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A SONG OF
DARKNESS AND LIGHT

AN ODE

BY

ROBERT BRIDGES

SET TO MUSIC FOR

SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

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A SONG OF DARKNESS AND LIGHT.

I. MYSTERY.

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

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

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

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

II. TERROR.

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

In silence and woeful awe
The harrying angels of death
Destroy whate'er thou makest—
Makest, destroyest, destroyest and makest.—
Thy gems of life thou dost squander,
Their virginal beauty givest to plunder,
Doomest to uttermost regions of age-long ice
To starve and expire:
Consumest with glance of fire,
Or back to confusion shakest
With earthquake, elemental storm and thunder.

III. PEACE.

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

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

The birds they merrily sing
And every flowerbud swelleth.
Or where blue heav'ns o'erspan
The lonely downs
When summer is high:
Below their breezy crowns
And grassy steep
Spreadeth the infinite smile of the sunlit sea;
Whereen the white ships swim,
And steal to havens far
Across the horizon dim,
Or lie becalm'd upon the windless deep,
Like thoughts of beauty and peace,
When the storm doth cease,
And fair desire, companion of man,
Leadeth the children of earth.

IV. TOIL.

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

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

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

There battle thought and voice, and spirits
 conspire :
 Joys ever dance around the tree of life,
 And from the ringing choir
 Riseth the praise of God from hearts in tuneful
 song.

V. ART.

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

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

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

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

VI. TEARS.

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

VII. FAITH.

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

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

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

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

ROBERT BRIDGES.

* These lines are omitted in the musical setting.

A SONG OF DARKNESS AND LIGHT.

Mystery.

C. H. H. PARRY.

PIANO.
♩ = 54

Andante.

cres. più agitato.

1

a tempo.

f

dim.

dim.

sempre dim.

ff

dim.

f

dim.

2

p

This system shows the beginning of a musical piece. The right hand starts with a series of chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present. A fermata is placed over a measure in the right hand, and the number '2' is written above it.

crec.

The second system continues the piece. The right hand features more complex rhythmic patterns and slurs. The left hand maintains its accompaniment. A dynamic marking of *crec.* (crescendo) is written above the right hand.

Animando.

f

crec.

The third system is marked *Animando.* (more animated). The right hand has a dynamic marking of *f* (forte). The left hand continues with its accompaniment. A dynamic marking of *crec.* is present.

crec.

ff

3

The fourth system features a triplet of sixteenth notes in the right hand, indicated by the number '3'. The left hand has a dynamic marking of *ff* (fortissimo). A dynamic marking of *crec.* is present.

This system continues the piece with intricate melodic lines in both hands. The right hand has a dynamic marking of *f* and the left hand has a dynamic marking of *f*.

4

The sixth system features a quartet of sixteenth notes in the right hand, indicated by the number '4'. The piece concludes with a final chord in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and articulation marks such as accents and slurs.

Second system of musical notation, starting with the instruction *animato.* It continues the melodic and harmonic development with dynamic markings like *mf* and *f*.

Third system of musical notation, beginning with the instruction *5. Allargando.* The tempo slows down, and the music features more complex textures and dynamic markings.

Fourth system of musical notation, featuring the instruction *dim.* (diminuendo). The music gradually softens and includes some chromatic passages.

Fifth system of musical notation, starting with the instruction *6 Tempo lmo.* (Tempo primo). The tempo returns to the original speed, and the music is marked with *p* (piano).

Sixth system of musical notation, featuring the instruction *accelerando.* The tempo increases, and the music is marked with *p* and *cres.* (crescendo).

7

cres.

allargando.

8 CHORUS. SOPRANO. *ff*

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

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

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

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

Power . . . un - known—

Power . . . un - known—

Power . . . un - known—

Sva. Power . . . un - known—

Un - cre - ate, Force of

Un - cre - ate, Force of

Un - cre - ate, Force of

Un - cre - ate, Force of

force, Fate of

force, Fate of

force, Fate of

force, Fate of

force, Fate of

fate !

fate !

fate !

fate !

Beau - ty and light, beau - ty and
 Beau - ty and light, beau - ty and
 Beau - ty and light, beau - ty and
 Beau - ty and light, beau - ty and

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

wis - dom and right . . thy de - cree - ing,
 wis - dom and right . . thy de - cree - ing,
 wis - dom and right . . thy de - cree - ing,
 wis - dom and right . . thy de - cree - ing,

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

cres.
f
Sua bassa.

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

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

p
 3

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

3 3 3

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

In the void of thy form - less embrace!

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

In the void of thy form - less embrace!

friend, beyond time and

Without foe or friend, beyond time and

friend, or friend, beyond time and

Without foe or friend, beyond time and

friend, or friend, beyond time and

Without foe or friend, beyond time and

13

pp

space,

space,

space,

space,

pp dolce.

The first system of the score consists of five staves. The top four staves are empty, representing the vocal parts. The fifth staff is a grand staff (treble and bass clefs) containing the piano introduction. The music begins with a series of chords and moving lines in both hands, featuring a mix of eighth and sixteenth notes, and some triplet patterns.

The second system of the score contains the first system of lyrics. It consists of five staves. The top four staves are vocal parts, each with the lyrics "All things pass . . . as a dream, . . . as a". The bottom staff is the piano accompaniment. The piano part continues with a similar texture to the introduction, with chords and moving lines. The lyrics are written in a simple, clear font.

The third system of the score contains the second system of lyrics. It consists of five staves. The top four staves are vocal parts, each with the lyrics "dream Of thine un - brok - en slum - ber,". The bottom staff is the piano accompaniment. The piano part continues with a similar texture to the previous system, with chords and moving lines. The lyrics are written in a simple, clear font.

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

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

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

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

Soa
dim.

p *dim.* *pp* *V* *V* *V* *V*

p *p*

volo *volo* *clari* *clari* *clari* *clari* *clari* *clari*

volo *volo* *clari* *clari* *clari* *clari* *clari* *clari*

dim. p

Musical notation for the piano introduction, featuring a treble and bass staff. The treble staff has a melodic line with triplets and a fermata. The bass staff has a rhythmic accompaniment with triplets and a fermata.

Terror.
CHORUS.

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

dim. dim.

Musical notation for the vocal and piano parts of the chorus. It includes four vocal staves and two piano staves. The lyrics are repeated across the vocal staves. The piano accompaniment features a rhythmic pattern with triplets and sixteenth notes.

Allegro moderato. 15
thine. On the face of thy mir-ror,
thine. On the face of thy mir-ror,
thine. On the face of thy mir-ror,
thine. On the face of thy mir-ror,
Allegro moderato. ♩ = 72. 15

Musical notation for the 'Allegro moderato' section. It includes four vocal staves and two piano staves. The lyrics are repeated across the vocal staves. The piano accompaniment features a rhythmic pattern with triplets and sixteenth notes.

Dark - ness and ter - ror,

Dark ness and ter - ror,

Dark - ness and ter - ror,

Dark - ness and ter - ror,

sempre cres. 16

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

sempre cres.

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

sempre cres.

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

sempre cres.

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

16

cres. molto.

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

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

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

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

ff dim. *mf*

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

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

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

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

17 14

cres. - stroy what - e'er thou mak - est - mak - est, de -
cres. - stroy what - e'er thou mak - est - mak - est, de -
cres. - stroy what - e'er . . . thou mak - est - mak - est,
cres. - stroy what - e'er . . . thou mak - est - mak - est,

cres. *f*

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

cres. *f*

18 *ff* *cres.* Thy germs of life thou dost
 Thy germs of life thou dost
 Thy germs of life thou dost
 Thy germs of life thou dost

cres. molto. *ff*

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

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

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

Piu moto.

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

Piu moto.

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

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

19

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

cres. 20
 el - e - men - tal storm and thun - der.
cres. el - e - men - tal storm and thun - der.
cres. el - e - men - tal storm and thun - der.
cres. el - e - men - tal storm and thun - der.
 el - e - men - tal storm and thun - der.

20

dim. *dim.*

p

Peace.

*Andante.**dolce.*

SOPRANO SOLO.

p
In ways of

crea.

beau - ty and peace,

Fair de - sire, com - pan - ion of man,

Lead - eth the chil dren of earth,

dolce.

Poco più animato.

p

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

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

dim.

. . . The birds they mer - ri - ly sing,

cres.

And ev - 'ry flow - er - bud swell

- eth,

mf *cres.* *sf*

cres.

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

poco cres. *p*

sum - mer is

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

breez - y crowns, and grass - y steep,

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

23

sea : Where - ou the white ships

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

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

calmed up - on the wind less

24 *a tempo.*

deep.

Like thoughts of beau - ty and

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

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

25 *a tempo.*

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

26 *a tempo.*

chil - dren of earth.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. It begins with a piano (*p.*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with various articulations and dynamics.

Second system of musical notation, starting with the tempo marking *Allegro giusto.* and a quarter note equal to 128 ($\text{♩} = 128$). The music is marked *f* (forte) and includes a *cres.* (crescendo) instruction. The bass line features a triplet of eighth notes, and the treble line has a melodic line with slurs and accents.

Third system of musical notation, continuing the piece. The bass line features a triplet of eighth notes, and the treble line has a melodic line with slurs and accents.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with various articulations and dynamics.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with various articulations and dynamics.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with various articulations and dynamics.

Toil.

27

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

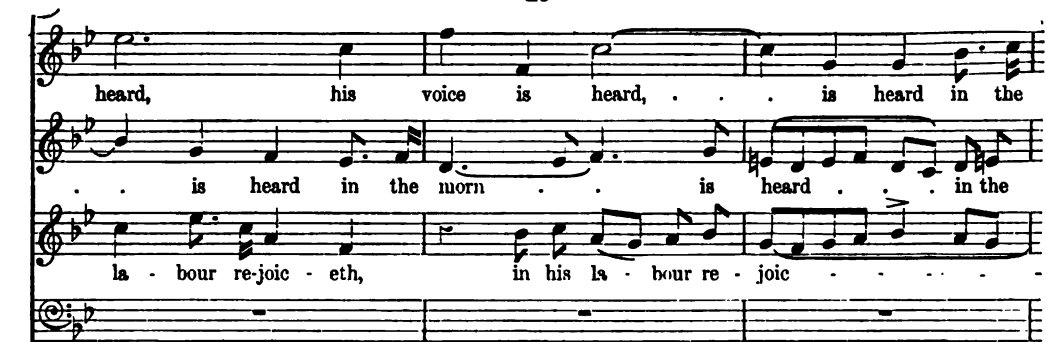
Man born to toil in his

27

. . . is heard in the morn. His voice is

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

Man born to toil in his



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

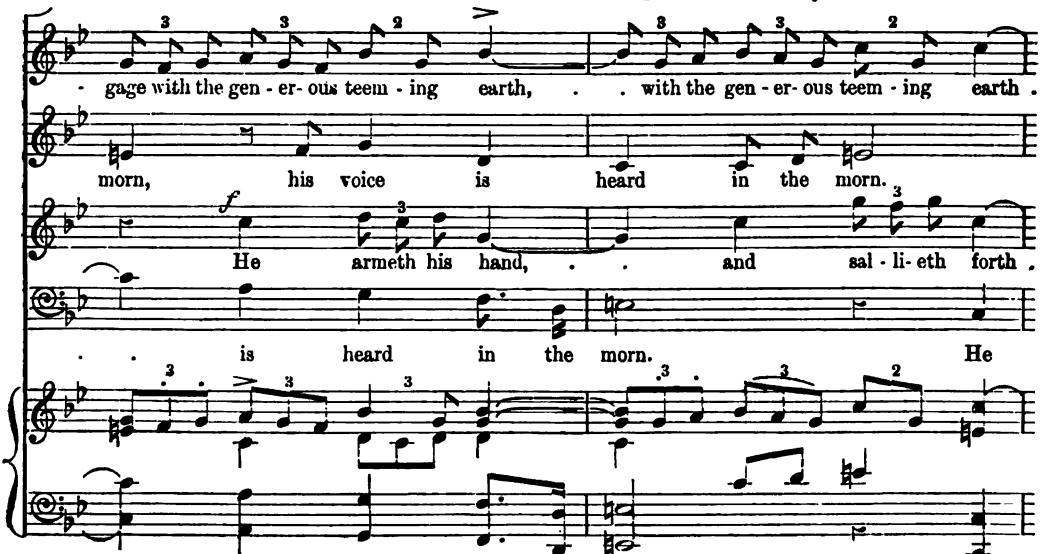


28



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

28

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

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

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

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

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

30

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

30

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

31

Life is toil . . .

ff Life is toil . . .

Life is toil . . .

Life is

31

and life is good.

and life is good.

and life is good. Life is

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

32

32

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

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

toil, life is toil, and life is

life is toil, life is toil, and life is

good, life is good, life is
 good, life is good, life is
 good, life is good, life is
 good, life is good, life is

33
 good! There .. in lov-ing
 good! There .. in lov-ing brotherhood, in
 good! There .. in lov-ing brotherhood, in lov - - - ing

33
 good!
 good!

bro-therhood, in bro - - - therhood Beat-eth a
 lov - - - ing bro - therhood,
 bro-therhood, there .. in lov-ing brotherhood
 There .. in lov-ing brotherhood Beat-eth a na - tion's

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

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

Beat - eth a na - tion's heart of fire. . . .

heart of fire, . . . a na - tion's heart of fire. . . .

34 *ff*

Strife, strife, the strife is

Strife, strife, the strife is

... Strife, strife, the strife is

... Strife, strife, the strife is

34 *ff*

strong, There bat - tle, thought and voice,

strong, There bat - tle, thought and voice,

strong, There bat - tle, thought and voice,

strong, There bat - tle, thought and voice,

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

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

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

35 Animato.

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

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

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

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

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

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

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

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

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

God From hearts in tune - ful song.

God From hearts in tune - ful song.

God From hearts in tune - ful song.

God From hearts in tune - ful song.

37

Art.

38

Andante.

39 *p* 87

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

a tempo. 40

air? *a tempo.* *mf*

AH the pomp of

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

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

41

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

Animando.

mf *cres.* *cres.*

Piu moto. *cres.*
 A-way, . . . a-way, . . . on wings a-way, . . .
Piu moto. *mf cres.*

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

peace Of beau-ty un-known.
cres.

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

Out of the breath of God, . . . Hath.. for their
cres. *p*

43

mf

ha - ven made. When all his dreams so -

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

44

Poco meno mosso.

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

Poco meno mosso.

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

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

dolce.

45

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

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

dim. *pp*

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

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

poco cres.

46

cres. *mf*
- round, Christ, .. with His lamp of

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

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

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

dim. *p*

p *dim. sempre.*

dim.

pp

Tears.
Lento espressivo.

p

48

mf *cres.* dim.

CHORUS.

49

p

Tears!

p

Tears!

Tears!

p

49 Tears!

p dim. *sempre.*

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

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

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

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

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

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

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

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

50

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

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

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

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

51

44

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

Tears, . . . tears, . . .

Tears, . . . tears, . . .

Tears, . . . tears, . . .

Tears, . . . tears, . . .

dim.

This block contains the first system of music, measures 44 through 51. It features four vocal staves and a grand staff. The vocal parts are marked *pp* and sing the word "Tears". The piano accompaniment includes a *dim.* marking.

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

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

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

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

crec.

This block contains the second system of music, measures 52 through 61. It features four vocal staves and a grand staff. The vocal parts sing the lyrics "with tears mine eyes are wet, Tears of no vain re-gret,". The piano accompaniment includes a *crec.* marking.

52 *Poco animando.*

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

Tears of no lost delight, Dews,

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

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

Poco animando.

This block contains the third system of music, measures 62 through 71. It features four vocal staves and a grand staff. The vocal parts sing the lyrics "Tears of no lost de-light, Dews . . . of the". The piano accompaniment includes a *Poco animando.* marking.

52 *Poco animando.*

This block contains the fourth system of music, measures 72 through 81. It features four vocal staves and a grand staff. The piano accompaniment includes a *Poco animando.* marking.

hea - venly spheres, dew's . . . of the hea - ven - ly spheres . . . Have dimmed my
 dew's of the hea - ven - ly spheres, . . . dew's of the heavenly spheres Have
 . . . of the hea - ven - ly spheres, dew's of the heavenly spheres Have dimmed my
 dew's, dew's . . . of the hea - venly spheres Have dimmed my

53 *Piu lento.*

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

53 *Piu lento.*

dim. *p*

Tears of no lost de - light, Dews of the hea - venly

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

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

Tears of no lost de - light, Dews of the hea - venly

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

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

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

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

pp molto rit. a tempo.

pp molto rit. a tempo.

pp molto rit. a tempo.

pp molto rit. a tempo.

pp molto rit. a tempo.

pp

pp

crea.

crea.

f

p

sempre dim.

sempre dim.

54

Allegro moderato.

SOPRANO SOLO.

Gird on thy

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

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

55 *largamente.*

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

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

56

one.

Tempo animato.
CHORUS. SOPRANO.

Gird on thysword, O man, . .

ALTO.

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

TENOR.

Gird on thy

BASS.

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

56

Tempo animato.

. . thy strength re-new, . . .

gird on thy sword,

gird on thy sword,

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

gird on thy

gird on thy sword,

gird on thy sword,

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

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

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

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

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

59
 one.
 one.
 one.
 one.

59
f a tempo.

Through thou - sand a - ges hath thy

Through thou - sand a - ges hath thy

dim.

child - hood run,

Through thou - sand a - ges, On time - less

child - hood run

Through thou - sand a - ges, On time - less

On time - less ru - in,

ru - in hath thy glo - ry been,

On time - less ru - in,

ru - in hath thy glo - ry been,

dim.

From the for - got - ten night of love's for - -

From the for - got - ten night of love's for - -

From the for - got - ten night of love's for - -

From the for - -

60

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

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

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

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

60

p cres. *cres.* *cres.*

f Allargando.

61

Poco animato.

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

cres. sempre. *mf*

61 *Poco animato.*

cres. sempre, *mf*

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

cres. *f*

cres. *f*

cres. *f*

cres. *f*

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

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

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

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

dim.

62 *expression.*

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

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

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

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

62

dim.

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

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

fleet-ing blooms, in fleet-ing blooms of

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

63

Three vocal staves in G major, 4/4 time. The first staff has lyrics: "last . . . ing day." The second staff has lyrics: "last . . . ing day." The third staff has lyrics: "ev - er - last - ing day." Each staff begins with a *cres.* marking and a slur over the first few notes.

63

Piano accompaniment for measures 63-65. The right hand has a melodic line with a *cres.* marking. The left hand has a steady accompaniment with a *mf* marking.

Animato.

Piano accompaniment for measures 66-68. The right hand has a melodic line with a *cres.* marking. The left hand has a steady accompaniment.

Animando.

Piano accompaniment for measures 69-71. The right hand has a melodic line with a *mf* marking. The left hand has a steady accompaniment.

64

Piano accompaniment for measures 72-74. The right hand has a melodic line. The left hand has a steady accompaniment.

rit.

Thy

Thy

Thy

f

Thy

Allegro moderato.

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

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

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

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

Allegro moderato.

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

65

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

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

rit.

beau - - ty, truth . . and love are

rit.

beau - - ty, truth . . and love are

rit.

beau - - ty, truth and love are

rit.

beau - - ty, truth . . and love are

66

SOPRANO SOLO.

Thy mind up - lift to God a -

one. Thy mind up - lift

one Thy mind up - lift

one. Thy mind up - lift

one. Thy mind up - lift

66

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

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

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

one
a tempo.
 one
 one
 one
 one

Allargando.
a tempo.
rit.
rit.

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EDWARD BUNNETT.					COMMUNION SERVICE, IN E MINOR			
OUT OF THE DEEP (130th Psalm)	1/0	—	—	LUCY K. DOWNING.				
W. BYRD.					A PARABLE IN SONG			
MASS FOR FOUR VOICES (in F minor)	2/6	—	—	F. DUNKLEY.				
CARISSIMI					THE WRECK OF THE HESPERUS			
JEPHTHAH	1/0	—	—	ANTONIN DVOŘÁK.				
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PLACIDA	2/0	2/6	4/0	PATRIOTIC HYMN	1/6	—	—	
CHERUBINI.					Ditto (German and Bohemian Words)			
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SECOND MASS, IN D MINOR	2/0	2/6	3/6	MASS, IN D	2/6	—	—	
THIRD MASS (CORONATION)	1/0	1/6	2/6	COMMUNION SERVICE, IN D	2/6	—	—	
FOURTH MASS, IN C	1/0	1/6	2/6	A. E. DYER.				
E. T. CHIPP.					SALVATOR MUNDI			
JOB	4/0	—	—	ELECTRA OF SOPHOCLES	1/6	2/0	—	
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THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	PUNCH AND JUDY (Operetta) (Sol-FA, 0/6)	1/6	—	—
R. P. PAINE.				J. V. ROBERTS.			
THE LORD REIGNETH (3rd Psalm)	1/0	—	—	JONAH	2/0	—	—
PALESTRINA.				W. S. ROCKSTRO.			
MISSA ASSUMPTA EST MARIA	2/6	—	—	THE GOOD SHEPHERD	2/6	—	—
MISSA PAPE MARCELLI	2/0	—	—	J. L. ROECKEL.			
MISSA BREVIS	2/6	—	—	THE SILVER PENNY (Sol-FA, 0/9)	2/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—	THE HOURS (Female voices) (Sol-FA, 0/9)	2/0	—	—
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ETON	2/0	—	—	STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6
THE LOTUS-EATERS (The Choric Song)	2/0	—	—	MOSES IN EGYPT	6/0	6/6	7/6
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DR. JOSEPH PARRY.				C. SAINTON-DOLBY.			
NEBUCHADNEZZAR	2/0	4/0	5/0	FLORIMEL (Female voices)	2/6	—	—
Ditto, (Sol-FA)	1/6	2/0	2/6	CAMILLE SAINT-SAËNS.			
B. PARSONS.				THE HEAVENS DECLARE—CÆLI ENARRANT			
THE CRUSADER	2/6	—	—	(19th Psalm)	1/6	—	—
T. M. PATTISON.				W. H. SANGSTER.			
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A. H. D. PRENDERGAST.				SCHUBERT.			
THE SECOND ADVENT	1/6	—	—	MASS, IN A FLAT	1/0	1/6	2/6
PERGOLES.				COMMUNION SERVICE, ditto			
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—	MASS, IN E FLAT	2/0	2/6	4/0
CIRO PINSUTI.				COMMUNION SERVICE, ditto			
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—	MASS, IN B FLAT	1/0	1/6	2/6
E. PROUT.				COMMUNION SERVICE, ditto			
DAMON AND PHINTIAS (Male voices)	2/6	—	—	MASS, IN C	2/0	2/6	4/0
THE RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0	MASS, IN C	1/0	1/6	2/6
THE HUNDRETH PSALM	1/0	—	—	MASS, IN C	1/0	1/6	2/6
FREEDOM	1/0	—	—	MASS, IN C	2/0	2/6	4/0
HEREWARD	4/0	—	—	MASS, IN F (Sol-FA, 0/8)	1/0	1/6	2/6
QUEEN AIMÉE (Female voices)	2/6	—	—	MASS, IN F (Sol-FA, 0/8)	2/0	2/6	4/0
PURCELL.				SONG OF MIRIAM (Sol-FA, 0/6)			
DIDO AND ÆNEAS	2/6	—	—	SCHUMANN.			
TE DEUM AND JUBILATE, IN D	1/0	—	—	THE MINSTREL'S CURSE	1/6	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6)	1/0	—	—	THE KING'S SON	1/0	—	—
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DOUGLAS REDMAN.				Ditto, Sol-FA, 0/6)			
COR UNAM, VIA UNA	2/6	—	—	H. R. SHELLEY.			
				VEXILLA REGIS (The Royal Banners forward go)	2/0	—	—

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	1st Act	2nd Act	3rd Act
E. SILAS.			
MASS, IN C	1/6	—	—
COMMUNION SERVICE, IN C	1/6	—	—
JOASH	4/6	—	—
R. SLOMAN.			
SUPPLICATION AND PRAISE	2/6	—	—
CONSTANTIA	2/6	—	—
HENRY SMART.			
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6)	2/0	2/6	4/0
J. M. SMITON.			
KING ARTHUR (Sol-FA, 1/0)	2/6	—	—
ARIADNE (Sol-FA, 0/6)	2/0	—	—
CONNLA	2/6	—	—
ALICE MARY SMITH.			
THE RED KING (Men's voices)	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
(Ditto, Sol-FA, 0/6)	1/0	—	—
ODE TO THE NORTH-EAST WIND	1/0	—	—
ODE TO THE PASSIONS	2/0	—	—
E. M. SMYTH.			
MASS, IN D	2/6	—	—
A. SOMERVELL.			
MASS, IN C MINOR	2/6	—	—
THE POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—
THE FORSAKEN MERMAN	1/6	—	—
THE ENCHANTED PALACE (Sol-FA, 0/6)	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/6)	0/6	—	—
ELEGY	1/6	—	—
CHARLTON T. SPEER.			
THE DAY DREAM	2/0	—	—
THE JACKDAW OF RHEIMS	2/0	—	—
SPOHR.			
MASS (for 5 solo voices and double choir)	2/0	—	—
HYMN TO ST. CECILIA	1/0	—	—
CALVARY	2/6	2/0	4/0
FALL OF BABYLON	2/0	2/6	2/0
LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER	1/0	1/6	2/6
GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR	0/6	—	—
JEHOVAH, LORD OF HOSTS	0/4	—	—
JOHN STAINER.			
THE CRUCIFIXION (Sol-FA, 0/6)	1/6	2/0	—
ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0
THE DAUGHTER OF JAIRUS (Sol-FA, 0/6)	1/6	2/0	—
C. VILLIERS STANFORD.			
EDEN	5/0	0/6	7/6
THE VOYAGE OF MÆLDRUNE	2/6	2/0	4/0
CARMEN SÆCULARE	1/6	—	—
THE REVENGE (Sol-FA, 0/6)	1/6	—	—
GOD IS OUR HOPE (45th Psalm)	2/0	—	—
CEDFUS REX (Male voices)	2/0	—	—
THE EUMENIDES	2/0	—	—
MASS, IN G MAJOR	2/6	—	—
COMMUNION SERVICE, IN G	2/6	—	—
EAST TO WEST	1/6	—	—
THE BATTLE OF THE BALTIC	1/6	—	—
F. R. STATHAM.			
VASCO DA GAMA	2/6	—	—
H. W. STEWARDSON.			
GIDEON	4/0	—	—
BRUCE STEANE.			
THE ASCENSION	2/6	2/0	4/0
J. STORER.			
THE TOURNAMENT	2/0	—	—
MASS OF OUR LADY OF RANSOM	2/0	—	—
E. C. SUCH.			
NARCISSUS AND ECHO	2/0	—	—
GOD IS OUR REFUGE (45th Psalm)	1/0	—	—
ARTHUR SULLIVAN.			
THE GOLDEN LEGEND (Sol-FA, 2/0)	0/6	4/0	5/0
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—
FESTIVAL TE DEUM	1/0	1/6	2/6

	1st Act	2nd Act	3rd Act
W. TAYLOR.			
ST. JOHN THE BAPTIST	—	4/0	—
A. GORING THOMAS.			
THE SUN-WORSHIPPERS	1/0	—	—
E. H. THORNE.			
BE MERCIFUL UNTO ME	1/0	—	—
BERTHOLD TOURS.			
A FESTIVAL ODE	1/0	—	—
THE HOME OF TITANIA (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
FERRIS TOZER.			
KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
BALAAM AND BALAK	2/6	—	—
P. TSCHAÏKOWSKY.			
NATURE AND LOVE	1/6	—	—
VAN BREE.			
ST. CECILIA'S DAY (Sol-FA, 0/6)	1/6	1/6	2/6
CHARLES VINCENT.			
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	2/6	—	—
THE LITTLE MERMAID (Female voices)	2/6	—	—
A. L. VINGOE.			
THE MAGICIAN (Opera) (Sol-FA, 0/6)	2/0	—	—
W. S. VINNING.			
SONG OF THE PASSION (according to St. John)	1/6	—	—
S. P. WADDINGTON.			
JOHN GILPIN	2/0	—	—
W. M. WAIT.			
THE GOOD SAMARITAN	2/0	—	—
GOD WITH US	2/0	—	—
ST. ANDREW	2/0	—	—
R. H. WALTREW.			
THE PIED PIPER OF HAMELIN	2/0	—	—
H. W. WAREING.			
THE WRECK OF THE HESPERUS	1/6	—	—
WEBER.			
IN CONSTANT ORDER (Hymn)	1/6	—	—
MASS, IN G (Latin and English)	1/6	1/6	2/6
MASS, IN E FLAT (Ditto)	1/0	1/6	2/6
COMMUNION SERVICE, IN E FLAT	1/6	—	—
JUBILEE CANTATA	1/0	1/6	—
PRECIOSA	1/6	—	—
THREE SEASONS	1/0	—	—
S. WESLEY.			
IN EXITU ISRAEL	0/4	—	—
DIXIT DOMINUS	1/0	—	—
S. S. WESLEY.			
O LORD, THOU ART MY GOD	1/0	—	—
J. E. WEST.			
SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
C. LEE WILLIAMS.			
THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—
GETHSEMANE	2/0	2/6	—
A HARVEST SONG OF PRAISE	1/6	—	—
A. E. WILSHIRE.			
GOD IS OUR HOPE (Psalm 46)	2/0	—	—
THOMAS WINGHAM.			
TE DEUM (Latin)	1/6	—	—
MASS, IN D (Regina Cœli)	2/0	—	—
CHAS. WOOD.			
ODE TO THE WEST WIND	1/0	—	—
F. C. WOODS.			
KING HAROLD (Sol-FA, 0/6)	1/6	—	—
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E. M. WOOLLEY.			
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8. Slow March F. Cunningham Woods
9. A Song of Praise J. Stainer
10. Andante in G minor E. H. Fellowes

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5. Allegro con brio Frederick A. Keene
6. Communion W. Wolstenholme
7. Allegro, from Finale to 9th Pianoforte Trio Haydn
8. Concluding Voluntary Cuthbert Harris

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3. O great is the depth, from "St. Paul" Mendelssohn
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