? . . .

*con derisione.*  
*ff*

What's a saint? . . .

*con derisione.*  
*ff*

A saint? . . .

46

*ff sf*

Ha! ha!

*ff sf*

One whose breath Doth the air taint Be-fore his death; Ha! ha!

One whose breath Doth the air taint Be-fore his death;

46

*sf*

*fp con Ped.*



Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

48

*dim.*

*cres. molto.*

'Tis all the same ;

'Tis all the same ;

Vir - tue and vice, A knave's pre-tence. . . . Ha! ha!

Vir - tue and vice, A knave's pre-tence. . . . Ha! ha!

*sf p* *cres.* *f* *sf*

Ha! ha!

Ha! ha!

Dread of hell - fire, Of the

Dread of hell - fire, Of the

*sf*

*f*

*f*

*Ped.*

*sf p*

49

A co - ward's plea. Ha! ha! Ha! . . . . .

A co - ward's plea. Ha! ha! Ha! . . . . .

ve - nom - ous flame, . . . Ha! ha! . . . . .

ve - nom - ous flame, Ha! ha!

*sf*

*sf*

*simile.*

50 *Animato.*

Give him his price, Saint though he be,  
 Give him his price, Saint though he be,  
 Give him his price, Saint though he be,

Ha! . . . Ha, . . . ha! . . . Ha, . . . ha! . . .

50 *Animato.*

From shrewd good sense He'll slave for hire; . . . . .

From shrewd good sense He'll slave for hire; . . . . .

From shrewd good sense He'll slave for hire; . . . . . And

Ha, . . . ha! . . . Ha, . . . ha, . . . ha, . . . ha! . . . And

51

Two vocal staves and a piano accompaniment staff. The vocal staves contain rests. The piano accompaniment consists of a treble and bass clef staff with a simple harmonic accompaniment.

Two vocal staves and a piano accompaniment staff. The vocal staves contain the lyrics: "does but as - pire To the hea - ven a - bove With sor - did aim, And". The piano accompaniment includes dynamic markings *dim.* and accents.

Two vocal staves and a piano accompaniment staff. The vocal staves contain the lyrics: "does but as - pire To the hea - ven a - bove With sor - did aim, And". The piano accompaniment includes dynamic markings *dim.* and accents.

51

Two vocal staves and a piano accompaniment staff. The vocal staves contain the lyrics: "not from love. . . . Ha! ha!". The piano accompaniment includes dynamic markings *p* and accents.

Two vocal staves and a piano accompaniment staff. The vocal staves contain the lyrics: "not from love, . . . not from love, . . . not from". The piano accompaniment includes dynamic markings *p* and *pp*.

Two vocal staves and a piano accompaniment staff. The vocal staves contain rests. The piano accompaniment includes dynamic markings *p* and *pp*, and a *dolce* marking.

52

*pp*

Ha! ha!

*pp*  
Ha! ha!

*pp*  
Ha! ha!

*pp*  
Ha! ha!

*pp*  
Ha! ha!

love.

*pp*  
Ha! ha! Ha! ha!

52

*dolce.*

*dolce.*

*pp*

Ha! ha!

*pp*

Ha! ha!

*pp*

Ha! ha!

*pp*

Ha! ha!

*dim.*

*dim.*



53

pp remote. dim.

(Dis - - - pos - sessed, . . . .)

pp very remote.

(Dis - - - .

Detailed description: This block contains the vocal line and the first system of the piano accompaniment for measures 53 and 54. The vocal line starts with a whole rest in measure 53, followed by a half note 'Dis' in measure 54. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamic markings include 'pp remote.', 'dim.', and 'pp very remote.'.

53

ppp.

Detailed description: This block shows the piano accompaniment for measures 53 and 54. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic and harmonic foundation. A 'ppp.' marking is present at the beginning of measure 53.

54

- - - pos - sessed, . . . . A - side thrust.)

Detailed description: This block contains the vocal line and the second system of the piano accompaniment for measures 54 and 55. The vocal line continues with the lyrics 'pos - sessed, . . . . A - side thrust.)'. The piano accompaniment continues with similar textures to the previous system.

rall. poco a poco.

ppp rall. poco a poco. rit. molto.

Detailed description: This block shows the piano accompaniment for measures 55 and 56. The right hand (treble clef) features a series of chords that gradually become more sparse and slower. The left hand (bass clef) continues with a steady accompaniment. Dynamic markings include 'ppp rall. poco a poco.' and 'rit. molto.'.

55

*Andantino.*

SOUL. RECIT.

I see not those false

*Andantino. ♩ = 52.*

*ppp*

*pp colla parte.*

*accel.* *rit.* *p*

spi - rits ; shall I see . . My dear-est Mas - ter, when I reach His

*pp* *accel.* *pp colla parte.*

*Più mosso. ♩ = 63.*

ANGEL. RECIT.

*rit.*

throne?

Yes,— for one mo-ment thou shalt

*a tempo.*

*dim.* *colla parte.* *pp*

56

*a tempo.*

RECIT. *tranquillo.*

see thy Lord . . .

One mo-ment ; but thou knowest not, my child, What thou dost

*a tempo.*

*pp*

*colla parte.*

*Allegro.  
a tempo.*

ask : that sight of the Most Fair . . . Will

*Allegro. ♩ = 48.*

*a tempo. dolce.*

*stringendo.*

*rit.*

*Più lento.*

57

*Soul. rit.*

glad - den thee, . . . but it will pierce . . . thee too. Thou speakest dark - ly, An - gel !.

*rit.*

*Più lento. ♩ = 72.*

*stringendo. colla parte. f pp*

. . . and an awe Falls on me, and a fear lest I be rash.

*dim. rall.*

*im.*

58 ANGELO. *Quasi Recit.  
Moderato. parlando sotto voce.*

There was a mor - tal, who is now a - bove In the mid glo - ry : . . . he, when

*Moderato. ♩ = 58.*

*pp mistico.*

near to die, Was giv'n commu-nion with the Cru-ci-fied,— Such, that the

*espress.*

*ppp*

Mas-ter's ve-ry wounds were stamped Up-on his flesh; and, from the

59

a-go-ny Which thrilled through bo-dy and soul in that em-brace Learn that the

*dim.*

flame of the Ev-er-last-ing Love . . . Doth burn ere it trans-form . .

*rit. p*

*rit. e dim.*

*Andante.*

**Semi-Chorus.**  
SOPRANO.

**ANGELICALS.**

CONTRALTO.

Praise, . . .

**60 Chorus.**

1st. SOPRANO.

2nd SOPRANO.

1st CONTRALTO.

2nd CONTRALTO.

(Trombe.)

*Andante.* ♩ = 72.

60

*ppp*

*Ped.*

\* *Ped.*

\* *simile.*

*p*

Praise to the Ho - liest in the height,

*p rit.*

*ff*

Praise, .

*p rit.*

*ff*

Praise, .

*p rit.*

*ff*

Praise, .

*p rit.*

*ff*

Praise, .

*rit.* *dim.* *molto.*

*Ped.*

\* *Ped.*

*Ped.*

61 *Poco più lento.*  
*pp sostenuto.*

*ten.*  
Praise to the Ho - li - est in the height, And in the depth be  
*pp* *ten.*

61 Praise to the Ho - li - est in the height And in the depth be  
*pp* *ppp*  
praise to the Ho - li - est,  
*pp* *ppp*  
praise . . . to the Ho - li - est,

*Poco più lento.* ♩ = 60.

61 *ppp* (Voices.)

ANGEL.

Hark to those sounds !  
praise : Most sure, most sure in all His *mf* *dim.*  
praise : In all His words most won - der - ful ; Most sure, most sure in all His *dim.*  
praise, . . . praise to the Ho - li - est, . . . *pp* *dim. pp*  
Most won - der - ful ; *dim. molto.* *pp*  
praise, . . . praise to the Ho - li - est. . . *dim. molto.* *pp*  
praise, . . . praise to the Ho - li - est, . . . *pp*  
*ten. dim. pp*

*p* They come of ten - der be - ings an - gel - i - cal, ... Least and

*pp*

ways!

ways!

*pp* Praise,

Praise,

*pp*

Praise to the Ho - li - est, .

Praise,

praise.

*pp*

Praise to the Ho - li - est, .

*pp*

Praise to the Ho - li - est, .

*pp* *molto espress.* *ten.* *dim.*

*Sea*.....

63 *Poco più animato.*

*pp*

most child-like of the sons of God.

*pppp*

praise to the Ho - li - est

*p*

*p*

To us His el - der race He gave To bat - tle and to

To us His el - der race He gave To bat - tle and to

63 *Poco più animato.* ♩ = 84.

*dim.*

(Voices.)

*dim.*

in . . . the height, . . .

With - out the soil . . . of

With - out the soil . . . of

win, Without the chas - tisement of pain, . . . With-out the soil of

win, Without the chas - tisement of pain, with-out, . . . With-out the soil of

*poco allargando.* 64

*ppp*

praise, . . . Spi - rit and flesh . . . His

praise, . . .

64

sin. . .

sin. . .

sin. The young - er son He willed to be A mar-vel in His

sin. The young - er son He willed to be A mar-vel in His

*poco allargando.* 64

*pp*



pa - - rents were; His home was hea - ven and *dim.*  
 His home, . . His home was hea - ven and *dim.*  
 His home was hea - ven and *dim.*  
 His home, . . His home was hea - - ven and *dim.*  
 birth : Spi - rit and flesh His parents were; His home, . . His home was hea - ven and *dim.*  
 birth : Spi - rit and flesh His pa - rents were; His home was hea - ven and *dim.*

65 *Poco allargando.* Praise, . . . *ppp*  
 earth. *p*  
 earth.  
 65 earth. . . Praise, *f* *pp*  
 earth. . . Praise, *f* *pp*  
 earth. The E - ter - nal *p*  
 earth. The E - ter - nal *p*  
 65 *Poco allargando.* *ppp* *f a tempo.* *pp* *dim.* (Voices.)

Praise, To serve as  
To serve as  
To serve as  
To serve as  
blessed His child, . . . and armed, And sent Him hence a - far, To serve as  
blessed His child, . . . and armed, And sent Him hence a - far, To serve as

66  
cham - pi - on in the field Of el - e - ment - al war. . .  
cham - pi - on in the field.  
66  
cham - pi - on in the field Of el - e - ment - al war. . .  
cham - pi - on in the field Of el - e - ment - al war. . .  
cham - pi - on in the field.  
66  
cham - pi - on in the field.  
pp dim.

Ped

\*

*pp*  
 praise . . . to the Ho - li - est . . .

To be His Vice-roy in the world Of mat-ter, and of sense ; Up - on the frontier, towards the

To be His Vice-roy in the world Of mat-ter, and of sense ; Up - on the frontier, towards the

To be His Vice-roy in the world Of mat-ter, and of sense ; Up - on the frontier, towards the

(Voices.)

*poco rit.* in the height, 67 *Allargando.*

foe . . . *pp* Praise to the

*f* *poco rit.* *dim.* 67 *dim. molto.*

*f* A re - so - lute de - fence.

Up - on the fron - tier, A re - so - lute de - fence.

foe . . . A . . re - so - lute, a re - so - lute de - fence.

foe, . . . A re - so - lute de - fence. 67 *Sva. Allargando.*

*f* *poco rit.* *p*

ANGEL. *allargando.*

*solenne.*

*dim.* We now have pass'd the gate, and are with-in The

Ho - li - est.

Ho - li - est.

*Sva.* *pp* *dim. molto.* *rit.*

68 *Moderato.*

SOUL. *parlando.*

House . . . of Judg-ment ; The sound is like the rushing of the

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Praise,

*pp*

68 SOPRANO.

ALTO.

TENOR.

BASS.

*pp*

*Moderato.* ♩ = 65.

Praise,

68

*ppp*

*mf*

*pp*

*Ped.* \* *Ped.* \* *simile.*

*cantando.* *rit.*

wind— The sum - mer wind a-mong the lofty pines.

*pp* *dim. rit.*

Praise to the Ho - li - est,

*pp* *dim. rit.*

Praise to the Ho - li - est,

*pp* *rit. dim.*

Praise to the Ho - li - est,

*pp* *rit. dim.*

Praise . . . to the Ho - li - est,

*p* *rit.* *ff*

Praise, . . .

*rit.*

*rit.*

*p* *rit.* *ff*

Praise, . . .

*rit.* *ff*

*Ped.* *\** *Ped.* *\**

69 *Moderato.*

praise,

praise, *dim.*

praise, *f dim.*

praise,

69 *Moderato.*  
1st & 2nd SOPRANOS. *pp*

praise,

3rd SOPRANO. *p*

praise,

*f* ^

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns ; Who

*f* ^ *dim.*

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns ; Who tears the

*p* *pp*

*Moderato.* ♩ = 72. *Praise,*

69 *fz p* *sempre tremolando.*

Allargando.

praise, . . . praise,

praise to . . . the Ho - li - est, . . . praise, praise, Who

praise to . . . the Ho - li - est, . . . praise, Who

praise to the Ho - li - est in the height,

Allargando.

praise to the Ho - li - est in the height,

praise to the Ho - li - est in the height,

tears the soul . . . from out its case, . . . And burns, and burns a - way its

soul . . . from out its case, And burns, and burns, and burns a - way its

praise to the Ho - li - est in the

Allargando.

*mf* *molto cres.* *ff* *dim.* *mf* *dim.*

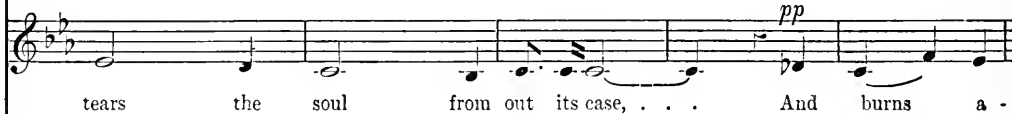
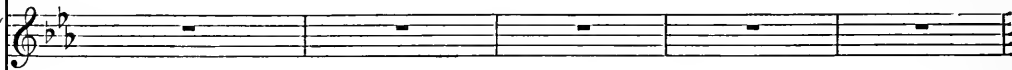
Ped. \* con Ped.

70

ANGEL.



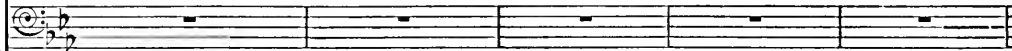
They sing of thy ap-proaching ag - o-ny, Which thou so ea - ger-ly didst ques-tion of.



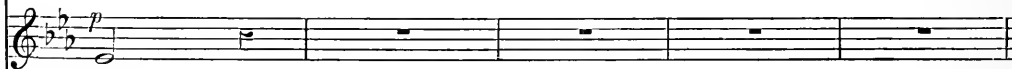
tears the soul from out its case, . . . And burns a -



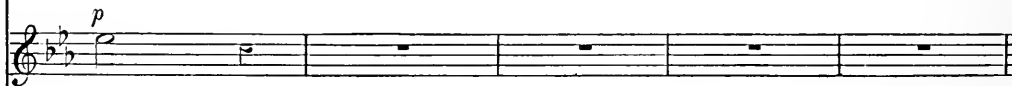
tears the soul from out its case, . . .



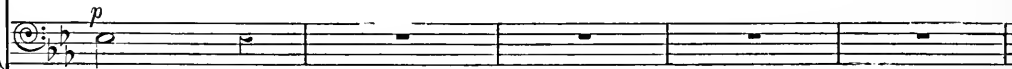
70



stains !



stains !



height.

70



pp L.H.

Ped.

Ped.

Ped.

\*

Ped.



Soul. *p espress.* *poco rit.*

My soul is in my hand: I have no

*dim. molto.*

way its stains! . . . . .

*colla parte.*

\*

*a tempo*

fear. . . . .

*pp* Praise to the Ho - li - est.

*pp* Praise to the Ho - li - est, *dim.* praise to the Ho - li - est.

*pp* Praise to the Ho - li - est . . . . . in the height.

*pp* in the height.

*a tempo.* *pp* Praise to the Ho - - li - est.

*pp* Praise to the Ho - li - est. . . . . *dim.*

*pp* Praise to the Ho - li - est.

*pp* Praise to the Ho - li - est.

*a tempo.* *dim.*

*con Ped.*

71

*Più mosso.*

Soul.

But hark! a grand mys - te - rious

Brass.

*pp*

71 *Più mosso.* ♩ = 104.

*sfp* *cres* *sfp* *cen* *sfp*

*Ped.* \* *Ped.* \* *Ped.*

*poco stringendo.*

*f*

har - mo - ny: It floods me, like the

*do.* *sfp* *poco stringendo.* *sfp* *cres*

\* *Ped.* \* *Ped.* \*

deep and sol - emn sound Of ma - ny wa - ters...

*con Sva* *sf*

*sfp* *cen* *do.* *sf*

*Ped.* \* *Ped.* \* *Ped.* \*

72

*accel. poco a poco.*

*accel. poco a poco.*

*cres. molto.*

*p*

*molto cres.*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*p*

*molto cres.*

*sf p*

*cres.*

*♩ = 48.*

*3*

*3*

*Ped. Ped. \**

*sf*

*cen*

*do.*

*Ped. \* Ped. \* Ped. \**

73 ANGEL.

*f*

And now the thresh - hold, . . . as we traverse it, . . .

*fp*

*fp*

*con Ped.*

Ut - ters a - loud its glad . . . . .

re - spon - - sive chant.

74 Chorus (Tutti).  
*Maestoso.*

*fff* Praise . . . to the Ho - li - est in the height, And

*fff* Praise . . . to the Ho - li - est in the height, And

*fff* Praise . . . to the Ho - li - est in the height, And

*fff* Praise . . . to the Ho - li - est in the height, And

74 *Maestoso.* ♩ = 84.

1st SOPRANO. *Allargando.* *p.*

in the depth be praise : *espress.* Most . .

2nd SOPRANO. *espress.*

in the depth be praise : In all His words most won - der - ful ; . .

in the depth be praise : In all His words most won - der - ful ; . .

in the depth be praise : In all His words most won - der - ful ; . .

in the depth be praise : In all . . . His words most won - der - ful ; *Allargando.*

*Ped.*

*molto cres.* *ffz* *molto stringendo.*

sure, most sure in all His

*molto stringendo.*

Most sure, most sure in all His

*cres.* *ffz* *molto stringendo.*

Most sure, . . most sure in all His

*ffz* *molto stringendo.*

Most . . . sure, most sure in all His

*ffz* *molto stringendo.*

Most sure, most sure in all His

*molto cres.* *ffz* *molto stringendo.*

*Ped.* \* \* *Ped.* \*

75 *Allegro molto.*

ways! . . . . . *mf* 0

ways! . . . . . *mf* 0

ways! . . . . .

ways! . . . . .

*Allegro molto.*  $\text{♩} = 72.$

75 *ff* *fz* *dim.*

*cantabile e sostenuto.*

lov - - ing wis - dom of our God! . . . When all was sin and *dim.* *p*

lov - - ing wis - dom of our God! . . . *dim.*

*p*

76 *cres.*

shame, . . . A sec - ond Ad - am . . to the fight . . And to the res - cued

*legato.*  
*mf*

O lov - ing wis - dom of our

*p legato.* *cres.*

O lov - ing wis - dom of our God! When all was sin and shame,

76

*cres.*

came. *ff* *dim.* O lov - ing wis - dom of our

God! *ff* *dim.* O . . . lov - ing wis - dom! O

*ff* *p*

O lov - ing wis - dom of our God! O

*ff*

O lov - ing wis - dom of our God!

*ff* *dim.*



77  
*p*  
 God!  
*cantabile e sostenuto.* *cres.*

wi - - sest love! that flesh and blood Which did in Ad - am fail, Should *cres.*

wi - - sest love! that flesh and blood Which did in Ad - am fail, Should

77  
*p*

*cres.*

O wi - sest love! O wi - sest love!

*mf*  
 strive a - fresh a - gainst the foe, Should strive and should pre - vail ; . .

*mf*  
 strive a - fresh a - gainst the foe, Should strive and should pre - vail ; . .

*mf. e. dim.*

O wi - sest love! O wi - sest

*cres. mf dim.*

78

O lov - ing wis - dom of our God!

O . . . lov - ing wis - dom of our God!

O lov - ing wis - dom of our

love! O wi - sest love!

*p* *dim.*

78

*p* *dim.* *dim.*

And that a high - er gift . . . than grace Should flesh . . . and

O wi - - sest

God!

O . . .

*p* *espress.* *pp*

*p* *pp* *8va.*

79 *dim.*

blood re - fine, . . . . . God's

love! . . . . . God's

wi - sest love! . . . . . God's

wi - sest love! . . . . . God's

79 *pp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The first vocal line starts with a fermata over the first measure. The piano accompaniment features a melodic line with a fermata and a bass line with a fermata. The dynamic marking *pp* is placed above the piano part.

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). Each vocal line begins with a fermata. The piano accompaniment also begins with a fermata. The dynamic marking *dim.* is repeated above each vocal line and above the piano part.

*dim.* **80** *espress.*  
*dim.* *espress.*  
*dim.*  
*dim.*  
 all . . . di - vine. . . . . O gen-'rous  
 all . . . di - vine. . . . . O gen-'rous  
 all . . . di - vine. . . . .  
 all . . . di - vine. . . . .  
**80**  
*ppp legato.*  
 Ped.

*fp* *pp*  
 love! O gen-'rous love! . . . that He who  
 love! O gen-'rous love! . . . that He who  
*espress.* *pp*  
 O gen-'rous love! that He who  
*espress.* *pp*  
 O gen-'rous love! that He who  
 Ped.

81

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

81

*sempre legato.*

*pp*

man For man should un - der - go ; . . . . .

*pp*

man For man should un - der - go ; O gen - 'rous love! . . . . .

*pp*

man For man should un - der - go ; O gen - 'rous love! . . . . .

*pp*

man For man should un - der - go ; O gen - rcus love! . . . . .

82

O gen - 'rous love! that

O gen - 'rous love! . . . that

O gen - 'rous love! that

O gen - 'rous love! . . . that

82

*legato.*

*Ped.*

He who smote In man for man the foe, . . The dou - ble

He who smote In man for man the foe, . . The dou - ble

He who smote In man for man the foe, . . The dou - ble

He who smote In man for man the foe, . . The dou - ble

ag - o - ny in man . . . For man should un - der - go; . . .

ag - o - ny in man . . . For man should un - der - go;

ag - o - ny in man . . . For man should un - der - go, should

ag - o - ny in man . . . For man should un - der - go, should

*sempre legato.*

83

. . . . . And in the gar - den

. . . . . And in the gar - den

un - der - go; . . . . . And in the gar - den

un - der - go; . . . . . And in the gar - den

*Sva.*

*legato.*

se - - cret - ly, And on the cross, the cross . . on

se - - cret - ly, And on the cross, the cross . . on

se - - cret - ly, And on the cross, the cross . . on

se - - cret - ly, And on the cross, on the cross . . on

*legato.* *cres.*

## 84

high, Should teach His breth - ren and in - spire . . To

high, Should teach His breth - ren and in - spire . . To

high, Should teach His breth - ren and in - spire . . To

high, Should teach His breth - ren and in - spire . . To

*pp* *fp*



*dim. molto.*

suf - fer and to die. O gen - 'rous love!

*dim. molto.* *dim.*

suf - fer and to die. O gen - 'rous love! O

*dim. molto.*

suf - fer and to die. O gen - 'rous love!

*dim. molto.* *dim.*

suf - fer and to die. O gen - 'rous love! O

*pp*

85

*ppp*

O gen - 'rous love! . . .

*ppp*

gen - 'rous love! O gen - 'rous love! . . .

*ppp*

O gen - 'rous love! . . .

*ppp*

gen - 'rous love! O gen - 'rous love! . . .

85

*ppp*

86

*p*  
O lov - ing  
*p*  
In all His words most  
*f*  $\wedge$  *pp*  
Praise, . . . .  
*f*  $\wedge$  *pp*  
Praise, . . . .

86

*cres.* *f* *pp*  
*Ped.* \* *con Ped.*

*p*  
wis - dom of our God!  
*p*  
won - der - ful, . . . .

*p* *sfz* *cres.*

87 *p* *Animato.*

O wi - sest, wi - - sest . . . love !

*cres.* *p*

in all His words most won - - der - ful ;

*f* *p*

praise, . . .

*f* *p* *mf*

praise, . . . praise to the

87 *Sva. Animato.*

*f* *p* *cres.*

*Ped.* \*

*f*

Praise, . . .

*f*

praise . . . to the Ho - li - est in the height,

*mf*

praise . . . to the Ho - li - est, to the Ho - li - est in the height,

Ho - li - est, to the Ho - li - est in the height,

*ff*  
 praise to the Ho - li - est in the height, And in the depth be  
 praise to the Ho - li - est in the height, . . . And in the depth be  
 praise to the Ho - li - est in the height, And in the depth be  
 praise to the Ho - li - est in the height, And in the depth be  
*Molto maestoso.* ♩ = 96.

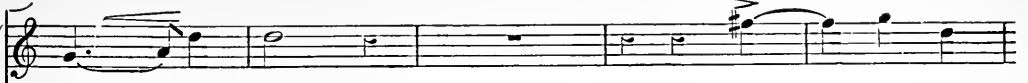
88 *ff* *sfz* *sfz* *sfz* *sfz* *largamente.*  
 Ped. \*

1st Chorus. 89 *Animato.*  
 praise, *mf* *cres.* Praise to the Ho - - liest  
 praise, *mf* *cres.* In all . . . His words most wonder - ful, . . . Praise . . . to the Ho - li - est in the  
 praise, *mf* *cres.* In all His words most won - der - ful, Praise . . . to the Ho - li - est in the  
 praise, *mf* *cres.* In all . . . His words . . . most won - der - ful,

2nd Chorus. 89 *Animato.*  
 praise, *mf* *cres.* Most won - der - ful, . . .  
 praise, *mf* *cres.* In all . . . His words most won - der - ful,  
 praise, *mf* *cres.* In all His words most won - der - ful,  
 praise, *mf* *cres.* Most won - der - ful,

89 *Animato.* ♩ = 108.  
*mf* *cres.* *f*

90



in . . . the height, praise . . . to the



height, . . . . .



height, . . . . . And in the depth, the depth . . . be praise,



And in . . the depth be praise,

90



Praise . . . . to the



And in the depth be praise, Praise to the



And in . . . the depth, in the depth be praise, . . . .



And in . the depth be praise,

90



Ho - liest in . . . the height, And

And in the depth, and

and

and

Ho - li - est in the height, . . . . And in . . . the depth . . be

Ho - li - est in the height, . . . . And in . . . the depth be praise,

. . . .

Praise . . to the Ho - li - est,

in the depth be praise, be praise, . . . be praise.

in . . . the depth be praise, *f* and in the

in the depth, the depth . . . be praise.

in . . . the depth be praise, *f* praise

praise, *f* and in the depth,

*f* and in . . . the depth, . . . the depth . . .

and in the depth, the *f*

And in . . . the depth, and in . . . the *rf* *rf*

91  
*cantabile e legato.*

O lov - ing wis-dom of our  
depth be praise. . . O . . . wi - sest love!  
O wi - sest, wi - . . . sest love!  
... to the Ho - li - est, praise . . to the Ho - li - est, to the

91  
*cantabile e legato.*

Praise . . to the Ho - li - est, to the Ho - li - est.  
... be . . . praise. O wi - sest  
depth . be praise.  
depth be praise. O wi - sest, wi - sest

91  
*cantabile e legato.*

*f*



God! Praise . . to the

O wi - sest

Praise . . to the Ho - li - est in the height, . . . And

Ho - li - est in . . the height.

O gen - 'rous,

Wi - sest, wi - - sest love!

love! Praise . . to the Ho - li - est, to the Ho - li - est,

O lov - ing wis - dom of our God!

love!

O lov - ing wis - dom of our God!

Ho - li - est in the height. Gen - - 'rous,

love! . . O gen - - 'rous, gen - 'rous love! Praise . . to the

in the depth be praise, Praise . . to the

gen - - 'rous love! O lov - ing

Gen - - 'rous, gen - - 'rous love!

Praise . . to the

Praise . . to the Ho - li - est in the height, And

O gen - 'rous, gen - 'rous love!

93 *Poco più animato.*

gen - 'rous love!

Ho - li - est, . . . praise . . . to the Ho - li - est . . . in the height.

Ho - li - est, . . . praise . . . to the Ho - - li - est.

wis - - dom of . . our . . God! Glo - ry to Him, glo - ry to

93 *Poco più animato.*

Glo - - - -

Ho - li - est . . . in the height. Glo - - - -

in . . . the depth. Glo - - - -

O gen - 'rous love! . . . Glo - ry to

*Poco più animato.*

## 93

*ff*

*ff*

Glo - - - ry to Him, glo -

*ff*

Glo - - - - - ry

*ff*

Glo - - - - - ry,

*sf*

Him, who ev - er - more By truth and jus - tice

*rf*

- ry to Him, glo - - - - - ry,

*rf*

- - - - - ry, glo - - - - - ry to

*rf*

- - - - - ry, glo - - - - - ry to Him,

*sf*

Him, who ev - er - more By truth and jus - tice

94

*Animato.*

ry, glo - - ry, glo -

to Him, who ev - er-more, to

*f* glo - ry to Him, who ev - er-more By truth, . . by . . truth and jus - tice

reigns, . . . . .

94

*Animato.*

glo - - ry, glo - - ry to

Him, to Him, who ev - er-more By truth and jus - tice

glo - ry to Him, who ev - ermore By truth and jus-tice reigns ;

reigns ; . . . . .

94

*Animato.*

*Ped.*

ry, glo - ry, glo - ry,

Him, who ev - er - more By truth and jus - tice reigns, by truth and justice, by truth and jus - tice reigns,

reigns, . . . Glo - ry to . . . Him, . . . glo - ry to Him,

*f marcato.*

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns,

Him, who ev - er - more By truth and jus - tice reigns,

reigns, . . . Glo - - ry, glo - ry to Him, glo - ry to

who ev - er - more, ev - er - more reigns, Glo - ry . . . to

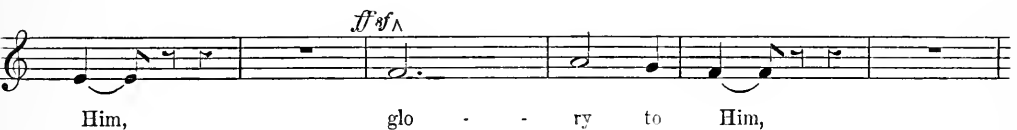
*f marcato.*

Glo - ry to Him, glo - - ry, glo - ry to

95

*ff sf*  $\wedge$  *accel. molto.*

95

*ff sf*  $\wedge$  *accel. molto.*95 *accel. molto.*

*ff sf*

V V V

96

*al* *Allegro molto.*

Him.

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

96

*al* *Allegro molto.*

glo - - ry to Him.

glo - - ry to Him.

glo - - ry to Him. Praise to the Ho - li - est

glo - - ry to Him. Praise to the Ho - li - est

96

*al* *Allegro molto.*  $\text{♩} = 84.$

*fp* *cres.*

*Ped., V* *\* Ped., V*



*ff* *dim.* *p*

Praise, . . . . .

*ff* *dim.* *p*

Praise, . . . . .

*ff* *p* *molto cres.*

in . . . . the height, . . . . And in the

*ff* *p* *molto cres.*

in . . . . the height, . . . . And in the

*ff* *dim.* *p*

Praise, . . . . .

*ff* *dim.* *p*

Praise, . . . . .

*ff* *p* *molto cres.*

in the height, . . . . And in the

*ff* *p* *molto cres.*

in . . . . the height, . . . . And in the

*ff* *p*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

praise, . . .

praise, . . . In

depth, . . . the depth . . . be praise, . . . In

depth, . . . the depth . . . be praise, . . .

praise, . . .

praise, . . . In

depth, . . . the depth . . . be praise, . . . In

depth, . . . the depth . . . be praise, . . .

*cres.*

*ffz*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

glo - ry, praise, . . .

*sf* all . . . His words most won - - der - ful; Most

*sf* all . . . His words most won - - der - ful; Most

. . . In all . . . His words . . .

glo - ry, praise, . . .

*sf* all . . . His words most won - - der - ful; Most

*sf* all . . . His words most won - - der - ful; Most

. . . In all . . . His words . . .

*sf*

98 *Animato.* *cres.*

praise, . . . . . praise, . . . . .

*sf* ^  
sure . . . . in all His ways! In all His words most won - der - ful; Most

*sf* ^  
sure . . . . in all His ways,

. . . most won - der - ful, in all His words most won - der - ful; Most

98 *Animato.* *cres.*

praise, . . . . .

*sf* ^  
sure . . . . in all His ways,

*sf* ^  
sure . . . . in all His ways,

*cres.*

. . . most won - der - ful, in all . . . His

98 *Animato.*

99 *a tempo.*

Most . . . .

sure . . . .

*cres.*

sure

in all . . . .

His ways, in all

His

*f*

*ff*

most

sure . . . .

*cres.*

sure

in all . . . .

His ways, in all

His

99 *a tempo.*

*f*

*ff*

praise, . . . .

sure . . . .

in

all

His

*f*

*ff*

most

sure . . . .

*cres.*

words . . . .

most won - der - ful,

most . . . .

99 *d. = 96.*

*ff a tempo.*

. . . . . in all His ways, most  
 ways, most sure . . . . . in  
 . . . . . in all His ways, most  
 ways, most sure . . . . . in  
 . . . . . in all His ways, most  
 ways, most sure . . . . . in  
 . . . . . in all His ways, most  
 sure, . . . . . most . . . . . sure in

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . most

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . in

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . most

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . in

100

sure . . . . . in all . . . . . His

sure in all, in all . . . . . His

sure in all, in all . . . . . His

all, . . . . . in all . . . . . His

100

sure . . . . . in all . . . . . His

sure in all, in all . . . . . His

sure in all, in all . . . . . His

all, . . . . . in all . . . . . His

100

8va

ffz



*rit.* *lunga*

ways !

*rit.*

ways !

*rit.*

ways !

*rit.*

ways !

*rit.* *lunga*

ways !

*rit.*

ways !

*rit.*

ways !

*rit.*

ways !

*rit.*

*rit.* *molto dim.* *lunga* *pp*

Ped. 3va bassa.

*Larghetto.*  $\text{♩} = 58.$

*pp*

*on Ped.*

*Brass.*

*solenne.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim. e rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit. molto.*

*Ped.* \*

Thy judg-ment now is near, for we are come In-to the veil - ed

Lento. ♩ = 48.

Ped. \* \*

103 Moderato.

pres - ence of our God.

Soul. pp

I hear the

103 Moderato. ♩ = 69.

ppp mf ppp

pp poco.

It is the voice of friends a - round thy bed, Who

dim.

voi - ces that I left on earth.

Sva.

con Ped.

dim.

Sva say the "Sub - ve - ni - te" with the priest. Hith-er the ech - oes

come, . . . . . be - fore the Throne Stands the great

*Sua*

L.H.

\*

*largamente.* *f* *rit.* *a tempo.* *cres.* *accel.*

An - gel of the Ag - o - ny, The same who strengthen'd Him, wnat time He knelt Lone in the

*largamente.* *rit.* *a tempo.* *accel.*

*ad lib.* *f* *dim.* 105 *pp* *espress.*

gar - den shade, be - dewed with blood. . . . That An - gel best can plead with Him for

*fp colla parte.* *pp*

all Tor - ment - ed souls, . . the dy - ing and the dead.

*pp* *rit.* *molto.* *sf* *molto dim.*

## 106 ANGEL OF THE AGONY (BASS).

*Lento e solenne.* *f* *molto espress.* *dim.*

Je - su! . . . by that shudd'ring dread which fell on Thee;

*Lento e solenne.*  $\text{♩} = 48.$  *pp* *sfp* *sempre colla voce.*

*f* *dim.*

Je - su! . . . by that cold dis-may which sick - ened Thee; .

*sfp* *f*

107 *p poco affrettando.* *cres.*

. . . Je - su! by that pang of heart which

*pp*

*f* *molto largamente.* *dim.* *pp*

thrill'd in Thee; . . . Je - su! by that moun't of sins which crip - pled Thee; .

*mf* *dim.* *pp* *dim.*

108

*pp teneramente.*

Je - su! . . . by that sense of guilt which

*a tempo.*

*ppp*

*ppp*

sti - fled Thee; Je - su! . . . by that in - no-cence which

*pp*

*pp*

109

*poco affrettando. cres.*

gir - dled Thee; . . . Je - su! by that sanc - ti - ty . . .

*pp*

. . . which reigned in Thee; Je - su! by that God - head which was one with Thee

*largamente.*

*rf*

*dim.*

*p*

*espress.*

*pp*

*dim.*

110

*Poco più mosso.*  
*p dolce.*

*dim.*

Je - su! spare these souls which are so

*Poco più mosso.*

111 *Più mosso.*

dear to Thee,

*Allargando.*

Souls, who in pris - on, calm and

*dim.*

112

*cres. accel.*

pa - tient, wait for Thee; .. *Allargando.*

Hasten,

Ped. \*

Ped. \*

\* Ped.

*a tempo.*

Lord, their hour, . . . and bid them

*a tempo.*

*con Ped.*

Ped.

\* Ped.

*cres.* *largamente. ff*

come to Thee, . . . To that glo - - - ri - ous

*cres.* *colla parte.* *f*

113

*dim.* *p* *rit.* *pp*

Home, . . . . . where they shall ev - er gaze on

*p* *dim.* *pp dolciss.* *rit.* *ppp*

*dim.* *Molto lento. ad lib.* *ff*

Thee. Je - su! . . . spare these

*Allargando.* *Molto lento.*

*ffz* *p dim.* *f* *p*

*sfz* *v*

*dim.* *p rit.*

souls which are so dear to Thee. . . . .

*pp colla parte.* *molto dim.*

*Ped.* *\* Ped.*



114

Adagio.

Soul.

*pp* I go be-fore my Judge.

*ppp* *dim. molto.* *pppp lunga*

Semi-Chorus.

SOPRANO.

115 VOICES ON EARTH.

Lento.

poco.

*ppp* Be mer - - - ci-ful, O

*ppp* Spare him, Lord; be mer - - ci -

*ppp* Be mer - ci - ful, be gra - cious,

*ppp* Spare him, Lord; . .

Chorus.

SOPRANO.

115

115 Lento. ♩ = 66.

Lento.

a tempo.

*ppp*

Lord; spare him. Lord, de - liv - er  
 - - ful, be gra - cious. Lord, de - liv - er  
 spare him, O Lord. Lord, de - liv - er  
 . . . be gra - cious. Lord, de - liv - er  
 Lord, be mer - ci - ful;  
 Lord, be mer - ci - ful;  
 Lord, be mer - ci - ful;  
 Lord, be mer - ci - ful;  
 Lord, be mer - ci - ful;

116 *Moderato.*

him.  
him.  
him.  
him.

116 *Moderato.*

spare him, Lord.  
spare him, Lord.  
spare him, Lord.  
spare him, Lord.

116 *Moderato.*  $\text{♩} = 80.$

*molto cres.*  
*Ped. Sva bassa*

ANGEL. *a tempo.*

*accel.*

Praise . . . to His Name! . . . O hap - py, suf - fring

*Sva...*  
*sf p a tempo. sf p accel. sf p sf*

*Sva bassa.*

117 *molto cres.*

*Animato.*

soul! for it is safe, Consumed, yet quicken'd, by the glance of God. . . .

*pp trem.* *cres.* *f*

*con Ped.*

*f allargando.* *dim. e rit.* *p*

. . . Al - - le - lu - ia! . . . Praise . . . to His

*dim.* *p colla parte.* *pp rit.* *cres. poco a poco.*

118

Name! . . .

*Moderato e solenne.* *simile.*

*p marcato.* *cres.*

*Ped.*

119 *simile.*

*f* *cres.* *ff pesante.*

*stringendo.*

*cres* . . . cen . . . do.

*sf* *sf* *sf* *sf* *sf*

120

Soul. *ff*

Take

*Molto allargando.*

*fffz p* *p* *acccl.*

me . . . a - way,

*pp* *rit.*

Ped.

*Moderato. con gran espressione.*

take me a - way, and in the low - est deep . . There let me be,

*Moderato.* ♩ = 69.

*p* *simile.*

*cres.*

And there in hope the lone night-watches keep, Told out for me.

*Sva.....*

*cres. dim. poco rall.*

There, mo-tion-less and hap-py in my pain, Lone, not for-lorn, — . . .

*poco rall.*

121

... There will I sing my sad . . . per-pet-ual

*piu tranquillo.*

*pp*

*p cantabile.*

strain, Un-til the morn. . . . There . . . .

*Ped. \* Ped. \**

*dolce.*

will I sing and soothe my

*Ped.*      \* *Ped.*      *Ped.*      \* *Ped.*      \*

*cres.*

strick - - en breast, Which ne'er can cease To

*Ped.*      \* *Ped.*      \* *Ped.*      \*

throb, and pine, and lan-guish, till pos-sess Of

*pp*

*dim.*      122

its Sole Peace. . . .

*cres.*      *espress.*

*Ped.*      *Ped.*

*mf* *dim.*

There will I sing . . . my ab-sent Lord, my ab-sent Lord and Love : .

*simile.*

*pp*

*pp* **123** *cantabile.*

. . . Take me a - way, That soon - er I may rise, . . .

*Ped.* \* *Ped.* \* *Ped.* \*

*f*

. . . and go a - bove, That soon - er I may rise, may

*f*

*con Ped.*

rise and go a - bove, And see Him in the truth . .

*dim.*



124

*poco rit.*

of ev - er - last - ing day.

*poco rit.* *pp*

*Ped.* \* *Ped.* \*

*pp* *morendo.*

*ad lib.* *dim.*

Take me a - way, and in the low - est deep There let . . . me

*ppp* *colla parte.*

*Andante.*

be.

**125 Chorus (SOULS IN PURGATORY).**

ALTO.

TENOR.

*ppp sempre.*

BASS.

*ppp sempre.*

Lord, Thou hast been our ref - uge : in

Lord, Thou hast been our ref - uge : in ev - 'ry gener - a - tion, Lord, Thou hast been our

**125** *Andante.* ♩ = 72.

*sempre tremolando.*

*ppp*

*ppp sempre.*

Be - fore the hills . . . were born, and the world  
 ev - 'ry gen - er - a - - tion, Lord, . . . Thou hast been our . . .  
 ref - uge : in ev - - 'ry gen - - er - a - - tion, . . .

was : . . from age . . to age Thou art God, from . .  
 ref - uge : in ev - 'ry gen - er - a - - - tion, Lord, Thou hast  
 Lord, Thou hast been our ref - uge : in ev - 'ry gen - er - a - - tion; Be - fore the

*dim. molto.*

age . . to age, . . from age . . . to age Thou art  
 been our ref - uge, our ref - uge in ev - 'ry gen - er -  
 hills . . were born : from age to age Thou art God, Thou art

*dim. molto.*

126 *Andante tranquillo.*

ANGEL.

ANGELICALS.

SOPRANO.

ALTO.

1st SOPRANO.

2nd SOPRANO.

126 *Andante tranquillo.*

ALTO.

SOULS.

God.

1st TENOR.

- a - tion.

2nd TENOR.

- a - tion.

1st BASS.

God.

2nd BASS.

God.

126 *Andante tranquillo.* ♩ = 92.*pp**molto legato.*

*dolcissimo.* *dim.*

*pp*

127 ANGEL.  
*legatissimo.*

*pp* *p*

Soft - ly and gen - tly, . . dear-ly-ran-somed soul, . . In my

*ppp*

*Poco largamente, dolcissimo.*

most loving arms I now en - fold thee, And, o'er the pe - nal wa - ters,

*colla parte.* *p*

128

*rall. dim.* *pp* *dolce.*

o'er the pe - nal wa - ters, as they roll, . . I poise thee, and I

*colla parte.* *pp* *dolce.*

*pp* *a tempo.* 129

low - er thee, and hold thee.

And

**Chorus (SOULS).**  
TENOR.

Lord, Thou hast been cur

Lord, Thou hast been cur

129

*ppp* *dim. a tempo.* *ppp**largamente.*

care-ful-ly I dip thee in the lake, . . . And thou, without a sob, with .

*pp*

ref - - uge : in ev - 'ry gen - er - a - tion.

ref - - uge : in ev - 'ry gen - er - a - tion.

*colla parte.*130 *dim.*

- out a sob or a re - sist-ance, Dost thro' the flood thy ra-pid passage take, Sinking

130

*dolce.*

*dim.*

deep, deep-er, in - to the dim dis - tance.

*pp* Come back, O Lord! how  
*pp* Come back, O Lord! how

*dim.*

*Ped.* \* *Ped.* \*

131 *Poco più mosso.*  
*dolce.* *Allargando.* *dim.* *dolcissimo.*

An - gels, to whom the willing task is giv'n, Shall tend, and nurse, and lull thee, as thou

long :

long :

131 *Poco più mosso.*

*colla parte.*

*Tempo lmo.* *cres.*

li - - - est ; And Mass - es on the earth, and pray'rs in

*pp* Come back, O Lord! how long : . . and  
*pp* Come back, O Lord! how long : . . and

*dim.* *dim.*

*Tempo lmo.*

*f* *allargando.* *dim.* *a tempo.* *p*

heav - en, Shall aid thee at the Throne of the Most High - est.

**Chorus (ANGELICALS, distant). 1st SOPRANO.** *pppp* *dim.*

Praise to the Ho - li - est in the

**2nd SOPRANO.** *pppp* *dim.*

Praise to the Ho - li - est in the

**CONTRALTO.** *pppp* *dim.*

Praise to the Ho - li - est in the

*pp*

be entreat ed for Thy ser - vants.

*pp*

be entreat-ed for Thy ser - vants.

*colla parte.* *a tempo.*

*mf* *p* *cres.*

Fare - well, but not for ev - er! broth - er dear, Be brave and

height, .. *pppp* *dim. molto.* And in . . the depth be

height, .. *pppp* *dim. molto.* And in . . the depth, in the depth be . .

height, .. *pppp* *dim. molto.* And in . . the depth, in the depth be . .

*dim.* *p* *f* *p* *dim.*

133. *dim.*

pa-tient on thy bed of sor-row ; Swift-ly shall pass thy night of tri-al here, And I will

**Semi-Chorus.**

1st & 2nd SOPRANOS.

1st ALTO.

2nd ALTO.

**Chorus.**

1st & 2nd SOPRANOS.  
praise . . .

1st ALTO.  
praise . . .

2nd ALTO.  
praise . . .

133

1st TENOR *ppp* *poco*

Bring us not, Lord, ve-ry low : for Thou hast said, Come

2nd TENOR. *ppp* *poco*

Bring us not, Lord, ve-ry low : for Thou hast said, Come

1st BASS. *ppp* *poco*

Bring us not, Lord, ve-ry low : for Thou hast said, Come

2nd BASS. *ppp* *poco*

For Thou hast said, Come

133



134

*poco più mosso.*

*dim.*

come and wake thee on the mor-row. Fare well, . . . .

Semi-Chorus.

Praise, .

To us His

To us His

Chorus.

134

*dim.*

back again, ye sons of Ad - am.

*dim.*

back again, ye sons of Ad - am.

*dim.*

back again, ye sons of Ad - am.

*dim.*

back again, ye sons of Ad - am.

134

*poco più mosso.*

*f*

Fare - - well. . . . .

praise . . to the Ho - li - est . . in the

el - der race He gave To bat - tle and to win, With-out the chastisement of pain, Without the soil of

el - der race He gave To bat - tle and to win, With-out the chastisement of pain, Without the soil of

Semi-Chorus.

Chorus.

Chorus.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line includes lyrics for a semi-chorus and a chorus. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is marked with a forte (*f*) dynamic and includes a semi-chorus and a chorus section.

135

*poco a poco rit. al.*

Semi-Chorus.

Chorus.

height,

praise to the Ho - li - est,

sin.

Praise to the

sin.

Praise to the Ho - li - est, praise to the

Praise to the Ho - li - est,

Praise to the

Praise to the Ho - li - est, praise to the

135

Lord,

Lord,

Chorus.

135

*poco a poco rit. al.*

*Sva*

*mf*

*pp*

*dim.*

136

*Tempo lmo.*

Be brave and

Semi-Chorus.

Ho - li - est,

Ho - li - est,

Chorus.

Ho - li - est,

Ho - li - est,

136

come back, O Lord! . . . . . *cres.*

come back, O Lord! . . . . . *cres.*

*p* Lord, come back, O Lord! . . . . . *cres.*

*p* Lord, come back, O Lord . . . . . *cres.*

136

*Tempo lmo.*



Semi-Chorus.

in the height. . . . A - men, . . . A - . . .  
 in the height. . . . A - men, . . . A - . . .  
 in the height. . . . A - men, . . . A - . . .

Chorus.

A - men, . . . A - men, . . . A - . . .  
 A - men, . . . A - men, . . . A - . . .  
 A - men, . . . A - men, . . . A - . . .

137

Chorus.

A - men, A - men, . . .  
 A - men, A - men, . . .  
 A - men, A - men, . . .

137

*pp*  
*con Ped.*

Semi-Chorus.

men, A men. rit. f dim. p

men, A men. rit. f dim. p

men, A men. rit. f dim. p

Chorus.

men, A men. rit. f dim. p

men, A men. rit. f dim. p

men, A men. rit. f dim. p

Chorus.

A - men, A men. rit. f dim. p

A - men, A men. rit. f dim. p

A - men, A men. rit. f dim. p

Ped. rit. f dim. p

Da bassa.....











