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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 home;
 (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 *Tenor.*
 ANGEL *Mezzo-Soprano.*
 ANGEL OF THE AGONY *Bass.*
 DEMONS, ANGELICALS, AND SOULS ... *Chorus.*

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 wouldst
 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.*

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

cres.

4 Più mosso (ma poco), ♩ = 12.

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

dolente. *pp* *dim. molto.*

cres.

f appassionato. *p*

dim. molto. *pp* *dim.*

sostenuto. *pp*

8 *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

ffz *dim.*

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.* ***

sf *mf* *dim.*

11

dim. *p* *rit.*

12 *Andantino.* ♩ = 66.

p cantando e largamente. *tr*

13

rf *tr*

rf *dim.* *sf*

14

f *con grandezza.* *tr*

Musical score for measures 14-15. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 14 contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 15 continues with similar triplet patterns. A 'Ped.' (pedal) instruction with an asterisk is located at the end of measure 15.

Musical score for measures 15-16. Measure 15 continues with triplet patterns. Measure 16 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a trill ('tr') indicated above the first note of the right-hand triplet.

Musical score for measures 16-17. Measure 16 is marked 'largamente.' (largely) and 'rf' (ritardando). It features triplet patterns in both hands. Measure 17 continues with triplet patterns and is marked 'dim.' (diminuendo). The piece concludes with a double bar line and a key signature change to two sharps (D major).

Musical score for measures 17-18. Measure 17 is marked 'p' (piano) and 'dim.' (diminuendo). Measure 18 is marked 'pp' (pianissimo) and 'dim.' (diminuendo). The piece concludes with a double bar line and a key signature change to two sharps (D major).

Musical score for measures 18-19. Measure 18 is marked 'ppp' (pianississimo) and 'L'istesso tempo.' (at the same tempo). Measure 19 is marked 'ppp' and 'mp' (mezzo-piano). The piece concludes with a double bar line and a key signature change to two sharps (D major).

18

Musical score for measure 18, piano and left hand staves. The piano part features a melodic line with a *dim.* marking. The left hand provides harmonic support with chords and moving lines. Dynamics include *dim. molto.*, *ppp*, *dolente.*, and *mp*.

19

Musical score for measure 19, piano and left hand staves. The piano part continues with a melodic line marked *dim. molto.*. The left hand accompaniment consists of chords and rhythmic patterns.

Musical score for measure 20, piano and left hand staves. The piano part features a melodic line with a *rit.* marking. The left hand accompaniment includes chords and rhythmic patterns.

20 Come 1ma. ♩ = 60.

Musical score for measure 20, piano and left hand staves. The piano part features a melodic line with a *cres.* marking. The left hand accompaniment includes chords and rhythmic patterns. Dynamics include *ppp* and *pp*.

Musical score for measure 20, piano and left hand staves. The piano part features a melodic line with a *dim.* marking. The left hand accompaniment includes chords and rhythmic patterns. Dynamics include *pp* and *rit. molto.*

21 *Allegro moderato.* ♩ = 100.

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

Ped. * *Ped.* *

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

p

Je - su, Ma - ri - a -

Più lento. ♩ = 69.

pp *ppp* *colla parte.*

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. *ten.* *sonore.* *molto stringendo.*

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. *Più mosso.*

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

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. *piu lento.* *pp*

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

Sra

colla parte. ppp

Piu mosso. cres. *Piu lento. pp*

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

Piu mosso. ♩ = 80. *Piu 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.* * *Sra bassa.*

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

Sua bassa.....

27 ♩ = 112. *f* *rall.*

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

♩ = 112. *f* *ten.* *p* *rall.*

Ped. *

dim. *pp* *rit.* 28 *Andantino.*

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

Andantino. ♩ = 66. *dim.* *rit.* *pp* *espress.*

mf *cres. stringendo.* *f*

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

cres. stringendo. *ff*

Andante.

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

have not strength to pray.

Semi-Chorus (ASSISTANTS).

SOPRANO.

ALTO.

TENOR.

ppp *rit.*

BASS.

Ky - ri - e . . .

Ky ri - e . . . e . . .

Andante. ♩ = 66.

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, Choirs

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 . . .

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

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

Semi-Chorus. 32 Poco più lento.

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

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

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

pp Ky - ri - e . .

32

pp Vir - gins, pray for him.

pp gins, pray for him.

pp Saints of God, pray for him.

pp him, pray for him

32 Poco più lento. ♩ = 66.

ppp

Tutti.

Allegro.

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

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

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

ppp . . 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 waning span Of life and thought as

Moderato. ♩ = 60.

fp

Sves.

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

pp

pp

34

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

ppp

Ped. * *Ped.* *

Is for a sea - - son spent,

Ped. * *Ped.* * *Ped.* *

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*

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

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

Spare him, Lord. . .

35 *Moderato e solenne. ♩ = 54.*

pp mp sonoramente. pp

Il basso sempre ppp

p molto espress. pp

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 -

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 any - com - ply - ing, . . . complying . .

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

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

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

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

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

36

dim.

pp

pp

pp

dim.

dim.

dim.

espress.

mp cres. *f* \wedge

From the nethermost fire; . . . From pow'r of the dev - il; Thy

mp cres. *f* \wedge

From the nethermost fire; . . . From pow'r of the dev - il; Thy

mf cres. *f*

From all that is e - vil; Thy servant deliv - er, Thy

mf cres. *f*

From all that is e - vil; Thy servant de - liv - er, Thy

cres. *f*

con Ped.

\wedge *dim.* *p* *dim.*

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

\wedge *dim.* *p* *dim.*

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

\wedge *dim.* *p* *dim.*

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

\wedge *dim.* *p* *dim.*

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

dim. *p.* *dim.*

37 *pp* *dim.* *pp*

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

p

Res - cue him from end - less

p

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

pp

. . . 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

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 -

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 -

dim.

p Lord, de - liv - er him ; *pp* For

dim. per - ils of dy - ing ; *pp.* Lord, de - liv - er him ; *dim.*

dim - liv - er, *p* Lord, de - liv - er him, *dim.* For *pp*

dim. Lord, de - liv - er him, *pp* - ny - ing his God ; Lord, de - liv - er him, Lord, de - liv - er him ; *dim.*

39

once . . and for ev - er,

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

once and for ev - er,

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

pp *poco cres.* *dim.*

pp *poco cres.* *dim.*

39

ppp

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

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

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

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

ppp *ppp* *ppp* *ppp*

pppp

40 *Allegro moderato.*
GERONTIUS.

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

er.

40

Allegro moderato. ♩ = 120.

con Ped.

o - - ro te, Mi - se - re - re, Ju - dex

con Ped.

me - - us, Par - ce mi - hi, Do - - mi - ne.

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 -

pp

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 lmo. *f* *Più agitato.*

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

Tempo lmo. *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.* *f*

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

49 *cres.* *f*

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

cres. *mf* *p*

Ped. *

dim. 50

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

mp *cres.*

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

dim. 51 *risoluto e stringendo molto.*

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

f *accel.*

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

colla parte. *accel.*

a tempo. *sf* 52 *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. ♩ = 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

ff 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 fff

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

sf sf

56

8va

sf ff ffz

Ped. * con Ped.

57 rit.

p

8va

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

Lento, grmendo.

Lento. ♩ = 52.

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

pp *pppp*

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

pp

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*

ff

con Ped. *Ped.*

60 *p*

Taint - - ing the

tr *tr* *ffz p* *tr* *dim.* *pp*

hal-low'd air, and laughs, and flaps Its hid - eous wings, . .

cres. *ff* *disperato.* *p* *f*

And makes me wild with hor-ror,

ff *p* *p* *sonore.*

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

dim. pp colla parte. sf

63 *Allegro moderato.*

Ma - ry, pray for

Chorus. (Tutti.)

SOPRANO. *f* Res - cue him, . . . O . . .

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

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

BASS. *f* Res - cue him, . . .

63 *Allegro moderato. ♩ = 96. Λ*

me. Jo -

affrettando. *ff.* *dim.*

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

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. *mf* Noe from the waters in a sav-ing home ;

a tempo. *p* 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. *mf* Noe from the waters in a sav-ing home ;

a tempo. *p* 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. *mf* Noe from the waters in a sav-ing home ;

a tempo. *p* 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. *mf* Noe from the waters in a sav-ing home ;

a tempo. *p* 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.* power:— A - - - men, A - - - - -

a tempo. *pp* *ten.* power:— A - - - men, A - - - - -

a tempo. *pp* *ten.* power:— A - - - men, A - - - - -

a tempo. *pp* *ten.* power:— A - - - - - men, A - - - - -

a tempo. *pp* *ten.* 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.

pp *ppp*

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*

Rovirt. 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 hands, O Lord, Lord, in - to Thy hands. *dim. e largamente. estinto.*

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

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

dim. 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.

f

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

72

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

8va

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.* ♩ = 88.

- 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

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. $\text{♩} = 76.$

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 - men,

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, . . .

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..

f *p* *pp*

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 *pp*

1st. SOPRANO. 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.* . . . on thy course; And may thy place to - day, may thy

75 *ppp*

espress.

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

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

cres.

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 on thy

go forth! Go on thy

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

go, . . . go . . . forth!

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,

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

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a prominent triplet of eighth notes in the first measure of the chorus section. The left hand provides a steady harmonic accompaniment with quarter and eighth notes. The piece concludes with a *sonore.* marking.

The

The

dwelling be the Ho - ly, Ho - ly Mount Of Si - . . .

dwelling be the Ho - ly, Ho - ly Mount Of Si - . . .

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

may thy dwelling be the Ho - ly Mount, . . the Ho - - ly Mount of Si - on, .

May thy dwell - ing be the Ho - - ly

dwelling be the Ho - ly, Ho - ly Mount of Si - . . .

dwelling be the Ho - ly, Ho - ly Mount of Si - . . .

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.

..... through the Same, .
through the Same,.. through ..

molto dim. **78**
Più lento.

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

molto dim. **78**
Più lento.

8va

ppp

p *cres.*
Through the Same, through

ppp *dim.*
through the Same, . . . through . . . Christ, our Lord, through Christ, our

dim.
. . . through Christ, our Lord, through Christ, our Lord, through Christ, our

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

ppp *dim.*
through the Same, . . . through Christ, our Lord, through Christ, our

dim. *ppp*
through Christ, our

dim. *ppp*
through Christ, our

dim. *ppp*
through Christ, our

dim. *ppp*
through Christ, our

Sva *Sva*

dim. *p* *dim.*

Christ . . . our Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

dim.

Lord. . . .

8va

dim.

con Ped.

Ped.

*

PART II.

1

An'antino. ♩ = 48. *tempo rubato.*

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

rit. *a tempo.* *express.*

2

rit. *a tempo.* *ten. ten.* *ten. ten.*

dim. molto. *ten.* *cres.* *mf*

3

pppp *rit.*

SOUL OF GERONTIUS (TENOR). RECIT.

tranquillo. 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. leggiero.

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

a tempo. poco rit. dim.

. . 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

7

beat of time, No, nor my fluttering 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. parlando.

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

L'istesso tempo. ♩ = ♩

p espress. fp dim.

cantando. *dolce.*

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

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

9 *Più lento.* *rit. dim.*

sweet, Hath some - thing too of stern - ness and of

Più lento. *ppp dolciss.* *colla parte.*

ad lib. *mf* *a tempo.*

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

of preceding. *p* *ppp rit.* *a tempo.*

10 *dolce.*

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

8va.....

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 one sharp (F#). The lyrics are: "pres-sure tells me I am not Self - mov - ing, but borne for - ward". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes and chords.

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 start, *p* (piano) in the middle, and *ppp rit. colla parte.* (pianississimo, ritardando, colla parte) towards the end.

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 features a prominent triplet of eighth notes in the vocal line. The dynamic marking *pp* (pianissimo) is present at the beginning.

touch . . or taste the tones. Oh what a

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

Andantino. ♩ = 52.

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

The fourth system concludes the piece. The lyrics are: "touch . . or taste the tones. Oh what a". The tempo changes to *Andantino.* with a metronome marking of ♩ = 52. The system includes various dynamic markings: *poco rit.*, *dolcissimo.*, *p*, *mf*, and *ppp*. The piano accompaniment features a complex texture with many beamed notes and chords.

dolce *pp* ANGEL (MEZZO-SOPRANO).

heart-sub-du-ing mel - - - o - dy! 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

mf

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

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

pp *ppp*

dolce. *p* *allargando.*

This child of clay To me was giv'n, To rear and train By

pp *colto 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* *piti mosso.*

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

colla parte.

animato. *f* *rit.* 17 *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*

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

All hail, My child and brother, hail! what wouldst thou?

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

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.* ♩ = 72.

pp *colla parte.*

thee Con-scious 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.

not to be wished. *allargando.* *f* *Quasi in tempo.*

Then I will speak. . . I ev - er had be - lieved.

20 *Quasi in tempo.* ♩ = 54

colla parte. *rit.* *ppp*

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

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

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

dim.

Ped. * *Ped.* * *Ped.*

22 *Allegretto.* ANGEL.

Thou art not let; but

a tempo. *mf* *espress.*

place. . . What lets me now from go - ing to my Lord?

22 *Allegretto.* ♩ = 72. *Sva*.....

a tempo.

Ped. *

poco rit. *a tempo poco più lento.*

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

Sua *colla parte.* *pp*

23 Dear *a tempo poco più lento.*

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.* *pp* *f* *largamente.*

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

Lento. ♩ = 48. *pp* *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.* *

29

Allegro.

SOUL.

*mf**Allegro.* $\text{♩} = 112$.

But hark!

up - on my sense Comes a fierce

p *sonore.*

ad lib.
 hub-bub, which would make me fear, Could I be
cres. *accel.* *f* *pp subito.* *colla parte.*

30

a tempo.

ANGEL.

mf

fright - ed.

We are now ar-rived

a tempo. *f* *p* *pp*
molto marcato.

Close on the judgment court ; that

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

cres. molto. **31** *RECIT. f*
 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 -

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

33, *sf* *grandioso.* *ff*

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

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

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

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

33 *ff* *strepitoso.* *ff* *grandioso.* *pesante.* *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,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a measure of rest, followed by notes for 'right, The primal own - ers, pri - mal'. The second staff continues the vocal line with 'lords . . . by right, Of the proud dwell - ing,'. The third staff continues with 'the lords by right, The primal own - ers, Of the proud dwell - ing,'. The fourth staff is the piano accompaniment, starting with a half note chord and moving to a quarter note accompaniment. Dynamics include *mf* and accents (^).

34

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: the right hand in G major and the left hand in C major. The music features a steady eighth-note accompaniment with chords. There are triplets and sixteenth-note patterns. Dynamics include *mf* and accents (^).

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, - . . .

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with 'owners, Of the proud . . dwell - ing And realm of light, - . . .'. The second staff continues with 'of the proud dwell - ing And realm of light, - . . .'. The third staff continues with 'of the proud dwell - ing And realm of light, - . . .'. The fourth staff is the piano accompaniment, featuring a more active eighth-note accompaniment. Dynamics include *ffz* and accents (^).

largamente.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: the right hand in G major and the left hand in C major. The music is marked *largamente.* and features a slower, more spacious accompaniment with chords and some melodic lines. Dynamics include *ffz* and accents (^).

35

Four staves of musical notation for a vocal line. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a half note, followed by quarter notes. The subsequent three staves continue the melodic line with similar rhythmic patterns.

Piano accompaniment for measures 35-36. Measure 35 begins with a piano (*p*) dynamic and a *molto cres.* (much crescendo) marking. The music transitions to a fortissimo (*fff*) dynamic in measure 36, which is marked *con fuoco.* (with fire). The accompaniment features a complex rhythmic pattern with many sixteenth notes and triplets.

Vocal line for measures 37-39. The first two staves are empty. The third staff shows the vocal line starting in measure 37 with a fortissimo (*ff*) dynamic. The melody consists of quarter and eighth notes.

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

Piano accompaniment for measures 37-39. The music continues with a complex rhythmic pattern of sixteenth notes and triplets. A fortissimo (*sf*) dynamic marking is present in measure 39.

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* *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,
 8va Chuck'd down, A - side thrust, *sf sf*

37 *ff*
 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
 Chuck'd down, *sf* chuck'd down, . . .
 37 *ff*

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

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,

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,

38

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

38

fff

Ped. * *Ped.* * *Ped.* * *Ped.* *

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,

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "gave Each for - feit crown To psalm - dron - ers,". The piano accompaniment consists of a right-hand melody with a trill and a left-hand accompaniment. 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.*

The second system of music continues the vocal and piano parts. The vocal lines have lyrics: "To ev - - 'ry slave, And psalm - dron - ers, . . . To ev - - 'ry slave, And cant - ing groan - ers, And". The piano accompaniment features a complex texture with trills and dynamic markings such as *mf*, *ff*, *p*, and *sonoramente*. The tempo/mood is marked *stringendo molto* and *molto cres. e stringendo*.

f furioso.

pi - - ous cheat, . . And crawl - - ing knave, . . Who

pi - - ous cheat, . . And crawl - - ing knave, . . Who

And crawl - - ing knave, . . Who

pi - - ous cheat, . . And crawl - - ing knave, . . Who

f furioso.

cres.

41

sf *dim.*

lick'd the dust Un-der his feet.

sf *dim.*

lick'd the dust Un-der his feet.

sf *dim.*

lick'd the dust Un-der his feet.

sf *dim.*

lick'd the dust Un-der his feet.

41

sf *dim.*

ANGEL.

mf

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

*dim.**p* *sempre stringendo.**8va bassa.....*

42

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

*sfpp**8va**cres.*

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

*accel. molto.**cres.*

43
Presto. $\text{♩} = 168.$

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,

45

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

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

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

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

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

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

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

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

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

con derisione.
A saint? . . .

con derisione.
What's a saint? . . .

con derisione.
What's a saint? . . .

con derisione.
A saint? . . .

46

Ha! ha!

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

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

sfp con Ped.

sf Ha! ha! Ha! ha! *f* A

sf Ha! ha! Ha! ha!

ff sf Ha! ha! Ha! ha! *f*

sf *sf* *f*

con Ped.

ff sf

bundle of bones, Which fools a-dore, When life is o'er, Ha! ha!

ff sf

Ha! ha!

bundle of bones, Which fools a-dore, When life is o'er,

sf

Musical score for page 86. It consists of five staves. The top four staves are vocal parts, each with the lyrics "Ha! ha!" written below them. The bottom staff is the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Musical score for page 48, showing piano accompaniment. It consists of two staves. The music is in a key with two flats (Bb, Eb) and a common time signature. Dynamics include *dim.* (diminuendo) and *cres. molto.* (crescendo molto).

Musical score for page 8306. It consists of five staves. The top two staves are vocal parts with the lyrics "'Tis all the same;". The third staff is a vocal line with the lyrics "Vir-tue and vice, A knave's pre-tence. . . . Ha! ha!". The bottom two staves are the piano accompaniment. The music is in a key with two flats (Bb, Eb) and a common time signature. Dynamics include *f* (forte), *ff* (fortissimo), *sf* (sforzando), and *sf p* (sforzando piano).

ff
Ha! ha!

ff
Ha! ha!

f
Dread of hell - fire, Of the

f
Dread of hell - fire, Of the

sf

Ped. *sf p*

49

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

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

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

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

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

51

does but as - pire To the hea - ven a - bove With sor - did aim, And
 does but as - pire To the hea - ven a - bove With sor - did aim, And

dim. *dim.*
dim. *dim.*

51

dim. *dim.*

Ha! ha!
 Ha! ha!
 not from love. . . . Ha! ha!
 not from love, . . . not from love, . . . not from

p *p* *pp* *dolce.* *pp*

52

pp, -
Ha! ha!

pp
Ha! ha! *pp*
Ha! ha!

pp
Ha! ha! *pp*
Ha! ha!

love. *pp*
Ha! ha! Ha! ha!

52 *dolce.* *pp.* *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 . . .

53

ppp.

54

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

rall. poco a poco.

ppp rall. poco a poco. *rit. molto.*

55

Andantino.

SOUL. RECIT.

I see not those false

ppp *pp colla parte.*

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

accel. *rit.* *p*

pp *pp colla parte.*

throne? Yes,— for one mo-ment thou shalt

Piu mosso. ♩ - 63. *ANGEL. RECIT.* *rit.*

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

pp *colla parte.*

Allegro. a tempo.

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

Allegro. ♩ = 48.
a tempo. dolce.

stringendo. rit. f

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

Più lento. SOUL. rit.
rit. Più lento. ♩ = 72.

stringendo. colla parte. f pp

dim. rall.

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

im.

58 ANGEL. *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.

Praise, .

p rit. *ff*

Praise, .

p rit. *ff*

Praise, .

p rit. *ff*

Praise, .

rit. *ff* *dim. molto.*

Ped. *

Ped.

61 *Poco più lento.*
pp *ostinato.*

96

ten.

Praise to the Ho - li - est in the height, And in the depth be

61 Praise to the Ho - li - est in the height And in the depth be

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

Poco più lento. ♩ = 60.

61

ppp

(Voices.)

ppp (Voices.)

ANGEL.

Hark to those sounds !

praise :

Most sure, most sure in all His

praise :

In all His words most won - der - ful ; Most sure, most sure in all His

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

Most won - der - ful ;

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

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

ten. *dim.* *pp*

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

pp Praise, . . . Praise, . . .

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

Praise, . . . praise.

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

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

62 *pp* *molto espress.* *ten.* *dim.* *Soa* Praise to the Ho - li - est, . . .

63 *pp* most child-like of the sons of God.

ppp praise to the Ho - li - est

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

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

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

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

Ped.

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

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

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.
 cham - pi - on in the field.

dim. *pp* *dim.* *dim.* *dim.* *dim.* *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.* *pp* Praise to the
 foe. . . Praise to the
f *poco rit.* *dim.* **67** *dim. molto.*
f A re - so - lute lute de - fence. . .
f Up - on the fron - tier, A re - so - lute de - fence.
 foe, . . A . . re - so - lute, a re - so - lute de - fence.
f *poco rit.* *dim.*
 foe, . . A re - so - lute de - fence. **67** *8va 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.

68 SOPRANO.

ALTO.

TENOR.

BASS.

68 *Moderato.* ♩ = 66.

Praise,

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.

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. *pp*

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

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.



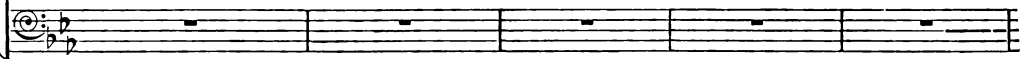
They sing of thy ap-proach-ing ag - o - ny, Which thou so ea - ger-ly didst ques-tion of.



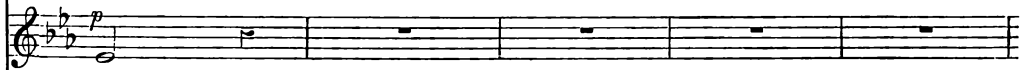
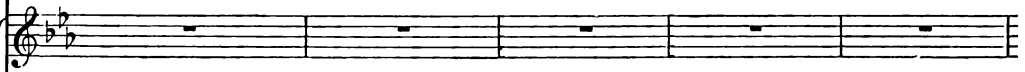
tears the soul from out its case, . . . And burns a -



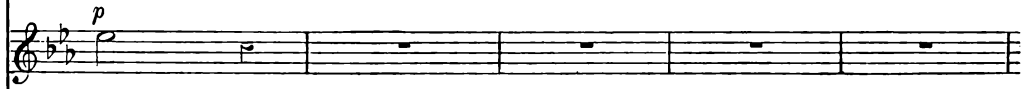
tears the soul from out its case. . . .



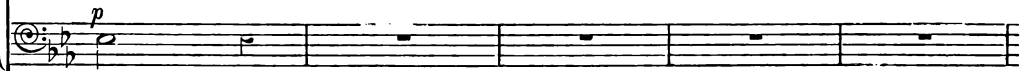
70



stains !



stains !



height.

70



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

pp Praise to the Ho - li - est.

pp Praise to the Ho - li - est.

a tempo. *dim.*

con Ped.

The musical score is arranged in three systems. The first system contains four vocal staves and one piano staff. The second system contains four vocal staves and one piano staff. The third system contains four vocal staves and one piano staff. The piano part is written in a grand staff (treble and bass clefs). The lyrics are: 'fear.', 'Praise to the Ho - li - est.', 'Praise to the Ho - li - est, praise to the Ho - li - est.', 'Praise to the Ho - li - est . . . in the height.', 'in the height.', 'Praise to the Ho - - li - est.', 'Praise to the Ho - li - est.', 'Praise to the Ho - li - est.', 'Praise to the Ho - li - est.', 'Praise to the Ho - li - est.', and 'Praise to the Ho - li - est.'.

71

Più mosso.

Soul.

But hark! a grand mys - te - rious

Brass. *ppp*

71 *Più mosso.* ♩ = 104.

sfp *cres* *sfp* *sfp*

Ped. * *Ped.* * *Ped.*

poco stringendo.

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

f

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

* *Ped.* * *Ped.* *

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

con 8va. *sf*

sfp *cres* do. *sf*

Ped. * *Ped.* * *Ped.* *

72

accel. poco a poco. *p*

accel. poco a poco.

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

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

p *molto cres.* *sf p* *cres*

d = 48.

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

fp *ff*
Ped.

re - spon - - sive chant.

poco rit.
** Ped.* ** Ped.* *

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

fff *Ped.*

74 Maestoso. ♩ = 84.

fff
Ped. *

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

in the depth be praise : Most . .

2nd SOPRANO. *espress.*

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

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 ;

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. *

8306.

75 *Allegro molto.*

ways! 0

ways! 0

ways!

Allegro molto. ♩. = 72.

75

ff *fz* *dim.*

cantabile e sostenuto.

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

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

p

76 *cres.*

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

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* O lov - ing wis - dom of our

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

ff O lov - ing wis - dom of our God! *p* 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!

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

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

*mf**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.* *p*

78

p *dim.* *dim.*

And that a high - er gift . . . than grace Should flesh . . . and
 O wi - . . . sest
 God! O

p *express.* *pp* *pp*

p *pp* *8va.*

79 *dim.*

blood re - fine, God's

love! God's

wi - sest love! God's

dim.

wi - sest love! God's

79

pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The first three vocal staves are in treble clef, and the fourth is in bass clef. The piano accompaniment is in bass clef. The music features a melodic line with a fermata over the word 'love!' and a piano accompaniment with a 'pp' dynamic marking.

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 first three vocal staves are in treble clef, and the fourth is in bass clef. The piano accompaniment is in bass clef. The music features a melodic line with a fermata over the word 'Self,' and a piano accompaniment with a 'dim.' dynamic marking.

dim. **80** *espress.*

all . . . di - vine. O gen-'rous

dim. *espress.*

all . . . di - vine. O gen-'rous

dim.

all . . . di - vine.

dim.

all . . . di - vine.

80 *ppp legato.*

Ped.

fp *pp*

love ! O gen - 'rous love ! that He who

fp *pp*

love ! O gen - 'rous love ! that He who

espress. pp *pp*

O gen - 'rous love ! that He who

espress. pp *pp*

O gen - 'rous love ! that He who

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 - rous love!

82

O gen - 'rous love! that

O gen - 'rcus 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

8va

legato.

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

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

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

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

legato. *cres.*

84

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

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

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

p
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

O lov - ing
 In all His words most
 Praise,
 Praise,

p
f \wedge *pp*
f \wedge *pp*

86

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

wis - dom of our God!
 won - der - ful,

p *sfp* *cres.*

87 *p* *Animato.*

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

cres. *p*

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

f *p* *mf*

praise, praise, praise to the

87 *Sva. Animato.*

ff *p* *p* *cres.*

Ped. *

f

Praise,

f

praise . . . to the Ho - liest in the height,

mf

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

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

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 *largamente.*

ff sfz sfz sfz

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

He - 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,

rf

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 . . .

f 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!
f O wi - sest, wi - - sest love!
f cantabile e legato.
 . . . to the Ho - li - est, praise . . . to the Ho - li - est, to the

91

cantabile e legato.

f 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,

92

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 !

92

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

Glo - - - ry to Him, glo -

Glo - - - - ry

Glo - - - - ry,

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

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

- - - ry, glo - - - ry to

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

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

94

Animato.

ry, glo - - ry, glo -

to Him, who ev - er - more, to

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 - er - more By truth and jus - tice reigns ;

reigns ;

94

Animato.

Ped.

ry, glo - 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

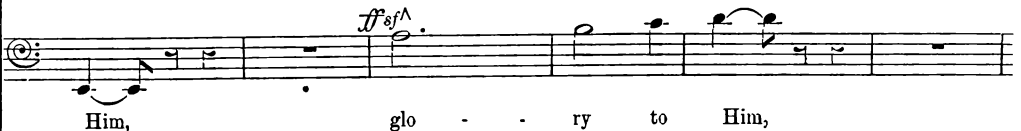
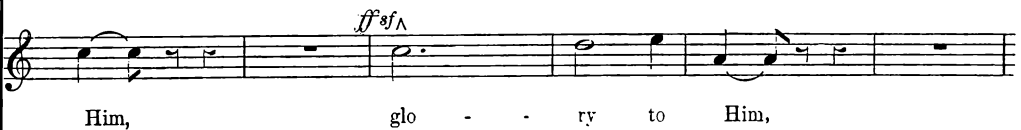
f marcato.

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*

96

Allegro molto.

al

Him.

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

96

Allegro molto.

sf *al*

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

Allegro molto. $\text{♩} = 84.$

al

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.* *

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.

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 . . .

f **98** *Animato.* *cres.*

praise, praise,

sf \wedge

sure in all His ways! In all His words most won - der - ful; Most

sf \wedge

sure in all His ways,

. . . . most won - der - ful, in all His words most won - der - ful; Most

f **98** *Animato.* *cres.*

praise,

sf \wedge

sure in all His ways,

sf \wedge

sure in all His ways,

cres.

. . . . most won - der - ful, in all His

f **98** *Animato.*

sf \wedge

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

praise, sure

f *ff*

in all His

f *ff*

most sure

cres.

words most won - der - ful, most

99 *d. = 96.*

ff a tempo.

The musical score consists of four vocal parts and piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "sure in all His ways, most all His ways, most sure, most sure in all His ways, most all His ways, most sure, in". The piano accompaniment is at the bottom, featuring a right-hand part with chords and a left-hand part with a steady bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

sure in all His

sure in all, in all His

sure in all, in all His

all, in all His

rit. *lunga*

ways !

rit.

ways !

rit.

ways !

rit.

ways !

rit. *lunga*

ways !

rit.

ways !

rit.

ways !

rit.

ways !

rit.

rit. *molto dim.* *lunga*

Ped. 3va bassa.

101

Larghetto. $\text{♩} = 58.$

pp

on Ped.

Brass.

solenne.

Ped. * Ped. * Ped. * Ped. *

dim. e rit.

Ped. * Ped. * Ped. * Ped. *

rit. molto.

Ped. *

Lento. ANGEL. *ad lib.*

Solenne.

Thy judg-ment now is near, for we are come In-to the veil - ed

Lento. ♩ = 48.

pp *pp*

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.

8va.

con Ped.

dim.

8va say the "Sub - ve - ni - te" with the priest. Hith-er the ech - oes

come, be - fore the Throne Stands the great

pp

Sva

L.H.

*

An - gel of the Ag - o - ny, The same who strengthen'd Him, wnat time He knelt Lone in the

f *rit.* *a tempo.* *cres.* *accel.*

f *rit.* *a tempo.* *accel.*

gar - den shade, be - dewed with blood. . . . That An - gel best can plead with Him for

ad lib. *f* *dim.* **105** *pp* *espress.*

f *pp* *colla parte.*

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* *sf* *sempre colla voce.*

Ped.

Je - su! . . . by that cold dis-may which sick - ened Thee; .

f *dim.* *sf* *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 mount of sins which crip - pled Thee; .

mf *dim.* *pp* *dim.*

108

pp teneramente.

Je - su! . . . by that sense of guilt which

a tempo.

ppp

pp

sti - fled Thee; Je - su! . . . by that in - nocence which

pp

109

poco affrettando. cres.

gir - dled Thee; . . . Je - su! by that sanc - ti - ty . . .

pp

largamente.

. . . which reigned in Thee; Je - su! by that God - head which was one with Thee

espress. pp dim.

110

Poco più mosso.
p dolce.

dim.

Je - su! spare these souls which are so

111 *Più mosso.*

dear to Thee,

Allargando.

Souls, who in pris - on, calm and

112 *cres. accel.*

pa - tient, wait for Thee; . . . *Allargando.*

Hasten,

Lord, their hour, . . . and bid them

a tempo.

a tempo.

cres. *pp.* *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*

dim. *p* *rit.*

souls which are so dear to Thee. . . .

pp colla parte. *molto dim.*

Ped. ** Ped.*

114

Adagio.

Soul.

I go be-fore my Judge.

ppp *dim. molto.* *pppp lunga*

Semi-Chorus.

SOPRANO.

115 VOICES ON EARTH.

Lento.

poco.

Be mer - - - ci-ful, O

Spare him, Lord; be mer - - - ci -

Be mer - ci - ful, be gra - cious,

Spare him, Lord; . .

ppp

Chorus.

SOPRANO.

115

115 *Lento.* ♩ = 66.

Lento.

a tempo.

ppp

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

ppp *dim.*

Lord, be mer - ci - ful;

ppp *dim.*

Lord, be mer - ci - ful;

ppp *dim.*

Lord, be mer - ci - ful;

ppp *dim.*

Lord, be mer - ci - ful;

dim.

116

Moderato.

him.
him.
him.
him.

116 *Moderato.*

spare him, Lord.
spare him, Lord.
spare him, Lord.
spare him, Lord,

116 *Moderato.* ♩ = 80.

molto cres.
Ped. Sva bassa

ANGEL. *a tempo.*

accl.

Praise... to His Name! . . . O hap - py, suf - f'ring
Sva...
sf p sf p sf p sf
a tempo. accel.
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.*

120

Soul. ff

Molto allargando. *Take*

ffz p *p* *accel.*

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. *simile.*

p

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

più tranquillo. *pp*

p cantabile.

strain, Un - til the morn. . . . There

Ped. ** Ped.* *

dolce.

will I sing and sootle 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-est 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

Sua

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.

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, . . .

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music is marked *ppp sempre.* The lyrics are: "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

The second system of music continues the vocal and piano parts. The lyrics are: "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".

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.

The third system of music concludes the page. The lyrics are: "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". The music is marked *dim. molto.*

126 *Andante tranquillo.*

ANGEL.

Semi-Chorus.

SOPRANO.

ALTO.

1st SOPRANO.

2nd SOPRANO.

ANGELICALS.

Chorus.

126 *Andante tranquillo.*

ALTO.

God.

1st TENOR.

a - tion.

2nd TENOR.

a - tion.

1st BASS.

God.

2nd BASS.

God.

SOULS.

Chorus.

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.

pp Lord, Thou hast been our

BASS.

pp Lord, Thou hast been our

129

largamente.

care - ful - ly I dip thee in the lake, . . . *pp* And thou, without a sob, with -

dim.

ref - - uge : in ev - 'ry gen - er - a - tion.

dim.

ref - - uge : in ev - 'ry gen - er - a - tion.

colla parte. *ppp*

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 1mo. *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 1mo.

f *allargando.* *dim.* *a tempo.*
 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. *ppp* *dim.*
 Praise to the Ho - li - est in the
 CONTRALTO. *ppp* *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

ppp *dim. molto.*
 height,.. And in . . the depth be

ppp *dim. molto.*
 height,.. And in . . the depth, in the depth be . .

ppp *dim. molto.*
 height, And in . . the depth, in the depth be . .

(Empty musical staff)

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

1st & 2nd SOPRANOS.

1st ALTO.

2nd ALTO.

1st & 2nd SOPRANOS.
praise . . .

1st ALTO.
praise . . .

2nd ALTO.
praise . . .

133

1st TENOR
ppp Bring us not, Lord, ve-ry low : for Thou hast said, Come *poco*

2nd TENOR.
ppp Bring us not, Lord, ve-ry low : for Thou hast said, Come *poco*

1st Bass.
ppp Bring us not, Lord, ve-ry low : for Thou hast said, Come *poco*

2nd Bass.
ppp For Thou hast said, Come *poco*

133

134

poco più mosso.

dim.

come and wake thee on the mor-row. Fare well,

Semi-Chorus.

Praise, .

pp

To us His

pp

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.

Semi-Chorus.

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

Chorus.

Chorus.

f

p.

135

poco a poco rit. al.

Semi-Chorus.

height, praise to the Ho - li - est, sin. Praise to the sin. Praise to the Ho - li - est, praise to the

Chorus.

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

135

Chorus.

Lord, Lord,

135

poco a poco rit. al.

mf pp 8va sim.

136

Tempo lmo.

Be brave and

Semi-Chorus.

Ho - li - est,

Ho - li - est,

Chorus.

Ho - li - est,

Ho - li - est,

136

Chorus.

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 - -

Chorus.

A - men, A - men,
 A - men, A - men,
 A - men, A - men,

pp
con Ped.

Semi-Chorus.

men, A men. men.

men, A men. men.

men, A men. men.

Chorus.

men, A men. men.

men, A men. men.

men, A men. men.

Chorus.

A - men, A men. men.

A - men, A men. men.

A - men, A men. men.

Ped.

Sui bassa.....

