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C. H. H. PARRY.

INVOCATION TO MUSIC

TWO SHILLINGS & SIXPENCE.

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EDITED BY THE

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(Chaplain in Ordinary to the Queen and Minor Canon of Westminster).

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THE WESTMINSTER ABBEY CHANT BOOK

ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

J. FREDERICK BRIDGE, Mus. Doc.

(Organist of Westminster Abbey and Gresham Professor of Music).

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

INVOCATION TO MUSIC

AN ODE

(IN HONOUR OF HENRY PURCELL)

BY

ROBERT BRIDGES

SET TO MUSIC

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS
AND ORCHESTRA

BY

C. H. H. PARRY.

WRITTEN FOR THE LEEDS TRIENNIAL MUSICAL FESTIVAL, 1895.

PRICE TWO SHILLINGS AND SIXPENCE.

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INVOCATION TO MUSIC.

I.

Myriad voicéd Queen ! Enchantress of the air !
Bride of the life of man !
For thee with tuneful reed,
With string and horn, and high-adoring choir,
A welcome we prepare.
In silver-speaking mirrors of desire—
In joyous ravishment of mystery,
With heavenly echo of thoughts that dreaming
lie,
Chain'd in unborn oblivion drear ;
Thy many-hearted grace restore
Unto our isle, our own to be !
And make again our Graces three.

II.

Turn, O return ! In merry England
Foster'd thou wert with infant *Liberty*.
Her wild-wood once was dear to thee,
Her forest dells awoke to thee,
Where shade and sunlight flickered,
And the waters sang.
There the birds with tiny art,
Earth's immemorial cradle-tune,
Warble at dawn to fern and fawn
In the budding thickets making merry ;
While for their love the primrose faint
Floods all the shade with youthful scent.
Come ! come ! thy jocund spring renew
By lakes of hyacinthine blue :
Thy beauties shall enchant the buxom May ;
And all the summer months shall screen thy way
With flowery gear, till under fruit and berry
The tall brake groweth golden with the year.
Turn, O return !
Join hands with Liberty,
She shall thy handmaid be !
Come with song and music gay !
Return, return to merry England ; to merry
England return.

III.

Thee fair POETRY oft hath sought,
Wandering lone in wayward thought,
On level meads by gliding streams,
When summer noon is full of dreams.
And thy sweet airs her soul invade,
Haunting retired the willow shade.

Or in some orchard's wallèd nook
She communes with her ancient book.
Under the branches laden low,
While the high sun in cloudless glow
Smiteth all day the long hill-side
With ripening corn-fields waving wide.

There if thou linger all the year,
No jar of life shall reach thine ear ;
Only at times the distant sound
From hidden villages around,
Threading the glades and woody knolls is
borne
Of bells that dong the Sabbath morn.

IV.

The monstrous sea with melancholy war,
Moateth about our castled shore,
His world-wide elemental moan,
Girdeth our lives with tragic zone.
Awhile to the wind he awakes : his seething
ridges go
Following, following, row on row,
Lash'd with hail and withering snow,
And ever dauntless hearts outride
His orphaning waters, wild and wide.
But when the winds, out-tired or fled,
Have left the drooping barks unsped,
Gently in calm his waves he swayeth,
And with the peaceful moonlight playeth,
And all his mighty Music deep,
Whispers among the heaped shells,
And tinkles softly with the bells
Of the downs unfolded sheep.

31 Oct. 19, 1875

In the twinkling smile of his boundless
slumber,
To the rhythm of oars, when the wild herds of
his freedom

Outnumber the sands of his shores,
When they toss their manes with delight,
O'er the unpasturing field of the flood,
When the waters have glowed with blood,
And hearts have laughed in the fight.

Return, O Muse! return!

In the old sea songs of renown,
In the noise of battle and victory,
By the mighty life of the changeful voice,
Of the world encircling sea;
We have called,
O Muse of our isle, to thee.

V.

Love to Love calleth,
Love to Love replieth.
From the ends of the earth
Over the dawning and darkening lands
Love cometh unto Love,
To the pangs of desire,
To the heart by courage and might
Escap'd from hell.
Escaped from the torment of burning fire,
From the sighs of the drowning main,
From the shipwreck of fear and pain,
From the terror of night.

All mankind by Love shall be banded
To battle with Evil, the many-handed;
The spirit of man on beauty feedeth,
The airy fancy he heedeth.
He regardeth the Truth in the heavenly height,
In changeful pavilions of loveliness dight,
The all-nurturing sun that knows not the night,
The beauty of earth,
And the sweet birds' mirth,
The sighs of the pines,
And the starry signs;
But out of his heart there wellethe ever
Divine delight—a deep, harmonious river
Of Passion that runneth ever
To the ends of the earth and crieth!

And love from the heart of man
To the heart of man returneth.

Strong in the deeds he hath done,
Glad for the victory won,
On the wings of desire
Love cometh to Love.

VI.

DIRGE.

To me, to me, fair-hearted Goddess, come!
To sorrow, come!
Where by the grave I linger, dumb.
With sorrow bow thine head,
For all my beauty is dead.
Leave Freedom's vaunt, leave happy thought
awhile,
Content thee with the solemn style of heavenly
peace.

Thou only canst console,
Thou canst the eternal clouds unroll.
Speak thou, my griefs, that so from pain
My spirit yet may rise to see again
The Truth unknown that keeps our faith:
The Beauty unseen that bates our breath:
The Heav'n that doth our joys renew,
And drinketh up our tears as dew.

Lament, fair-hearted Queen, lament with me;
For when thy Seers died no song was sung;
Nor for our heroes slain by land and sea
Hath honour found a tongue.
They died unsung, uncrown'd—
And no memorial to be found,
Nor aught of beauty can we frame
Worthy their noble name.
Let idle Mirth go bare, make mute thy dancing
string,
Adorn with thy majestic consolation
Our mortal suffering, lest from our pain
We ne'er arise to see again
The Truth unknown that keeps our faith:
The Beauty unseen that bates our breath:
The Heav'n that doth our joys renew,
And drinketh up our tears as dew.

VII.

Man, born of desire,
Cometh out of the night,
A wandering spark of fire,
A lonely word of eternal thought,
Echoing in chance, and forgot.

He seeth the sun,
 He calleth the stars by name,
 He saluteth the flowers;
 Wonders of land and sea,
 The mountain towers
 Of ice and air
 He seeth, and calleth them fair.

Then he hideth his face,
 Whence he came to pass away,
 Where all is forgot,
 Unmade, lost for aye,
 With the things that are not.

He striveth to know,
 To unravel the Mind
 That veileth in horror.
 To vanquish his fate :
 No hindrance he,
 No curse will brook.
 He maketh a law,
 No ill shall be ;

Then he hideth his face,
 Whence he came to pass away,
 Where all is forgot,
 Unmade, lost for aye,
 With the things that are not.

VIII.

Rejoice, ye dead, where'er your spirits dwell ;
 Rejoice, that yet on earth your fame is bright,
 And that your names, remember'd day and
 night,

Live on the lips of those who love you well.
 'Tis ye that conquered have the powers of hell,
 Each with the special grace of your delight.

Now are ye sphered and have starry names,
 Behind the sun ye climb
 To light the glooms of Time
 With deathless fames.

IX.

Enter with me the gates of delight,
 The gates of the garden of man's desire,
 Where spirits, touched by heavenly fire,
 Have planted the trees of life.

While we slept in horror of night,
 Laden with sorrow, chain'd and dumb ;
 Suddenly, while we slept, our heaven is come.
 For many a master, in toil and strife,
 Through the terror had found a way,
 Had stolen the heavenly fire
 Of everlasting day.

To thee, O man, the sun his truth hath given,
 The moon hath whisper'd in love her silvery
 dreams,

Night hath unlock'd the starry heaven,
 The sea the trust of his streams.
 Pain and woe forego their might,
 To be the slaves of fair delight,
 Fear and pity disentwine
 Their aching beams in colours fine.

And the rapture of woodland spring
 Is stay'd in its flying ;
 And death hath no sting
 For beauty undying.

After darkness thy leaping sight !
 After dumbness thy dancing sound !
 After fainting thy heavenly flight !
 After sorrow thy pleasure crown'd !
 O enter the garden of man's delight !
 Thy solace is found !

X.

But thou, O Queen of sinless grace,
 Now to our prayer unveil thy face,
 Awake again thy beauty free.
 Attune our lives with high romance,
 With lyric song and choric dance,
 Hymn and holy symphony.

Our thronging strength to the ends of the earth,
 Shall with a myraid voiced song go forth.
 To lead o'er all the world's wide ways,
 God's everlasting praise ;
 And every heart inspire
 With the joy of man in the beauty of love's
 desire.

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INVOCATION TO MUSIC.

C. H. H. PARRY.

PIANO.

Moderato.

mf

The first system of the piano score is in 4/4 time with a key signature of one flat. It begins with a *Moderato* tempo and a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

cres.

cres. sempre.

The second system continues the piece, marked with a *cres.* (crescendo) dynamic. The right hand has a more active melodic line with slurs and accents. The left hand maintains a consistent eighth-note accompaniment. The system concludes with a *cres. sempre.* (crescendo sempre) marking.

ff

The third system is marked with a fortissimo (*ff*) dynamic. The right hand features a dense texture of chords and sixteenth-note patterns, with a prominent slur. The left hand continues with eighth-note accompaniment.

f

mf

poco cres.

A

The fourth system begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. It includes a section labeled 'A' which changes the key signature to two flats. The system ends with a *poco cres.* (poco crescendo) marking. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

Animando.

cres.

3

3

3

3

The fifth system is marked *Animando.* (Allegretto) and includes a *cres.* (crescendo) dynamic. It features a more rhythmic and technically demanding section with triplets in both hands. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and dynamic markings such as *cres.* and *f*.

Second system of musical notation, continuing the piece with triplets and dynamic markings such as *f*.

Third system of musical notation, including a key signature change to B major (B) and dynamic markings such as *f*.

Fourth system of musical notation, featuring triplets and dynamic markings such as *dim.*

Fifth system of musical notation, concluding the piece with dynamic markings such as *p* and *dim.*

C SOPRANO. *mf cres.*
ALTO. *p cres.* My-riad voic-ed Queen,
TENOR. *p cres.* My-riad voic-ed Queen, . . . my-riad voic-ed
BASS. *p* My-riad voic-ed Queen, *cres.* my-riad voic-ed Queen, my -

my-riad voic-ed Queen, En - chan - - tress of the air!
 Queen, En - chan - - tress of the air!
 my-riad voic-ed Queen! En - chan - - tress of the air!
 - riad voic-ed Queen! En - chan - - tress of the air!

ff **D** *mf*
 Bride of the life of man! For thee with tuneful
 Bride of the life of man! For thee with tuneful
 Bride of the life of man! For thee with tune - ful
 Bride of the life of man! For thee with

high . . a - dor - ing choir,

reed, . . With string and horn, And high a - dor - ing choir, A *mf*

reed, . . With string . . and horn, . . And high a - dor - ing choir, A *mf*

reed, With string and horn, And high . . a - dor - ing choir, A *mf*

tune - ful reed, With string and horn, And high a - dor - ing choir, A *mf*

The piano accompaniment consists of a right-hand part with eighth-note patterns and triplets, and a left-hand part with chords and eighth notes.

cres. wel - - come we pre - pare, a wel - - come we pre -

cres. wel - come, a wel - - come we pre - pare, a

cres. wel - come, a wel - come we pre - pare, a

cres. wel - come, a wel - come, a wel - come, a

The piano accompaniment continues with a right-hand part featuring eighth-note patterns and a left-hand part with chords.

- pare, With tune - ful reed, with string and horn, A *cres.*

wel - - come we pre - pare, With tune - ful reed, . . with string and horn, . . *cres.*

wel - come we pre - pare, . . With tune - ful reed, with string and *cres.*

wel - come we pre - pare, With tune - ful reed, with string and *cres.*

The piano accompaniment continues with a right-hand part featuring eighth-note patterns and a left-hand part with chords.

wel - come we pre-pare.

A wel - come we pre-pare.

horn, . . . A wel - come we pre-pare.

horn, A wel - come we pre-pare.

f 3 3 3 3

tranquillo dolce.

mf In sil-ver speaking mir-rors of de -

p *mf* In sil-ver speaking mir-rors of de -

tranquillo dolce. *p*

In *p*

In

dim. *p*

- sire— In joy-ous ra - vish-ment of mys - te-ry, With

- sire— In joy-ous ra - vish-ment of mys - te-ry, With

sil-ver speaking mir-rors of de-sire— In joy-ous ra - vish-ment of mys - te-ry,

sil-ver speaking mir-rors of de-sire— In joy-ous ra - vish-ment of mys - te-ry,

heaven - ly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

heaven - ly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

With heavenly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

With heavenly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

- li - vion drear, Thy ma - ny heart - ed

- li - vion drear, Thy

- li - vion drear, Thy

- li - vion drear, Thy

grace restore Un - to our isle, our own to be! And

ma - ny heart - ed grace restore, our own to be!

ma - ny heart - ed grace restore Un - to our isle, our own to be!

ma - ny heart - ed grace restore, our own to be! And

cres. make a-gain our gra - ces three, *cres.* and make a-gain our

mf And make a-gain our gra-ces, *cres.* and make a - gain, . . . and make a-gain our

mf And make a-gain our gra-ces, *cres.* and make a - gain, . . . and make a-gain our

make a - gain our gra - ces three, and make a - gain our

ff gra - ces three, and make a - gain *rit.* our gra - ces

ff gra - ces three, and make a - gain *rit.* our gra - ces

ff gra - ces three, and make a - gain, make a - gain our gra - ces *rit.*

ff gra - ces three, and make a - gain, make a - gain our gra - ces *rit.*

G

three.

three.

three.

three.

G *Animato*

f

Allegretto tranquillo. SOPRANO SOLO.

p Turn, . . . O re -

p Turn, . . . O re - turn!

p Turn, . . . O re - turn!

p Turn, . . . O re - turn!

Allegretto tranquillo.

p

p turn! *mf* turn, O re -

pp

H *cres.*

- turn! In mer - ry Eng - land, Fos - tered thou wert with

CHORUS.

pp Turn, O re - turn! In mer - - ry Eng - land, Fos - tered thou

pp Turn, O re - turn! In mer - - ry Eng - land, Fos - tered thou

pp Turn, O re - turn! In mer - - ry Eng - land, Fos - tered thou

pp Turn! . . . In mer - - ry Eng - land, Fos - tered thou

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a half note 'H' and a crescendo marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

in - fant li - ber - ty, Her wild-wood once was dear to thee,

wert with in-fant li - ber - ty, Her wild-wood once was

wert with in-fant li - ber - ty, Her wild - wood

wert with in-fant li - ber - ty, Her wild - wood

wert with in-fant li - ber - ty, Her wild-wood once was

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal lines are arranged in four parts, each with its own lyrics. The piano accompaniment includes triplets in the right hand and continues the bass line from the first system.

cres. Her for-est dells a - woke to thee, *cres.* Where shade and sunlight flickered, And the
 dear to thee, Her for-est dells a - woke to thee, Where shade and sunlight flickered,
 once was dear to thee, Her dells a - woke to thee,
 once was dear to thee, . . . The dells a -
 dear to thee, Her for-est dells a - woke to thee, When sun - light

wa - - - - - ters sang. **K**
 And the wa - ters sang.
 And the wa - ters sang.
 - woke, And the wa - ters sang.
 flickered, And the wa - ters sang.

SOPRANO SOLO.
p There the birds with ti - ny art, Earth's im - me - mo - rial

cra-dle tune, War - - ble at dawn To fern . . and

fawn, In the budding thickets Mak-ing mer - - ry;

While for their love The prim-rose faint Floods all the

shade . . With youthful scent.

poco rit. **L** *a tempo.*

poco rit. *a tempo.*

cres.

Vivace.
mf Come! come!
mf Come! come!
mf Come! come!
mf Come! come!
Vivace.

M *mf* *Animato.*
thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
M *Animato.*

beau - ty shall en - chant the bux-om May ; And all the sum-mer months shall
beau - ty shall en - chant the bux-om May ; And all the sum-mer months shall
beau - ty shall en - chant the bux-om May ; And all the sum-mer months shall
beau - - ty shall en - chant the May ; And all the summer months shall

screen thy way . . . With flower - y gear, . . . Till un - der

screen . . thy way With flower - - y gear, . . . Till un - der

screen thy way . . . With flower - - y gear, . . . Till un - der

screen thy way With flower - - y gear, . . . Till un - der

fruit and ber - ry, The tall brake . . grow-eth gold - - en with the

fruit and ber - ry, The tall brake . . grow-eth gold - - en with the

fruit and ber - ry, The tall brake . . grow-eth gold - - en with the

fruit and ber - ry, The tall brake . . grow-eth gold - - en with the

year.

year.

year.

year.

Re - turn, re

Re - turn, re - turn, . . .

Re - turn, re - turn, . . .

Re - turn,

- turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

re - turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

re - turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

re - turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

Come with song.. and mu - sic gay, come,
 Come with song.. and mu - sic gay, come,
 Come with song and mu - sic gay, come,
 Come with song and mu - sic gay, come,
 8va
 come . . . with song and dance, and mu - sic gay, with
 come, come with song and dance, and mu - sic gay, with
 come, come, come with song and dance, and mu - sic
 come, come, come with song and dance, and mu - sic
 R
 song.. and dance, and mu - sic gay! . . . Re - turn, . . .
 song and dance, and mu - sic gay! Re - turn, re -
 gay, with song.. and dance, and mu - sic gay! Re -
 gay, with song.. and dance, and mu - sic gay! Re - turn, . . .

re - turn . . . to mer-ry Eng - land, to

turn re - turn to mer-ry Eng - land, to

turn to mer-ry Eng - land, to mer-ry Eng - land,

re - turn, re - turn, re -

S.

mer-ry Eng-land, to mer-ry Eng-land, re - turn, en - chan -

mer-ry Eng-land, to mer-ry Eng-land, en - chan -

to mer-ry Eng-land, re - turn, re - turn, re - turn, en -

turn to mer-ry Eng - land, re - turn, en -

cres.

- tress, My-riad voic - ed Queen, . .

- tress, My-riad

chan - tress,

- chan - tress, re - turn, en - chan - tress, re -

ff

Allegro alla breve.

Queen, . . .

my-riad voic-ed Queen, . . . my-riad voic-ed Queen, . . .

voic-ed Queen, my-riad voic-ed Queen, re-

My-riad voic-ed Queen, . . . my-riad voic-ed Queen, . . . re- turn, . . .

- turn, re- turn, My-riad voic-ed Queen, my-riad voic-ed

re- turn, . . . en- chan- - - tress, re-

- turn, re- turn, en- chan- - - tress, re-

re- turn, . . . en- chan- - - tress, re-

Queen, re- turn, en- chan- - - tress, re-

- turn !

- turn !

- turn !

- turn !

Allargando sempre al fine.

TENOR SOLO.

Allegretto tranquillo.

p

dim. pp

The first system of piano accompaniment consists of two staves. The right hand features a melodic line with eighth-note patterns and triplet markings. The left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamics range from piano (*p*) to pianissimo (*pp*).

TENOR SOLO.

p

Thee, fair Po - et - ry oft hath

The second system features a vocal line on a single staff with lyrics. The piano accompaniment continues with two staves, maintaining the melodic and harmonic patterns from the first system.

A

sought, Wan - der - ing lone in way - ward thought,

The third system includes a vocal line with lyrics and piano accompaniment. A section marked *A* begins in the vocal line, indicating a first ending or a specific musical phrase.

p

In lev - el meads by

The fourth system concludes with a vocal line and piano accompaniment. The piano part includes a triplet marking in the right hand.

glid - ing streams, When sun - mer noon . . . is full . . . of

B
dreams. And thy sweet airs her soul in - vade,

Haunt - ing re - tired . . . the wil - - - low shade.

C *pp*
Or in some or - chard's wall - ed

nook She com - munes with her an - cient book, Be -

neath the branch - es wav - ing low, While the high sun in

cres.

cloud - less glow, Smit - eth all day . . the long . . hill - side, With

cres.

cres.

ri - pen - ing corn - fields wav - - - ing wide.

f *Allargando.* *D a tempo.*

f *Allargando.* *f a tempo.*

cres. *dim.*

There if thou wan - der all . . the year, No jar . . of man shall

p

reach thine ear;

mf *dim.*

On - ly a - while . . . the dis - tant sound . . . From hidden vil - lages a -

p *p*

- round, Thread - ing the glades and wood - y heights, is borne . . .

p *poco cres.* *pp*

. . . Of bells that dong . . . the Sab² - bath morn. . .

p *ppp*

dim.

dim.

CHORUS.

Maestoso energico.

f

dim.

A CHORUS.
SOPRANO. *mf* *f*

The mon - strous sea with me - lancho - ly war,

ALTO. *mf* *f*

The mon - strous sea with me - lancho - ly war,

TENOR. *mf* *f*

The mon - strous sea with me - lancho - ly war,

BASS. *mf* *f*

The mon - strous sea with me - lancho - ly war,

A

mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal
mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal
mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal
mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal

mf cres.

moan, Gird - eth our lives with trag - ic
 moan, Gird - eth our lives with trag - ic
 moan, Gird - eth our lives with trag - ic
 moan, Gird - eth our lives with trag - ic

f

zone. A - while to the wind he a -
 zone. A - while to the wind he a -
 zone. A - while to the wind he a -
 zone. A - while to the wind he a -

B *mf cres.* *mf cres.* *mf cres.* *mf cres.*

B *dim.* *ff*

ff
- wakes. His seeth - ing ridg - es go
- wakes. His seeth - ing ridg - es go
- wakes. His seeth - ing ridg - es go
- wakes. His seeth - ing ridg - es go

fol - low - ing, fol - low - ing row . . on row, . . Lashed with hail
fol - low - ing, fol - low - ing row on row, . . Lashed with hail
fol - low - ing, fol - low - ing row on row, Lashed with hail
fol - low - ing, fol - low - ing row on row, Lashed with hail

and withering snow, And ev - er dauntless hearts, . .
and withering snow, And ev - er dauntless hearts, . .
and withering snow, And ev - er dauntless hearts, . .
and withering snow, And ev - er dauntless hearts, . .

ff

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

wild and wide.

wild and wide.

wild and wide.

wild and wide.

f

wild and wide.

dim.

pp
But
pp
But
pp
But
pp
But

Meno mosso. tranquillo.

when the winds, out-tired or fled, Have left . . the droop - ing barks un-sped,
when the winds, out-tired or fled, Have left the droop - ing barks un-sped,
when the winds, out-tired or fled, Have left . . the droop - ing barks un - sped,
when the winds, out-tired or fled, Have left the droop - ing barks un-sped,
Meno mosso.
pp tranquillo.

12 12 12 12

dim.

pp
Gen - tly in calm his waves he swayeth, And with the gentle moon - - light play - eth, . .
pp
Gen - tly in calm his waves he swayeth, And with the gen - tle moon - light play - eth, . .
pp
Gen - tly in calm his waves he swayeth, And with . . the gen - tle moon - light play - eth, . .
pp
Gen - tly in calm his waves he sway - eth, And with the gen - tle moon - light play - eth, And

dim.
dim.
dim.
dim.
dim.

8

*poco cres.**poco cres.**poco cres.**poco cres.**poco cres.**pp**pp**pp**pp**rit.**rit.**rit.**tranquillo.**rit.**rit.*

And all his mighty music deep, . . . and all his mighty

And all his mighty music deep, . . . and all his mighty

And all his mighty music deep, . . . and all his mighty

And all his mighty music deep, . . . and all his mighty

all his mighty music deep, and all his mighty

music deep Whispers a-mong the heap-ed shells, And tin-kles

music deep . . . Whispers, whispers, whispers, And tin-kles

music deep Whispers, whispers a-mong the heap-ed shells,

music deep Whispers, whispers a-mong the heap-ed shells,

soft-ly, and tin-kles soft-ly, with the bells Of the downs' un-

soft-ly, and tin-kles soft-ly, soft-ly, with the bells Of the downs' un-

And tin-kles soft-ly, and tin-kles soft-ly, with the bells Of the downs' un-

And [tin-kles soft-ly, and tin-kles soft-ly, with the bells Of the downs' un-

F a tempo.

pp - fold - ed sheep. In the twink-ling smile . . of his boundless

pp - fold - ed sheep. *a tempo.* In the twink-ling smile . . of his boundless

pp - fold - ed sheep. *a tempo.*

pp - fold - ed sheep. *a tempo.*

p a tempo.

slum - ber,

slim - ber,

mf To the rhythm of oars, when the wild herds of his

mf To the rhythm of oars, when the wild herds of his

f cres. When they toss their manes with de -

f cres. When they toss their manes with de -

cres. free - dom Out - num - ber the sands of his shores, *f cres.* When they toss their manes with de -

cres. free - dom Out - num - ber the sands of his shores, *f cres.* When they toss their manes with de -

cres.

G

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

ff blood, And hearts have laughed in the fight.

ff blood, And hearts have laughed in the fight.

ff blood, And hearts have laughed in the fight.

ff blood, And hearts have laughed in the fight.

f

H Re-turn, O Muse! re-turn, re-turn! . . .

H Re-turn, O Muse! re-turn, re-turn! . . .

H Re-turn, O Muse! re-turn, re-turn! . . .

H Re-turn, O Muse! re-turn, re-turn! . . .

poco sostenuto.

rit.

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

might - y life and the change-ful voice Of the world en - cir - cling sea; We have

might - y life and the change-ful voice Of the world en - cir - cling sea; We have

might - y life and the change-ful voice Of the world en - cir - cling sea;

might - y life and the change-ful voice Of the world en - cir - cling sea;

call - ed, we have call - ed, we have call - ed, O

call - ed, we have call - ed, we have call - ed, O

We have call - ed, we have call - ed, we have call - ed,

We have call - ed, we have call - ed, we have call ed,

Muse, O Muse, O Muse

Muse, O Muse, O Muse

O Muse, O Muse, Muse

O Muse, O Muse, Muse

of our isle, to thee.

of our isle, to thee.

of our isle, to thee.

of our isle, to thee.

. . . of our isle, to thee.

of our isle, to thee.

83989

DUET.

Andante appassionato. SOPRANO. *p*

Love . . . to love

Andante appassionato.

p *dim.* *pp*

call - eth,

TENOR. *p*

Love . . . to love re - pli - eth,

From the ends of the earth O - ver the dawning and

f *dim.* *p* *f*

Detailed description of the musical score: The score is for a duet in 4/4 time, key of B-flat major. It consists of three systems. The first system features a Soprano line with the lyrics 'Love . . . to love' and a piano accompaniment starting with a piano (*p*) dynamic. The second system features a Tenor line with the lyrics 'call - eth, Love . . . to love re - pli - eth,' and a piano accompaniment with dynamics *p*, *dim.*, and *pp*. The third system features a Tenor line with the lyrics 'From the ends of the earth O - ver the dawning and' and a piano accompaniment with dynamics *f*, *dim.*, *p*, and *f*.

A sostenuto.
 dark - en - ing lands. Love . . com - eth un - to love,
 Love . . com - eth un - to

rit. love . . cometh un - to love,
rit. love, cometh un - to love,
a tempo. To the pangs of de -

Animato.

Animando.
 sire, To the heart by courage and might escaped from hell.

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

B
 Es - caped from torment of burn - ing fire, From the sighs of the drowning man,

f *sempre animando.* *p cres.* *sempre animando.* *p cres.* **B**

From ship - wreck of fear and pain, From the ter - ror of night,

C dolce. tranquillo.
All man - kind by love shall be band - ed To bat - tle with e - vil, the

ma - ny hand - ed, . .
The spi - rit of man . . on beau - ty feed - eth, The air - y fan -

He re - gard - eth the truth in the hea - ven - ly height, In
cy he heed - eth.

cres. change-ful pav - il - ions of love - - li-ness dight, *p* The all -
 The all -

The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand, with dynamic markings *cres.* and *p*.

Poco animando. - nur - tur - ing sun that knows not the night, The
 - nur - tur - ing sun that knows not the night, The

The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and chords in the left hand, marked *Poco animando*.

cres. beau - ty of earth, And the sweet birds' mirth, The
cres. beau - ty of earth, And the sweet birds' mirth, The

The piano accompaniment features a melodic line in the right hand and chords in the left hand, with dynamic markings *cres.*.

sigh of the pines, And the star - - ry signs;
 sigh of the pines, The star - ry signs;

The piano accompaniment features a melodic line in the right hand and chords in the left hand, with dynamic markings *cres.* and a triplet of eighth notes in the right hand.

But out of his heart . . . there well - eth

mf

ff dim. *p cres.* *ff*

ev - er, Di - vine de - light— a deep, har - mo - nious riv - er Of

p *cres.*

Pas - sion that run - neth, that run - neth ev - er, To the ends of the earth and

cri - eth!

ff

f

And love . . . from the heart of man, to the

And love from the heart of man,

mf

heart . . . of man re - turn - eth, and love to the

to the heart . . . of man re - turn - eth, and love . . .

p

p

cres. *rit.* *ff*

heart of man, to the heart . . . of man re - turn - eth, Strong in the

cres. *rit.* *ff*

to the heart . . . of man re - turn - eth, Strong in the

cres. *rit.* *f*

deeds he hath done, Glad for the vic - to - ry won,

deeds he hath done, Glad for the vic - to - ry won,

3 3 3 3

On the wings of de - sire, *cres.* on the wings of de -

On the wings of de - sire,

- sire, *rit.* O - ver the dawn - ing and

on the wings of de - sire, *rit.* O - ver the

dark - en - ing lands, *Tempo 1mo.* Love . . com-eth un - to love,

dawn - ing and dark - en - ing lands, *pp* Love . . com-eth un - to

love . . com-eth un - to love. *rit. p*

love com-eth un - to love. *p*

DIRGE.

Maestoso.

Bass Solo. *mf*

To me, to me, . . . Fair-hearted goddess,

A

come!

To sor

row, come!

mf

p

Where by the grave I lin - ger, dumb.

With sor

p

mf

row bow thine head, . . . For all my beau - ty is

B
dead.

pp dim. *cres.* *f*

C
Leave free-dom's vaunt, leave hap-py thought a - while, . . .

. . . Content thee with thy so-lemn style . . . Of heaven - ly peace.

D *cres. molto.*

Thou on - ly canst con - sole, Thou canst the e -

- ter-nal clouds un - roll. Speak thou, my griefs,

poco cres. *mf*

... that so from pain My spi - rit yet may rise, to

love a - gain . . . The truth . . . un - known, that keeps our

dim. *pp*

faith: The beau - ty un - seen that bates our breath: The heaven that

doth . . . our joys re - new, pp
And

drink-eth up our tears, as pp

F
dew. Animando.

La-ment, la-ment ! Fair-hearted queen, lament with me; For when thy

se - er died, no song was sung, Nor for thy he-roes slain, by land or sea,

Hath hon-our found a tongue, *G* They died, un-sung, un-crowned,

And no me-mo-rial found, Nor aught of beau-ty can we frame, Wor-

- thy their no-ble name. Let i-dle mirth go bare,

Make mute the dancing string, *H ad lib.* A-dorn with thy ma-jes-tic con-so-

colla voce. *dim.*

- la-tion Our mor-tal suf-fer-ing, *pp* Lest from our pain

We ne'er a - rise, to see a - gain

dim.

p I
The truth . . un - known, that keeps our

p

faith : The beau - ty un - seen that bates our

mf *cres.*
breath : The heaven that doth our joys . . re -

cres. *f* *dim.*

- new, *K* *p* And drink - eth up our

p *pp*

tears, as dew.

f *dim.*

dim. *dim. sempre.* *dim.*

Moderato.
CHORUS. SOPRANO.

p

Man, born of de - sire, Com - eth out of

ALTO.

Man, born of de - sire, Com - eth out of

TENOR.

Man, born of de - sire, Com - eth out of

BASS.

Man, born of de - sire, Com - eth out of

Moderato.

pp *p*

p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -

p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -

p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -

p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -

ter - nal thought, *f* E - cho - ing in chance, and for - got. *pp*

ter - nal thought, *f* E - cho - ing . . in chance, and for - got. *pp*

ter - nal thought, *f* E - cho - ing in chance, and for - got. *pp*

ter - nal thought, *f* E - cho - ing . . in chance, and for - got, *pp*

He see - eth the sun, He *mf*

He see - eth the sun, He *mf*

He see - eth the sun, He *mf*

He see - eth the sun, He *mf*

cres. *mf* *cres.*

call - eth the stars by name, He sa - lu - teth the flowers, The won - ders of land and
 call - eth the stars by name, He sa - lu - teth . . the flowers, The won - ders of
 call - eth the stars by name, He sa - lu - teth . . the flowers, The won - ders of
 call - eth the stars by name, He sa - lu - teth the flowers, The won - ders of land and

M
mf sea, The moun - tain towers of ice and air He
 land and sea, The mountain towers of ice and air
 land and sea, The mountain towers . . of ice and air . . .
 sea, The moun - tain towers of ice and air He
M 3 3 3 3 3 3 3 3 3 3

see-eth, and call - eth them fair.
 He see-eth, and call - eth them fair.
 He see-eth, and call - eth them fair.
 see-eth, and call - eth them fair.
cres. molto.

Then he hid - eth his face, Whence he came to pass a - way, Where

Then he hid - eth his face, Whence he came to pass a - way, Where

Then he hid - eth his face, Whence he came to pass a - way, Where

Then he hid - eth his face, Whence he came to pass a - way, Where

all is for - got, Un - made, lost for aye, With the

all . . . is for - got, Un - made, lost for aye, for aye,

all is for - got, Un - made, lost for aye, for aye,

all is for - got, Un - made, lost for aye, for aye,

things that are not.

With the things that are not.

With the things that are not.

With the things that are not.

Allegro energico.

He striv - eth to know; To un -

He striv - eth to know; To un -

He striv - eth to know; To un -

He striv - eth to know; To un -

- ravel the mind That veileth in hor-ror.

- ravel the mind That veileth in hor-ror.

- ravel the mind That veileth in hor-ror.

- ravel the mind That veileth in hor-ror.

To vanquish his fate, No hindrance he, No curse will brook,

To vanquish his fate, No hindrance he, No curse will brook,

To vanquish his fate, No hindrance he, No curse will brook,

To vanquish his fate, No hindrance he, No curse will brook,

He maketh a law, No ill shall be, He maketh a law, No

He maketh a law, No ill shall be, He maketh a law, No

He maketh a law, No ill shall be, He maketh a law, No

He maketh a law, No ill shall be, He maketh a law, No

ill shall be. Then he hid-eth his

ill shall be. Then he hid-eth his

ill shall be. Then he hid-eth his

ill shall be. Then he hid-eth his

face, Whence he came to pass a-way, Where all is for-

face, Whence he came to pass a-way, Where all . . is for-

face, Whence he came to pass a-way, Where all is for-

face, Whence he came to pass a-way, Where all . . is for-

got, Un-made, lost for aye, With the things that are not.

got, Un-made, lost for aye, With . . . the things that are not.

got, Un-made, lost for aye, With . . . the things that are not.
With . . . the things that are not.

got, Un - made, lost for aye, With the things that are not.

P Lento sostenuto.

p

poco cres. *cres.*

f *dim.* *p*

f *dim.*

rit. SOPRANO SOLO. *Più lento.*

Re-joyce ye dead, where-e'er your spi-rits dwell, Re -

dim. *rit.* *pp* *Più lento.*

joyce that yet on earth your fame is bright, And that your

cres. *f*

names, remember'd day and night, Live on the lips, of those who love you

f *p* *dim.*

well.

CHORUS.

Re-joyce ye dead, where - e'er your spi-rits dwell, Re -

Re-joyce ye dead, where-e'er your spi-rits dwell,

Re-joyce ye dead, . . . where-e'er your spi-rits dwell, . . .

Re - joyce ye dead, where - e'er your spi - rits dwell, Re -

Re - joyce ye dead, where - e'er your spi - rits dwell, Re -

- joice . . . that yet, your fame is bright, And that your
 Re - joice that yet, your fame is bright,
 . . . Re - joice . . . that yet, . . . your fame is bright,
 - joice that yet, your fame is bright, And that your

names, re - mem - ber'd day and night, Live in the
 And that . . . your names, re - mem - ber'd day and night, Live . . .
 And that your names, . . . re - mem - ber'd day and night, . . .
 names, re - mem - ber'd day and night, Live in the

mf cres.

'Tis ye that con-quer'd have . . the powers of

dim.

hearts, of those who love you well !

dim.

. . . in the hearts, of those who love you well !

dim.

. . . Live in the hearts, of those who love you well !

dim.

hearts, of those who love you well !

hell !

Each with the

mf cres. molto.

'Tis ye that con-quer'd have . . the powers of hell !

mf cres. molto.

'Tis ye that con-quer'd have . . the powers of hell !

mf cres. molto.

'Tis ye that con-quer'd have . . the powers of hell !

mf cres. molto.

'Tis ye that con-quer'd have the powers of hell !

cres.

f

dim.

spe - cial grace . . . of your de - light, of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The next four staves are vocal lines for different parts, each with the lyrics "Each with the spe-cial grace of your de -". The bottom staff is a piano accompaniment. Dynamics include *mf* and *p*. The key signature has three flats.

- light.

- light.

- light.

- light.

- light.

The second system of the musical score consists of six staves. The top five staves are vocal lines, each with the lyrics "- light.". The bottom staff is a piano accompaniment. The key signature has three flats.

T

Animando.

mf

Now are ye spher-ed, and have star - ry names, now are ye
 Now are ye spher-ed, and have star - ry names, Behind the sun ye climb,

Animando.

mf

Now are ye spher-ed, and have

spher - ed, now are ye spher-ed, now are ye spher - ed,
 Now are ye spher - ed, Be-hind the sun ye climb, be-hind the
 Now are ye spher-ed, and have star - ry names, now are ye spher - ed, Be-hind the
 star - ry names, now are ye spher - ed, Be-hind the sun ye

Be-hind the sun ye climb, be-hind the sun,
 sun, Now are ye spher-ed, and have star - ry names, Be-hind the
 sun ye climb, be-hind the sun, be-hind . . the sun ye
 climb, be-hind the sun ye climb, To light the glooms of

be-hind the sun ye climb, . . . be-hind the sun, . . .
 sun ye climb, be-hind the sun . . . ye climb To
 climb, Now are ye sphered, and have star-ry names, Be-hind the sun, . . . be-hind the
 time, Be-hind the sun ye climb, To light the glooms of

Allargando. *Allegro moderato.*

. . . To light the glooms of time With death - less fame, with
 light the glooms of time With death - less fame, with
 sun, To light the glooms of time With death - less fame, with
 time, the glooms of time With death - less fame, with

Allargando. *Allegro moderato.*

death - less fame, To light the glooms . . . of time, With
 death - less fame, To light the glooms of time, With
 death - less fame, . . . To light the glooms of time, With
 death - less fame, To light the glooms of time, With

U

death - less fame, with death - less fame,
 death - less fame, with death - less fame,
 death - less fame, with death - less fame,
 death - less fame, with death - less fame,

Now have ye
 Now have ye
 Now have ye
 Now have ye

star - ry names, . . . Be - hind the sun ye climb . . .
 star - ry names, . . . Be - hind the sun ye climb . . .
 star - ry names, . . . Be - hind the sun ye climb . . .
 star - ry names, . . . Be - hind the sun ye climb . . .

To light the glooms of
 To light the glooms of
 To light the glooms of
 To light the glooms of

time, With death - less
 time, With death - less;
 time, With death - less;
 time, With death - less

Poco a poco rit.

fame, with death - less fame, with death - - less
 fame, with death - less fame, with death - - less
 fame, with death - less fame, with death - - less
 fame, with death - less fame, with death - - less

X SOPRANO SOLO.
p tranquillo.

Now are ye sphered, and have star-ry names, Be-hind the sun ye climb . . .

fame, To light the glooms of time, . . . With

fame, To light the glooms of time, . . . With

fame, To light the glooms of time, . . . With

fame, To light the glooms of time, . . . With

To light . . the glooms of time, With death - less fame.

death - less fame, with death - less fame.

death - less fame, with death - less fame.

death - less fame, with death - less fame.

death - less fame, with death - less fame.

cres. *sf*

TRIO.

Allegro vivace.

Two systems of piano accompaniment. The first system is marked *f* and the second system continues the accompaniment. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#).

SOPRANO SOLO. *f*

O en - ter with me the gates of de - light, The gates of the

The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment is marked *f* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

gar - den of man's de - sire, Where spi - rits touched by heaven - ly fire, . .

cres.

The vocal line continues with the lyrics. The piano accompaniment is marked *cres.* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

. . . Have plant - ed the trees of life.

rit. *p* **A**

rit. *p* *a tempo.* *poco cres.*

The vocal line concludes with the lyrics. The piano accompaniment is marked *rit.* and *p*, then *a tempo.* and *poco cres.* The section ends with a repeat sign and a key signature change to two sharps (F#, C#).

Bass Solo. *mf* *p*

While we slept in ter - ror of night, La - den with sor - rows, chained, and dumb ; . .

Sud - den - ly, while we slept, Our

sf *p*

TENOR SOLO. *mf*

heaven is come. For ma - ny a mas - ter,

cres.

in toil and strife, Through the ter - ror, had found a way, And

cres. **B** *cres.*

sto - len the hea - ven - ly fire Of the ev - er - last -

ing day.

f *f* *dim.*

SOPRANO SOLO. *f*

O en - ter with me the gates of de-light, The gates of the

TENOR SOLO. *f*

En - - ter the gates of de-light, The gates of the

BASS SOLO. *f*

O en - ter with me the gates, The gates of the

gar - den of man's de - sire, Where spi - rits touched by heaven - ly fire, . .

gar - den of man's de - sire, . . Where spi - rits touched by heaven - ly fire, Have

gar - den of man's de - sire, Where spi - rits touched by heaven - ly fire, . .

p *f* *p* *f* *p*

cres.

Have plant - - ed the trees of life, Where spi - rits touched by

plant - - ed the trees . . . of life, Where spi - rits touched . . by

Have plant - - ed the trees of life, Where spi - rits touched . . by

rit.

heaven-ly fire, Have plant-ed the trees of life.

heaven - ly fire, . . Have plant-ed the trees of life.

heaven - ly fire, . . Have plant-ed the trees of life.

rit. *p* *a tempo.* *f* *sf*

TENOR SOLO.

To thee, O man, the

dim. *p*

sun his truth hath given, The moon hath whispered in

p

love her sil - ve - ry dreams, Night hath un - locked, for

thee, the star - ry hea - ven, For thee, . . . the sea, the

trust . . . of his streams.
BASS SOLO. *mf*

Pain and woe fore-go their might, To be the

slaves of fair de - light, Fear and pi - ty dis - en - twine Their ach - ing

p

E *f* *Animato.*

And the rap - ture of wood-land
beams in col - ours fine. . . . And the rap - ture of wood-land

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'And the rap - ture of wood-land beams in col - ours fine. . . . And the rap - ture of wood-land'. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The system is marked with a forte dynamic (*f*) and an *Animato.* tempo.

spring, Is stayed in its fly - ing, And
spring, Is stayed in its fly - ing, And

The second system continues the vocal and piano parts. The vocal line has the lyrics 'spring, Is stayed in its fly - ing, And' repeated. The piano accompaniment features a treble clef staff with a melodic line consisting of several triplet figures and a bass clef staff with a harmonic accompaniment. The system is marked with a forte dynamic (*f*) and an *Animato.* tempo.

rit. *a tempo.*
death hath no sting For beau - ty un - dy - ing.
rit. *a tempo.*
death hath no sting For beau - ty un - dy - ing.

The third system features a vocal line and a piano accompaniment. The vocal line has the lyrics 'death hath no sting For beau - ty un - dy - ing.' repeated. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The system is marked with a piano dynamic (*p*) and includes tempo markings of *rit.* (ritardando) and *a tempo.* (return to tempo).

cres.

The fourth system consists of a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The system is marked with a crescendo dynamic (*cres.*) and includes a *rit.* (ritardando) marking.

Meno mosso.

F *p*

Af - ter dark - - - ness thy leap - ing sight!

Af - ter dark - ness thy leap - ing sight!

Meno mosso. Af - ter dark - ness thy leap - ing sight!

F *sf* *p*

Af - ter dumb - ness thy danc - ing sound!

Af - ter dumb - - - ness thy danc - ing sound!

Af - ter dumb - ness thy danc - ing sound!

p *dim.*

p *cres. molto.*

Af - ter faint - ing thy heaven - ly flight!

p *cres.*

Af - ter faint - ing thy heaven - ly flight!

p *cres.*

Af - ter faint - - - ing thy heaven - ly flight!

mf

p espressivo. *pp*

Af - ter sor - row, af - ter sor - row

p *pp*

Af - ter sor - row, af - ter sor - row

p *pp*

Af - ter sor - row, af - ter sor - row

dim. *pp* *p*

thy plea - sure crowned!

thy plea - sure crowned!

thy plea - sure crowned!

G *Animando.* *mf cres.*

f *Animato.*

O en - ter the gar - den of man's . . . de -

f

O en - ter the gar - den of de -

f

O en - ter the

f *Animato.*

- lig'it, O en - ter the gar -
 - light, O en - ter the gar - den of de -
 gar - den, O en - ter the gar - den of man's . . de -

- den, the gar - den, thy
 - light, . . . thy so - lace is found,
 - light, thy so - lace is found, thy

so - lace is found, thy so
 thy so - lace is found, thy
 so - lace is found, thy so - lace is found, thy

lace, thy so lace

so lace, is found,

so lace, thy so lace is found,

pp *pp*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "lace, thy so lace" on the first line and "so lace, is found," on the second. The third staff is a bass line in bass clef with the lyrics: "so lace, thy so lace is found,". The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a *pp* dynamic and features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

p

is found.

p

is found.

p

is found.

p

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef with the lyrics: "is found." on the first line and "is found." on the second. The third staff is a bass line in bass clef with the lyrics: "is found." The bottom two staves are piano accompaniment in grand staff. The piano part continues with a *p* dynamic and includes a triplet of eighth notes in the bass clef and chords in the treble clef.

p *p*

Detailed description: This system contains the final two staves of music, both in grand staff. The piano part continues with a *p* dynamic and includes a triplet of eighth notes in the bass clef and chords in the treble clef. The system concludes with a final chord in the bass clef.

CHORUS (FINAL).

Allegro, vivo.

p *cres.*

mf *poco a poco cres.*

cres.

f

dim.

dim.

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The second system starts with a mezzo-forte (*mf*) dynamic and a 'poco a poco cres.' (poco a poco crescendo) instruction. The third system continues with a crescendo (*cres.*) marking. The fourth system reaches a forte (*f*) dynamic. The fifth system is marked with a decrescendo (*dim.*) and includes a section labeled 'A'. The sixth system concludes with a decrescendo (*dim.*) marking.

SOPRANO.

poco cres.

Thou, O Queen, of sin - less grace, Now to our

ALTO.

poco cres.

Thou O Queen, of sin - less grace, Now to our

TENOR.

poco cres.

Thou, O Queen, of sin - less grace, . . . Now to our

BASS.

poco cres.

Thou, O Queen, of sin - less grace, . . . Now to our

cres.

prayer un - fold . . . thy face, A - wake . . . a - gain thy

cres.

prayer un - fold . . . thy face, . . . A - wake a - gain . . . thy

cres.

prayer un - fold thy face, . . . A - wake . . . a - gain thy

cres.

prayer un - fold thy face, A - wake . . . a - gain thy

B *cres.*

cres. sempre.

beau - ty free. . . At - tune our lives with high . . . ro -

cres.

cres. sempre.

beau - ty free. . . At - tune . . . our lives . . . with high ro -

cres.

cres. sempre.

beau - ty free. At - tune our lives with high . . . ro -

cres.

cres. sempre.

beau - ty free. At - tune . . . our lives . . . with high ro -

B

dim.

- mance, Ly - ric, song, and cho - ric dance, With hymn and
 - mance, With ly - ric, song, and cho - ric dance, With hymn and
 - mance, Ly - ric, song, and cho - ric dance, With hymn and
 - mance, With ly - ric, song, and cho - ric dance, Hymn and

ho - ly sym - pho - ny.
 ho - ly sym - pho - ny.
 ho - ly sym - pho - ny.
 ho - ly sym - pho - ny.

Our throng - ing strength to the ends of the earth,
 Our throng - ing strength to the ends of the earth,
 Our throng - ing strength to the ends of the earth, Shall with
 Our throng - ing strength to the ends of the earth,

Shall with a my-riad voic - ed song go forth,

Shall with a my-riad voic - ed song . . go forth,

my - riad voic - ed song . . go forth, Our thron - ing

Shall with my-riad voic - ed song go forth, Our

Our thron - ing strength to the

Our thron - ing strength to the ends of the

strength to the ends of the earth, . . Shall with my - riad

thron - ing strength to the ends of the earth, Shall with a

ends of the earth, Shall with a my - riad voic - ed song go

earth, Shall with my - riad voic - ed song . . go

voic - ed song, shall with a my - riad voic - ed

my - riad voic - ed song, Our thron - ed strength, our

forth, shall . . . with a my-riad voic - ed song go forth, a myriad voic - ed
 forth, shall with a my - riad voic - - ed song, a my - - riad
 song, shall with a my - riad voic - - ed song, shall . . . with a
 throng - ing strength, our throng - ing strength, shall . . . with a my - - riad

cre.
cres.
cres.
cres.

E

song, a my-riad voic - ed song, with song, . . . with a my - riad,
 voic - ed song go forth, . . . with song . . . go
 my - riad voic - - ed song, our throng-ing strength shall go forth with
 voic - ed song go forth, go forth, . . . with song, . . . with a

my - - - riad voic - ed song go forth.
 forth, with my - riad voic - ed song go forth.
 song, with my - riad voic - ed song go forth.
 my - riad voic - ed song. . . . To lead o'er all . . . the

world's wide ways, God's . . . ev - er - last . . .

To lead o'er all . . . the world's wide ways,

To lead o'er all . . . the world,

ing praise, o'er all the world,

God's . . . ev - er - last . . . ing praise, God's ev - er -

God's . . . ev - er - last . . . ing praise, God's

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

8232.

last ing praise, God's
 ev - er - last ing praise,
 To lead o'er all . . . the
 . . . ev - er - last ing praise, To

ev - er - last
 world's wide ways, God's ev - er - last
 lead o'er all the world God's ev - er -

ing praise, To lead o'er all . . . the
 To lead o'er all the world's wide ways,
 ing praise, God's ev - er -
 last ing praise, To

ing praise, To lead o'er all the world's wide ways,
 ing praise, God's ev - er - last ing praise, To

world's wide ways, God's

God's ev - er - last - ing praise,

last - ing praise,

lead, God's ev - er - last - ing praise,

sempre cres. ev - er - last - ing praise, God's

God's ev - er - last - ing praise, God's

God's ev - er - last - ing,

ev - er - last - ing praise;

last - ing praise;

ev - er - last - ing praise;

ev - er - last - ing praise;

8va.

And ev - 'ry

And ev - 'ry heart . . . in -
heart . . . in - spire, . . . ev - 'ry heart in

heart . . . in - spire, . . . And ev - 'ry heart . . . in -
heart . . . in - spire, . . . ev - 'ry heart . . .

- spire . . . With the joy . . . of man, . . .
- spire . . . With the joy . . . of
- spire . . . With the joy . . . of
. . . in - spire With the joy of

the joy . . of man, . . . with the joy . . of
 man, . . . with the joy . . of man, the joy of
 man, with the joy . . of man, . . . with the joy . . of
 man, . . . with the joy . . of man, the joy of

sf

man, . . . the joy . . of man, . . .
 man, . . . the joy of man, . . .
 man, . . . the joy . . of man,
 man, . . . the joy . . of man, *f*
 man, . . . the joy . . of

f

the joy of man,
 the joy of man,
 the joy of man,
 man, . . . the joy . . of man,

with the joy . . . of man, . . . in the beau - ty of
 with the joy . . . of man, in the beau - ty of
 with the joy, . . . the joy . . . of man, in the beau - ty of
 with the joy, . . . the joy, . . . in the beau - ty of
 with the joy . . . of man, . . . in the beau - ty of
 with the joy . . . of man, in the beau - ty of

love's de - sire, . . . in the beau - ty, the beau - - ty of
 love's de - sire, . . . in the beau - ty, the beau - - ty of
 love's de - sire, . . . in the beau - ty, the beau - - ty of
 - ty of love, . . . in the beau - ty, the beau - - ty, the

love's de - sire,

love's, of love's de - sire,
love, the beau - ty of love's de - sire,

love, the beau - ty, the beau - ty of love's de - sire,
beau - ty of love, of love's de - sire,

beau - ty of love's de - sire,

dim. *cres.*

f rit. cres. of love's de - sire.

f rit. cres. of love's de - sire.

f rit. cres. of love's de - sire.

f rit. cres. of love's de - sire.

f rit.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

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GOD GOETH UP WITH SHOUTING ...	1/0	—	—	DANIEL ...	3/6	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	RUDEL ...	4/0	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	J. F. BRIDGE.			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—	MOUNT MORIAH ...	3/0	—	—
BIDE WITH US ...	1/0	—	—	BOADICEA ...	2/6	—	—
A STRONGHOLD SURE ...	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	NINEVEH ...	2/6	3/0	4/0
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	THE INCHCAPE ROCK ...	1/0	—	—
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	THE LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	DUDLEY BUCK.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	EDWARD BUNNETT.			
J. BARNBY.				OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
REBEKAH (SOL-FA, 0/9) ...	1/0	1/6	2/6	W. BYRD.			
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
LEONARD BARNES.				CARISSIMI.			
THE BRIDAL DAY ...	2/6	—	4/6	JEPHTHAH ...	1/0	—	—
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BEETHOVEN.				PLACIDA ...	2/0	2/6	4/0
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	CHERUBINI.			
RUINS OF ATHENS ...	1/0	1/6	2/6	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	3/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
MOUNT OF OLIVES ...	1/0	1/6	2/6	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6	FOURTH MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0				
MASS, IN D ...	2/0	2/6	4/0				
THE CHORAL SYMPHONY ...	2/6	—	—				
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NAOMI	2/0	—	—	MYLES B. FOSTER.				
HAMILTON CLARKE.					THE LADY OF THE ISLES			
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE ANGELS OF THE BELLS (Female voices)...				
(Ditto, Sol-FA, 0/9)	—	—	—	(Ditto, Sol-FA, 0/8)				
THE MISSING DUKE (Operetta) (Sol-FA, 0/9)	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)				
THE DAISY CHAIN (Operetta) (Sol-FA, 0/9)...	2/6	—	—	SNOW FAIRIES (Female voices)				
DRUMS AND VOICES (Operetta) (Sol-FA, 0/9)	2/0	—	—	ROBERT FRANZ.				
FREDERICK CORDER.					PRaise YE THE LORD (117th Psalm)			
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0)	2/6	—	—	NIELS W. GADE.				
SIR MICHAEL COSTA.					PSYCHE (Sol-FA, 1/6)			
THE DREAM	1/0	—	—	SPRING'S MESSAGE (Sol-FA, 0/3)				
H. COWARD.					ERL-KING'S DAUGHTER (Sol-FA, 0/9)			
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—	ZION				
F. H. COWEN.					THE CRUSADERS (Sol-FA, 1/0)			
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0	COMALA				
A SONG OF THANKSGIVING... ..	1/6	—	—	CHRISTMAS EVE (Sol-FA, 0/4)				
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0	HENRY GADSBY.				
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0	LORD OF THE ISLES (Sol-FA, 1/6)				
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9)	2/0	—	—	ALCESTIS (Male voices)				
THE WATER LILY	2/6	—	—	COLUMBUS (Male voices)				
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ...	1/6	—	—	F. W. GALPIN.				
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9)	2/0	—	—	YE OLDE ENGLYSHE PASTYMES... ..				
THE ROSE OF LIFE (Female voices)	2/0	—	—	G. GARRETT.				
J. MAUDE CRAMENT.					HARVEST CANTATA (Sol-FA, 0/6)			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	THE SHUNAMMITE				
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	THE TWO ADVENTS				
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W. H. CUMMINGS.					A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...			
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H. WALFORD DAVIES.					UNA			
HERVÉ RIEL... ..	1/0	—	—	(Ditto, Sol-FA, 1/0)				
P. H. DIEMER.					THE LEGEND OF THE WOOD (Female voices)...			
BETHANY	4/0	—	—	(Ditto, Sol-FA, 0/8)				
M. E. DOORLY.					FR. GERNESHEIM.			
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MASS, IN E MINOR	5/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)				
COMMUNION SERVICE, IN E MINOR	2/0	—	—	(Ditto, Sol-FA, 0/8)				
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A PARABLE IN SONG	2/0	—	—	PHILIPPI				
F. DUNKLEY.					GLUCK.			
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ANTONIN DVOŘÁK.					HERMANN GOETZ.			
ST. LUDMILA	5/0	6/0	7/6	BY THE WATERS OF BABYLON (137th Psalm)...				
(Ditto (German and Bohemian Words))	8/0	—	—	NCENIA				
THE SPECTRE'S BRIDE (Sol-FA, 1/6)	3/0	3/6	5/0	THE WATER-LILY (Male voices)				
(Ditto (German and Bohemian Words))	6/0	—	—	A. M. GOODHART.				
STABAT MATER	2/6	3/0	4/0	EARL HALDAN'S DAUGHTER				
PATRIOTIC HYMN... ..	1/6	—	—	ARETHUSA				
(Ditto (German and Bohemian Words))	3/0	—	—	SIR ANDREW BARTON... ..				
REQUIEM MASS	5/0	6/0	7/6	CH. GOUNOD.				
MASS, IN D	2/6	—	—	MORS ET VITA (Latin or English)				
COMMUNION SERVICE, IN D	2/6	—	—	Ditto, Sol-FA (Latin and English)...				
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H. J. EDWARDS.					Ditto (German Words)			
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THE EPIPHANY	2/0	—	—	OUT OF DARKNESS				
PRaise TO THE HOLIEST	1/6	—	—	COMMUNION SERVICE (Messe Solennelle) ...				
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ROSALIND F. ELLICOTT.					Ditto (Out of darkness)			
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THE BIRTH OF SONG	1/6	—	—	THE CROSS (Filizie Jerusalem)				
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(Ditto, Sol-FA, 0/9)	—	—	—	TE DEUM				
E. FANING.					ALAN GRAY.			
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(Ditto, Sol-FA, 1/0)	—	—	—	ARETHUSA				
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G. HALFORD.					THE SOUL'S ASPIRATION			
E. V. HALL.					THE PARACLETE			
IS IT NOTHING TO YOU			

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MY HEART IS INDITING	0/8	—	—
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STABAT MATER	2/6	—	—
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COMMUNION SERVICE, ditto	2/0	—	4/0
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MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6)	1/0	—	—
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MISSA PAPÆ MARCELLI				2/0	—	—	—
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MISSA "O ADMIRABILE COMMERCIIUM" ...				2/6	—	—	—

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ELYSIUM ...	1/0	—	—	CARMEN SÆCULARE ...	1/6	—	—
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(Professor of Music in the University of Oxford)

AND

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