



# A SONG OF DARKNESS AND LIGHT



Set to Music for Soli, Chorus and Orchestra  
by

**C. Hubert H. Parry**

Composed for the  
Three Choirs Festival (Gloucester)  
September 15, 1898

**FULL SCORE**



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Cover Image: "The Triumph of Christianity over Paganism" by Gustav Doré, 1899



## ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
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### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4205

Novello Octavo Edition No. 8287

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### Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# A SONG OF DARKNESS AND LIGHT

(Libretto drawn from "A Hymn of Nature" by Robert Bridges)

## I. MYSTERY (pg. 5)

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 (pg. 44)

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 age0long ice  
To starve and expire:  
Consumest with glance of fire,  
Or back to confusion shakest  
With earthquake, elemental storm and thunder.

## III. PEACE (pg. 59)

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 selleth.  
Or where blue heav'ns o'erspan  
The lonely downs  
When summer is high:  
Below their breezy crowns  
And grassy steep  
Spreadeth the infinite smile of the sunlit sea;  
Whereon the white ships swim,  
And steal to havens far  
Across the horion 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 (pg. 89)

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 (pg. 115)

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 (pg. 146)

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 (pg. 157)

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

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

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

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

\* [ These lines are omitted in the musical setting ]



A Victorian who by choice remained apart from the aesthetic movements of his day, Robert Bridges was a classicist. He succeeded Alfred Austin as Poet Laureate in 1913 and was active in the Society for Pure English, which was founded largely through his efforts.

The events of the first World War, including the wounding of his son, Edward, had a sobering effect on Bridges' poetry. He composed fiercely patriotic poems and letters, and in 1915 edited a volume of prose and poetry, *The Spirit of Man*, intended to appeal to readers living in war times.

Bridges began a long philosophical poem entitled *The Testament of Beauty*, generally acknowledged as his masterpiece, which was published in October 1929, one day after his eighty-fifth birthday and six months before his death.

# I. MYSTERY

Andante ♩ = 54

The score is for a symphonic work titled "I. MYSTERY" in 3/4 time, marked "Andante" with a tempo of 54 beats per minute. The key signature has three flats (B-flat major or D-flat minor). The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horn in F (1 & 2, 3 & 4), Trumpet in B-flat (1 & 2), Trombone (1 & 2, 3), and Tuba. The percussion section includes Timpani and Bass Drum. The keyboard section includes Harp and Organ. The vocal section includes Soprano Solo, Soprano, Alto, Tenor, and Bass. The string section includes Violin I & II, Viola, Cello, and Contrabass. The woodwinds and strings play a melodic line starting in measure 1, with dynamics ranging from *pp* to *p*. The brass and vocal soloists have specific entries in measures 3 and 4.

**Agitato**

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

S

A

T

B

**Agitato**

I

Vln.

II

Vla.

Vc.

Cb.

1

A tempo

*f*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

S.

A.

T.

B.

1

A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

12

13

14

15

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

16 17 18 19 20

*sempre dim.*

*ppp*

*ppp*

*ppp*

*ppp*



This musical score page covers measures 21 through 25. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horns 1-4, Trumpets 1 & 2, Trombones 1-3, Tuba), percussion (Timpani), and strings (Violins I & II, Viola, Violoncello, Contrabass). The vocal parts (Soprano, Alto, Tenor, Bass) are present but have no notation in this section. The woodwinds and strings play sustained notes with various dynamics and articulations. The Horns 1 & 2 and Clarinet 3 parts feature melodic lines with accents and dynamic markings such as *f*, *mf*, and *dim.*. The Viola part has a *pp* marking in measure 24. The Violoncello and Contrabass parts have *f* and *dim.* markings in measure 22, and *p* markings in measure 24. The page is numbered 21, 22, 23, 24, and 25 at the bottom.

2

*Poco più moto*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p* *dim.*

*p* *dim.*

*f*

G, B flat, F

*pp*

*pp*

*pp*

*sf* *dim.*

*sf* *dim.*

*p*

*p*

*p*

*p*

26 *dim.* 27 *dim.* 28 *dim.* 29 *p* 30

This musical score page contains the following parts and details:

- Flutes:** Fl. 1, 2 (Measures 31-35: Rest)
- Oboes:** Ob. 1, 2 (Measures 31-35: Rest)
- Clarinets:** B♭ Cl. 1, 2 (Measures 31-35: Rest); B. Cl. (Measures 31-35: Rest)
- Bassoons:** Bsn. 1, 2 (Measures 31-35: Rest); C. Bn. (Measures 31-35: Rest)
- Horns:** Hn. 1, 2 (Measures 31-35: Rest); Hn. 3, 4 (Measures 31-35: Rest)
- Trumpets:** Tpt. 1, 2 (Measures 31-35: Rest)
- Trumpets:** Trb. 1, 2 (Measures 31-35: Rest); Trb. 3 (Measures 31-35: Rest)
- Tuba:** Tuba (Measures 31-35: Rest)
- Timpani:** Timp. (Measures 31-35: Sustained notes with a tremolo effect)
- Voice:** S, A, T, B (Measures 31-35: Rest)
- Violins:** Vln. I (Measures 31-35: Melodic line with accents and crescendo); Vln. II (Measures 31-35: Melodic line with crescendo)
- Viola:** Vla. (Measures 31-35: Melodic line with crescendo)
- Violoncello:** Vc. (Measures 31-35: Melodic line with *p* dynamic and crescendo)
- Double Bass:** Cb. (Measures 31-35: Melodic line with crescendo)

Measures 31, 32, 33, 34, and 35 are clearly marked at the bottom of the page.

**Animando.**

This musical score page covers measures 36 through 40. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, Tuba, Timpani, and vocal soloists (Soprano, Alto, Tenor, Bass). The woodwinds and strings play a melodic line starting in measure 36, with dynamics ranging from *mf* to *f*. The brass section provides harmonic support, with the Tuba and Timpani playing a steady bass line. The vocal soloists enter in measure 38, with the Soprano part marked *divisi* and *unis.* in the following measures. The overall tempo is *Animando*.

Measures 36, 37, 38, 39, 40

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

1/2

Trb. 3

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

42

43

44

45

*f*

*divisi*

*unis.*

3

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

S

A

T

B

3

I

Vln.

II

Vla.

Vc.

Cb.

46 47 48 49 50

This page of a musical score covers measures 51 through 55. The instrumentation includes:

- Flute 1 & 2 (Fl. 1/2)
- Oboe 1 & 2 (Ob. 1/2)
- Bassoon 1 & 2 (B. Cl. 1/2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn. 1/2)
- Contrabassoon (C. Bn.)
- Horn 1 & 2 (Hn. 1/2)
- Horn 3 & 4 (Hn. 3/4)
- Trumpet 1 & 2 (Tpt. 1/2)
- Trumpet 1 & 2 (Trb. 1/2)
- Trumpet 3 (Trb. 3)
- Tuba
- Timpani (Timp.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The vocal soloists (S, A, T, B) have rests throughout this section. The woodwinds and brass sections feature various melodic and harmonic lines, with some instruments playing sustained notes. The strings provide a rhythmic and harmonic foundation.

51 52 53 54 55

4

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

56 57 58 59 **ff** 60



This page of a musical score contains measures 61 through 65. The score is arranged in a standard orchestral layout with various instruments and voices. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Clarinet in B-flat, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The percussion section includes Timpani. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. The vocal section includes Soprano, Alto, Tenor, and Bass. The score features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f* and *ff*. Measure 64 is marked with a forte dynamic (*ff*) and features a complex chordal texture in the strings and woodwinds. The key signature is two flats (B-flat major or D-flat minor), and the time signature is 4/4.

This musical score page covers measures 66 through 70. The instrumentation includes:

- Flute 1 & 2 (Fl. 1/2)
- Oboe 1 & 2 (Ob. 1/2)
- Bassoon 1 & 2 (Bsn. 1/2)
- Clarinet in Bb (B. Cl.)
- Clarinet in C (C. Bn.)
- Horn 1 & 2 (Hn. 1/2)
- Horn 3 & 4 (Hn. 3/4)
- Trumpet 1 & 2 (Tpt. 1/2)
- Trombone 1 & 2 (Trb. 1/2)
- Trombone 3 (Trb. 3)
- Tuba
- Timpani (Timp.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwind and brass sections feature prominent triplet patterns, often marked with a forte (*f*) dynamic. The string section provides harmonic support with sustained chords and moving lines. The vocalists (Soprano, Alto, Tenor, Bass) have rests throughout these measures. The page is numbered 66, 67, 68, 69, and 70 at the bottom.

Allargando.

5

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

S.

A.

T.

B.

Allargando.

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

72

73

74

75

This musical score page covers measures 76 through 80. The instrumentation includes:

- Flutes 1 & 2 (Fl. 1/2)
- Oboes 1 & 2 (Ob. 1/2)
- Bass Clarinet 1 & 2 (B $\flat$  Cl. 1/2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn. 1/2)
- Contrabassoon (C. Bn.)
- Horn 1 & 2 (Hn. 1/2)
- Horn 3 & 4 (Hn. 3/4)
- Trumpets 1 & 2 (Tpt. 1/2)
- Trumpet 3 (Tpt. 3)
- Trombones 1 & 2 (Trb. 1/2)
- Trombone 3 (Trb. 3)
- Tuba
- Timpani (Timp.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Key features of the score include:

- Measures 76-77: Horn 1 & 2 play a melodic line starting with a forte (*f*) dynamic, followed by a decrescendo to piano (*pp*) by measure 78.
- Measures 78-80: The strings (Violins I & II, Viola, Violoncello, and Double Bass) play a sustained harmonic accompaniment with various dynamics and articulations.
- Measures 78-80: The Horn 1 & 2 continue their melodic line, ending with a final note in measure 80.
- Measures 78-80: The Bassoon 1 & 2 play a melodic line that mirrors the Horn 1 & 2 line.
- Measures 78-80: The Trumpets 1 & 2 play a melodic line that mirrors the Bassoon 1 & 2 line.
- Measures 78-80: The Trombones 1 & 2 play a melodic line that mirrors the Trumpets 1 & 2 line.
- Measures 78-80: The Tuba plays a melodic line that mirrors the Trombones 1 & 2 line.
- Measures 78-80: The Timpani play a rhythmic pattern.
- Measures 78-80: The Soprano, Alto, Tenor, and Bass vocal parts are present but contain no notes.

6 Tempo primo

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

S.

A.

T.

B.

6 Tempo primo

I

Vln. II

Vla.

Vc.

Cb.

*accelerando*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

S

A

T

B

*accelerando*

I

Vln.

II

Vla.

Vc.

Cb.

7

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Change B flat to C

Timp.

S

A

T

B

7

I

Vln.

II

Vla.

Vc.

Cb.

91 92 *f* 93 94 95

This musical score page covers measures 96 through 100. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Bassoons (B♭ Cl. 1, 2; B. Cl.)
- Bassoon (C. Bn.)
- Horns (Hn. 1, 2; 3, 4)
- Trumpets (Tpt. 1, 2)
- Trumpets (1, 2)
- Trumpet (3)
- Tuba
- Timpani (Timp.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and chords. The vocalists (S, A, T, B) have rests throughout this section. The page number '24' is located at the top left. Measure numbers 96, 97, 98, 99, and 100 are printed at the bottom of the score.



8

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

S

A

T

B

8

I  
Vln.

II

Vla.

Vc.

Cb.

Power e - ter - nal!

Power e - ter - nal!

Power e - ter - nal!

Power e - ter - nal!

101 *ff* 102 103 104 105

Fl. 1/2 *sf*  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn. *ff*  
 Hn. 1/2 *ff*  
 3/4 *ff*  
 Tpt. 1/2  
 Trb. 1/2  
 3  
 Tuba  
 Timp.  
 S  
 A  
 T  
 B  
 I *ff*  
 Vln. II *ff*  
 Vla.  
 Vc. *f*  
 Cb. *f*

Power un - known  
 Power un - known  
 Power un - known  
 Power un - known

106 107 108 109 110

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Tib. 1  
2

3

Tuba

S

A

T

B

Un - cre - ate, Force of force,

I

Vln. II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

S

A

T

B

Vln. I

II

Vla.

Vc.

Cb.

*cresc.*

Fate of fate!

Fate of fate!

Fate of fate!

Fate of fate!

116 117 118 119 120

10

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

S

A

T

B

Beau - ty and

Beau - ty and

Beau - ty and

Beau - ty and

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

122

123

124

125

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

Trb. 1/2

3

Tuba

Timp. F to E flat - G to A flat

S  
light, beau - ty and light are thy

A  
light, beau - ty and light are thy

T  
light, beau - ty and light are thy

B  
light, beau - ty and light are thy

Vln. I

Vln. II

Vla.

Vc.

Cb.

126 127 128 129 130

11

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

S

A

T

B

see - ing, Wis - dom, wis -

see - ing, Wis - dom, wis -

see - ing, Wis - dom, wis -

see - ing, Wis - dom, wis -

*p* *mf* *cresc.*

11

I

II

Vla.

Vc.

Cb.

*mf* *p*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

S

A

T

B

Vln. I

II

Vla.

Vc.

Cb.

dom and right thy de - cree - ing,

dom and right thy de - cree - ing,

dom and right thy de - cree - ing,

dom and right thy de - cree - ing,

136 137 138 139 140

*p*

*mf*

3

3

3

3



The musical score is arranged in systems. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Trb.), and Tuba. Percussion includes Timpani (Timp.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure numbers 141, 142, 143, 144, and 145 are indicated at the bottom of the page.

Vocal lyrics: S, A, T, B: Life of life, life of life, life of

12 Moderato.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 3/4  
 Tpt. 1/2  
 1/2  
 3  
 Tuba

Timp.

S  
 A  
 T  
 B

life is thy be - ing. In the smile of thine in - fi - nite  
 life of life is thy be - ing. In the smile of thine in - fi - nite  
 life is thy be - ing. In the smile of thine in - fi - nite  
 life of life is thy be - ing. In the smile of thine

12 Moderato.

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Fl. 1/2

Ob. 1/2 *mf*

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2 *mp*

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

S  
star - ry gleam, With - out be - gin - ning or end, mea - sure or num - ber

A  
star - ry gleam, With - out be - gin - ning or end, mea - sure or num - ber

T  
star - ry gleam, With - out be - gin - ning or end, mea - sure or num - ber

B  
in - fi-nite star - ry gleam, With - out be - gin - ning or end, mea - sure or num - ber

Vln. I *p* *mf*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

151

152

153

154

155

*sempre dim.*

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
B. Cl.  
Bsn. 1/2  
C. Bn.  
Hn. 1/2  
Hn. 3/4  
Tpt. 1/2  
Trb. 1/2  
Trb. 3  
Tuba  
Timp.

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

S  
A  
T  
B

In the void of thy form - less em-brace! With - out foe or friend,  
In the void of thy form - less em-brace! With - out foe or friend,  
In the void of thy form - less em-brace! With - out foe or friend, or friend,  
In the void of thy form - less em-brace! With - out foe or friend,

*sempre dim.*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

161

162

163

164

165

*p*

*pp*

*dim.*

*con sord.*

*divisi*

be - yond time and space,

This musical score page covers measures 166 to 170. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Bass Clarinets (B $\flat$  Cl. 1, 2)
- Bassoon (Bsn. 1, 2)
- Contrabassoon (C. Bn.)
- Horn (Hn. 1, 2)
- Trumpets (Tpt. 1, 2)
- Trumpets (Tpt. 3, 4)
- Trumpets (Tpt. 1, 2)
- Trumpets (Tpt. 3)
- Tuba
- Timpani (Timp.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Key musical features include:

- Measures 166-167: Woodwinds and strings play melodic lines with various articulations.
- Measure 168: A prominent *dim.* (diminuendo) marking is present in the B $\flat$  Cl. 1, 2, Hn. 1, 2, and Vc. parts.
- Measure 169: Further *dim.* markings are seen in the Vln. I, II, and Vc. parts.
- Measure 170: The woodwinds and strings conclude the passage with sustained notes.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (S, A, T, B) are currently silent throughout this section.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.  
 Hn. 1/2  
 3/4  
 Tpt. 1/2  
 1/2  
 3  
 Tuba  
 Timp.  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*p*  
*p*  
*p*  
*pp*  
*pp*

All things pass as a dream, as a  
 All things pass as a dream, as a  
 All things pass as a dream, as a  
 All things pass as a dream, as a

171 172 173 174 175





Fl. <sup>1</sup>/<sub>2</sub>

Ob. <sup>1</sup>/<sub>2</sub> *pp*

B♭ Cl. <sup>1</sup>/<sub>2</sub> *pp*

B. Cl. *dim.* *pp*

Bsn. <sup>1</sup>/<sub>2</sub> *p*

C. Bn.

Hn. <sup>1</sup>/<sub>2</sub> *p*

<sup>3</sup>/<sub>4</sub> *p*

Tpt. <sup>1</sup>/<sub>2</sub>

Trb. <sup>1</sup>/<sub>2</sub> *pp*

<sup>3</sup> *pp*

Tuba *pp*

Timp.

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

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

T. *pp*  
of thine un - brok - - en slum - ber.

B. *pp*  
of thine un - brok - - en slum - ber.

Vln. I

Vln. II

Vla. *p* unis.

Vc. *pp*

Cb. *pp*

181 182 183 184 185

14

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

S.

A.

T.

B.

14

I Vln.

II Vln.

Vla.

Vc.

Cb.

186

187

188

189

190

Fl. 1/2

Ob. 1/2

B $\flat$  Cl. 1/2 *cresc.*

B. Cl.

Bsn. 1/2 *cresc.*

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Begin Bass Drum at Measure 199

Hp.

Begin Harp at Measure 196

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

II. TERROR

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*pp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Gloom and the

Gloom and the

Gloom

Gloom

196 197 198 199

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

night, gloom and the night are

night, gloom and the night are

and the night, gloom and the night are

and the night, gloom and the night are

arco

arco

arco

arco

arco

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

thine. On the face of thy mir - ror,

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mf*

*cresc.*

Dark - ness and ter - ror,

Dark - ness and ter - ror,

Dark - ness and ter - ror,

Dark - ness and ter - ror,

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*sempre cres.*

*cres. molto*

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

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

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

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

213 214 215 216 217



Fl. 1  
 2  
 Ob. 1  
 2  
 B♭ Cl. 1  
 2  
 B. Cl.  
 Bsn. 1  
 2  
 C. Bn.  
 Hn. 1  
 2  
 3  
 4  
 Tpt. 1  
 2  
 Trb. 1  
 2  
 3  
 Tuba  
 Timp.  
 B. Dr.  
 Hp.  
 S  
 A  
 T  
 B  
 Vln. I  
 II  
 Vla.  
 Vc.  
 Cb.

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

218 219 220 221 222

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 & 2 (top), Oboe 1 & 2, Bass Clarinet 1 & 2, B♭ Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Trombone 3, and Tuba. The percussion section includes Timpani and Bass Drum. The strings section includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal section consists of Soprano, Alto, Tenor, and Bass. The lyrics for the vocal parts are: 'har - ry - ing an - gels of death De - stroy what - e'er'. The score features various dynamic markings such as *mf*, *f*, *p*, and *cresc.* (crescendo). Measure numbers 223, 224, 225, 226, and 227 are indicated at the bottom of the page.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

228

229

230

231

232

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

Allargando.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

Tpt. 1 2

1 2

Trb. 1 2

3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

I

Vln. I

II

Vla.

Vc.

Cb.

sroy - est and mak - est.

sroy - est and mak - est.

de - stroy - est and mak - est.

de - stroy - est and mak - est.

Thy

Thy

Thy

Thy

*ff*

*sf*

*ff*

*sf*

*ff*

*sf*

*ff*

*sf*

A tempo

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

B. Dr.

Hp.

S  
A  
T  
B

I  
Vln.

II

Vla.

Vc.

Cb.

*ff*

*f*

*ff*

*cresc.*

*f*

*f*

*A tempo*

germs of life thou dost squan-der, Their vir-gin-al beau-ty giv-est to plun-der,

germs of life thou dost squan-der, Their vir-gin-al beau-ty giv-est to plun-der,

germs of life thou dost squan-der, Their vir-gin-al beau-ty giv-est to plun-der,

germs of life thou dost squan-der, Their vir-gin-al beau-ty giv-est to plun-der,

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Doom-est to ut - ter-most re - gions of age - long ice, To starve and ex -

Doom-est to ut - ter-most re - gions of age - long ice, To starve and ex -

Doom-est to ut - ter-most re - gions of age - long ice, To starve and ex -

Doom-est to ut - ter-most re - gions of age - long ice, To starve and ex -

*Più moto.*

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 B. Dr.  
 Hp.

S  
 A  
 T  
 B

pire, Con-sum - est with glance of fire, Or back to con -

*Più moto.*

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

19

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Trb. 1  
2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

S

A

T

B

fu - sion shak - est, With earth - quake, with earth - quake,

fu - sion shak - est, With earth - quake, with earth - quake,

fu - sion shak - est, With earth - quake, with earth - quake,

fu - sion shak - est, With earth - quake, with earth - quake,

19

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

20

*f*

*ff*

*ff*

*ff*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

*p*

*p*

Timp.

B. Dr.

Hp.

*ff*

*sempre dim.*

*sff*

S

A

T

B

20

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

B. Dr.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dim.*

*p*

*mf*

*sempre dim.*

End Bass Drum

258

259

260

261

262

### III. PEACE

Andante.

Fl. 1/2

Ob. 1/2

B<sup>b</sup> Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pizz.*

*arco*

*dolce*

*p*

263

264

265

266

267

This musical score page contains staves for various instruments and voices. The instruments listed on the left are:

- Fl. 1, 2
- Ob. 1, 2
- B♭ Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Trb. 1, 2
- Trb. 3
- Tuba
- Timp.
- Hp. (Piano)
- Sop. Solo
- S.
- A.
- T.
- B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score spans five measures, numbered 268 to 272 at the bottom. The B♭ Clarinet part (measures 1 and 2) features a melodic line with a triplet in measure 270. The Bassoon part (measures 1 and 2) has a melodic line with a long note in measure 271. The Horns (measures 1 and 2) play a melodic line with accents in measures 269 and 271. The rest of the instruments and voices are marked with a flat line, indicating they are silent during these measures.

This page of a musical score covers measures 273 to 277. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Bass Clarinets (B♭ Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contrabassoon (C. Bn.)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (Tpt. 1, 2)
- Trumpets (1, 2)
- Trumpets (3)
- Tuba
- Timpani (Timp.)
- Piano (Hp.)
- Soprano Soloist (Sop. Solo)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features various musical notations such as slurs, dynamics (*pp*, *dim.*, *p*), and articulation marks. The vocal soloist part includes a specific instruction 'In' at the end of measure 277.

273

274

275

276

277

Musical score for measures 278-282. The score includes parts for woodwinds (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba), percussion (Tympani), strings (Violins I & II, Viola, Violoncello, Contrabass), and vocal soloist (Soprano).

**Woodwinds:**  
 Fl. 1/2: Rests.  
 Ob. 1/2: Rests.  
 B♭ Cl. 1/2: Rests.  
 B. Cl.: Rests.  
 Bsn. 1/2: Rests.  
 C. Bn.: Rests.  
 Hn. 1/2, 3/4: Melodic line starting at measure 278, ending with a *p* dynamic in measure 282.  
 Tpt. 1/2, Trb. 1/2, 3, Tuba: Rests.

**Percussion:**  
 Timp.: Rests.  
 Hp.: Rests.

**Vocal Soloist:**  
 Sop. Solo: "ways of beau - ty and peace, Fair de -"  
 S, A, T, B: Rests.

**Strings:**  
 Vln. I, II, Vla., Vc., Cb.: *pizz.* (pizzicato) in measure 278, switching to *arco* (arco) in measure 279. *p* dynamic throughout.

278

279

280

281

282

*rit.*

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

sire, com - pan - ion of man, Lead - eth the chil - dren of

*rit.*

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

A tempo

Poco più animato.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

1/2 Hn.  
 3/4  
 Tpt. 1/2  
 1/2 Trb.  
 3  
 Tuba

Timp.  
 Hp.

Sop. Solo  
 earth,  
 S  
 A  
 T  
 B

A tempo

Poco più animato.

I Vln.  
 II  
 Vla.  
 Vc.  
 Cb.



Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

*pizz.*

*pizz.*

As when the storm doth cease, The lov - ing sun the clouds dis - pell - eth. And

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

1  
2  
Trb.

3  
Tuba

Timp.

Hp.

Sop. Solo

wood - land walks are sweet - in \_\_\_\_\_ spring, \_\_\_\_\_ The

S

A

T

B

I  
Vln.

II

Vla.

Vc.

Cb.

Fl. 1/2

Ob. 1/2

B $\flat$  Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S.

A.

T.

B.

birds they mer - ri - ly sing. And ev - 'ry

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

cresc.

cresc.

cresc.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba  
 Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

flo - er - bud swell eth.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

21 divisi

agitato

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 3  
 Tuba

Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

Or where \_\_\_\_\_ blue

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

unis.

*p* *cresc.*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

heav'ns o'er span The lone - ly downs, When

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I Vln. *p*

II Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

*cresc.*

sum - - - - mer is nigh;

323 324 325 326 327

Detailed description: This page of a musical score covers measures 323 to 327. It features a full symphony orchestra and a vocal soloist. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Cor Anglais) and brass (Trumpets, Trombones, Tuba, Timpani) sections are mostly silent, indicated by rests. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of sixteenth-note patterns, marked *p* (piano). The vocal soloist (Soprano) sings the lyrics "sum - - - - mer is nigh;" with a long note on "mer" and a phrase on "is nigh;". The Oboe part has a *cresc.* (crescendo) marking. The score is in a key with three flats and a common time signature.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Be - low \_\_\_\_\_ their breez - y crowns,

I

Vln.

II

Vla.

Vc.

Cb.

pizz.

pizz.



Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

and grass - y steep, Spread - eth the in - fi - nite

333

334

335

336

337

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

smile of the sun - lit sea: \_\_\_\_\_ Where - on the

I

Vln. II

Vla.

Vc.

Cb.

arco >

arco >

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

white ships swim, \_\_\_\_\_ And steal to ha - vens

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

343

344

345

346

347

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

far \_\_\_\_\_ A - cross the ho - ri - zon dim, \_\_\_\_\_

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

*p*

*pp*

*pp*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Or lie be - calmed up - on the wind - - -

I Vln.

II Vln.

Vla.

Vc.

Cb.

*arco*

*dim.*

*pp*

*rit.*

24

A tempo

*mf*

*f*

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

- - - less deep.

S

A

T

B

24

A tempo

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*p*

arco

I

Vln.

II

Vla.

Vc.

Cb.

359

*p*

360

361

362

363

364

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 3/4  
 Tpt. 1/2  
 1/2  
 3  
 Tuba  
 Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

Like thoughts of beau - ty and

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.  
 Hn. 1/2  
 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 3  
 Tuba  
 Timp.  
 Hp.  
 Sop. Solo  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

mf  
 mf  
 p  
 sf  
 p  
 p  
 p  
 p  
 p

peace, \_\_\_\_\_ like thoughts of beau - ty and peace, When the storm doth

371

372

373

374

375

376



*rit. colla voce*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

cease, And fair de - sire Lead - eth the chil - dren of earth,

S

A

T

B

*rit. colla voce*

I

Vln.

II

Vla.

Vc.

Cb.

377

378

379

380

381

382

25

A tempo

rit.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S.

A.

T.

B.

when fair de - sire, com - pan - ion of man,

*cresc.*

25

A tempo

rit.

I Vln.

II Vln.

Vla.

Vc.

Cb.

383

384

*pp*

385

386

387

388

26 A tempo

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S.

A.

T.

B.

Lead - eth the chil - dren of earth.

26 A tempo

I

Vln. II

Vla.

Vc.

Cb.

389

390

391

392

393

394

This musical score page contains the following parts and their activity across measures 395 to 400:

- Fl. 1/2:** Rests in measures 395-398. In measure 399, plays a *p* (piano) chord. Rests in measure 400.
- Ob. 1/2:** Rests throughout all measures.
- B♭ Cl. 1/2:** Active in measures 395-398 with a *dim.* (diminuendo) marking. In measure 399, plays a *p* (piano) chord. Rests in measure 400.
- B. Cl.:** Rests throughout all measures.
- Bsn. 1/2:** Active in measures 395-398. In measure 399, plays a *p* (piano) chord. Rests in measure 400.
- C. Bn.:** Rests throughout all measures.
- Hn. 1/2:** Active in measures 395-398. Rests in measures 399-400.
- Hn. 3/4:** Rests throughout all measures.
- Tpt. 1/2:** Rests throughout all measures.
- Trb. 1/2:** Rests throughout all measures.
- Trb. 3:** Rests throughout all measures.
- Tuba:** Rests throughout all measures.
- Timp.:** Rests throughout all measures.
- Hp.:** Rests throughout all measures.
- Sop. Solo:** Rests throughout all measures.
- S.:** Rests throughout all measures.
- A.:** Rests throughout all measures.
- T.:** Rests throughout all measures.
- B.:** Rests throughout all measures.
- Vln. I:** Active in measures 395-398 with a *dim.* marking. Rests in measures 399-400.
- Vln. II:** Rests throughout all measures.
- Vla.:** Active in measures 395-398. Rests in measures 399-400.
- Vc.:** Active in measures 395-398. Rests in measures 399-400.
- Cb.:** Active in measures 395-398. Rests in measures 399-400.

Allegro giusto. ♩ = 128

Fl. 1/2

Ob. 1/2

B. Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Allegro giusto. ♩ = 128

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

This musical score page covers measures 413 through 417. The instrumentation includes:

- Flute 1 & 2 (Fl. 1/2)
- Oboe 1 & 2 (Ob. 1/2)
- Bass Clarinet 1 & 2 (B♭ Cl. 1/2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn. 1/2)
- Contrabassoon (C. Bn.)
- Horn 1 & 2 (Hn. 1/2)
- Horn 3 & 4 (Hn. 3/4)
- Trumpet 1 & 2 (Tpt. 1/2)
- Trombone 1 & 2 (Trb. 1/2)
- Trombone 3 (Trb. 3)
- Tuba
- Timpani (Timp.)
- Harp (Hp.)
- Soprano Soloist (Sop. Solo)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

Key musical features include:

- Flute 1 & 2: Rapid sixteenth-note passages with triplets, starting in measure 416 with a forte (*f*) dynamic.
- Oboe 1 & 2: Similar rapid sixteenth-note passages with triplets, also starting in measure 416 with a forte (*f*) dynamic.
- Bass Clarinet 1 & 2: Active melodic lines with triplets throughout the measures.
- Bassoon 1 & 2: Sustained notes and rhythmic patterns.
- Trumpet 1 & 2: Sustained notes in measure 416 with a forte (*f*) dynamic.
- Tuba: Sustained notes in measure 416 with a forte (*f*) dynamic.
- Violins and Violas: Rapid sixteenth-note passages with triplets, consistent with the woodwinds.
- Violoncello and Contrabass: Sustained notes with rhythmic patterns.

413

414

415

416

417

Poco allargando.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Tuba 3

Timp.

Hp.

Sop. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Poco allargando.



27 IV. TOIL

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

27

I

Vln.

II

Vla.

Vc.

Cb.

423

424

425

426

427

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S  
A  
T  
B

I  
Vln.

II

Vla.

Vc.

Cb.

428 429 430 431 432

morn. His voice is heard, his voice is heard, is heard in the  
in his la - bour re - joic - eth. His voice is heard in the morn is heard in the  
Man born to toil in his la - bour re-joic - eth, in his la - bour re - joic - - -

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

morn. He arm-eth his hand, and sal-li-eth forth to en - 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. his voice is heard in the morn.

- eth. His voice is heard in the morn. He arm-eth his hand, and sal-li-eth forth

Man born to toil in his la - bour re-joic - eth. His voice is heard in the morn. He

433 434 435 436 437 *f*

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 Hp.

Sop. Solo

S  
 A  
 T  
 B

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

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S  
A  
T  
B

I  
Vln.

II

Vla.

Vc.

Cb.

30

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

30

S

A

T

B

life, the laugh - ter of life, And drinks from the rock-y rills The

life, the laugh - ter of life, And drinks from the rock-y rills The

life, the laugh - ter of life, And drinks from the rock-y rills The

life, the laugh - ter of life, And drinks from the rock-y rills The

I

Vln.

II

Vla.

Vc.

Cb.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

laugh - ter of life.

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

31

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Life is toil and life is good.

Life is toil and life is good.

Life is toil and life is good.

Life is toil and life is good.

31

I

Vln.

II

Vla.

Vc.

Cb.

457

458

459

460

461



32

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

32

Sop. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Life is toil, life is toil

Life is toil, life is toil, and

Life is toil, life is toil, and

Life is toil, life is toil, life is

462

463

464

465

466

*meno mosso*

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
B. Cl.  
Bsn. 1/2  
C. Bn.

Hn. 1/2, 3/4  
Tpt. 1/2  
Trb. 1/2, 3  
Tuba

Timp.  
Hp.

Sop. Solo  
S  
A  
T  
B

— 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 good! There in lov - ing  
toil, and life is good, life is good, life is good, is good!

I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
B. Cl.  
Bsn. 1/2  
C. Bn.

Hn. 1/2  
Hn. 3/4  
Tpt. 1/2  
Trb. 1/2  
Trb. 3  
Tuba  
Timp.  
Hp.

Sop. Solo  
S  
A  
T  
B

*mf dolce*  
There \_\_\_ in lov-ing bro - ther-hood, in bro - ther-hood Beat - eth a

*mf*  
There \_\_\_ in lov-ing bro - ther-hood, in lov - - - ing bro - ther-hood,

bro-ther-hood, in lov - - - ing bro - ther-hood, there \_\_\_ in lov-ing bro-ther-hood

There \_\_\_ in lov-ing bro - ther-hood, Beat - eth aq na - tion's

I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl. 1 2  
 Ob. 1 2  
 B♭ Cl. 1 2  
 B. Cl.  
 Bsn. 1 2  
 C. Bn.

Hn. 1 2  
 3 4  
 Tpt. 1 2  
 1 2  
 Trb. 3  
 Tuba  
 Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

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

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

482 483 484 485 486

strife, the strife is strong, There bat-tle, thought and voice, Strife,

strife, the strife is strong, There bat-tle, thought and voice, Strife,

strife, the strife is strong, There bat-tle, thought and voice, Strife,

strife, the strife is strong, There bat-tle, thought and voice, Strife,

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

II

Vla.

Vc.

Cb.

487 488 489 490 491

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

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

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

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

Allargando.

Animato.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

spir - its con - spire, and spir - its con - spire. Joys ev - er dance a - bout the

spir - its con - spire, and spir - its con - spire. Joys,

spir - its con - spire, and spir - its con - spire. Joys,

spir - its con - spire, and spir - its con - spire. Joys,

I

Vln. II

Vla.

Vc.

Cb.

Allargando.

Animato.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

497 498 499 500 501



Animando.

cresc.

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 Hp.

Sop. Solo

S  
 A  
 T  
 B

dance, joys, joys ev - er dance, — And from the ring - ing choir Ris - eth the praise of  
 joys ev - er dance, — And from the ring - ing choir Ris - eth the praise of  
 joys ev - er dance, joys ev - er dance, And from the ring - ing choir  
 joys ev - er dance, joys ev - er dance, And from the ring - ing choir Ris - eth the praise of

Animando.

I  
 Vln.  
 II  
 Vla.  
 Vc.  
 Cb.

502

503

504

505

506

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I Vln.

II Vln.

Vla.

Vc.

Cb.

507 508 509 510 511

*f* *mf*

*f*

*f*

5

5

3 3 3 3 3 3 3 3 3 3 3 3

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

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

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

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

36

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2, 3, 4

Tpt. 1, 2

Trb. 1, 2, 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

God, ris - eth the praise of God, of God From hearts in

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

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

36

512 513 514 515 516

Allargando.

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2  
*mf*

1  
2  
Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S  
song, from hearts in tune - ful song, from hearts in tune - - - ful song, from

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

T  
hearts in tune - ful song, the praise of God From hearts \_\_\_\_\_ in

B  
hearts in tune - ful song, from hearts in tune - ful song, from hearts in

I  
Vln.

II

Vla.

Vc.

Cb.

A tempo

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

522

523

524

525

526

37

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

hearts in tune - ful song.

37

I

Vln.

II

Vla.

Vc.

Cb.

527

528

529

530

531

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I  
Vln.

II

Vla.

Vc.

Cb.

532

533

534

535

536

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

*f*

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

*mf* *f*

Hp.

Sop. Solo

S

A

T

B

Vln. I

II

Vla.

Vc.

Cb.



This page of a musical score covers measures 542 to 546. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), percussion (Timpani), strings (Violins, Viola, Violoncello, Contrabass), and voices (Soprano Solo, Soprano, Alto, Tenor, Bass). The score is in a key signature of two flats (B-flat major or D minor) and a common time signature. The woodwinds and strings have active parts, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The strings play a rhythmic pattern of eighth notes, while the woodwinds have melodic lines with slurs and accents. The vocal parts are mostly silent, with some notes in the Soprano Solo part. The page number 113 is located in the top right corner.

542

543

544

545

546

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I

Vln.

II

Vla.

Vc. Cello Solo

Cb.

*pp*

*p*

*pp*<sub>2</sub>

*pp*

*dim.*

38 V. ART

Andante.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

1  
2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Note: The 1st Bassoon part is not to be played when a Bass Clarinet is available

*pp*

*p dolce*

38

Andante.

I

Vln. II

Vla.

Vc.

Cb.

*pp*

Tutti

pizz.

pizz.

This musical score page contains the following parts and staves:

- Fl. 1/2: Flute parts, mostly silent.
- Ob. 1/2: Oboe parts, mostly silent.
- B♭ Cl. 1/2: Bass Clarinet parts with melodic lines and triplets.
- B. Cl.: Bass Clarinet part with a *p* dynamic marking.
- Bsn. 1/2: Bassoon parts with melodic lines and triplets.
- C. Bn.: Contrabassoon part, mostly silent.
- Hn. 1/2: Horn parts with melodic lines.
- Hn. 3/4: Horn parts, mostly silent.
- Tpt. 1/2: Trumpet parts, mostly silent.
- Trb. 1/2: Trombone parts, mostly silent.
- Trb. 3: Trombone part, mostly silent.
- Tuba: Tuba part, mostly silent.
- Timp.: Timpani part, mostly silent.
- Hp.: Harp part, mostly silent.
- Sop. Solo: Soprano Soloist part, mostly silent.
- S: Soprano part, mostly silent.
- A: Alto part, mostly silent.
- T: Tenor part, mostly silent.
- B: Bass part, mostly silent.
- Vln. I: Violin I part, mostly silent.
- Vln. II: Violin II part, mostly silent.
- Vla.: Viola part with melodic lines.
- Vc.: Violoncello part with melodic lines.
- Cb.: Contrabass part with melodic lines.

557

558

559

560

561

This musical score page covers measures 562 to 566. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Bass Clarinet 1 & 2 (B♭ Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn. 1, 2)
- Contrabassoon (C. Bn.)
- Horn 1 & 2 (Hn. 1, 2)
- Horn 3 & 4 (Hn. 3, 4)
- Trumpet 1 & 2 (Tpt. 1, 2)
- Trumpet 1 & 2 (Trb. 1, 2)
- Trumpet 3 (Trb. 3)
- Tuba
- Timpani (Timp.)
- Piano (Hp.)
- Soprano Soloist (Sop. Solo)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is in the key of D major (one sharp) and 4/4 time. The woodwinds and strings have active parts, while the brass and vocal soloist are mostly silent. A piano (*p*) dynamic marking is present in measure 565. Measure numbers 562, 563, 564, 565, and 566 are printed at the bottom of the page.

*poco cresc.*

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

*poco cresc.*

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

567

568

569

570

571

*dim.*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Hark! \_\_\_\_\_ hark, \_\_\_\_\_ what spi - rit doth en -

*dim.*

I  
Vln.

II

Vla.

Vc.

Cb.

pizz.

pizz.

*rit.* **A tempo**

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

*p* *cresc.* *p*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

treat the love o - be - dient air?

S

A

T

B

*rit.* **A tempo**

*p* *divisi* *cresc.* *dim.* *pp*

*p* *cresc.* *dim.*

*p* *cresc.*

*arco* *arco* *dim.*

I

Vln. II

Vla.

Vc.

Cb.



40

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

*pp*

Note: 1st Bassoon to resume playing

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

All the pomp of sweet de-light Re - vels in the ra - vished night, Wan - der-ing wil ful,

*mf*

*cresc.*

S.

A.

T.

B.

40

I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*pizz.*

*p unis.*

582

583

584

585

586

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *cresc.*

*mf*

*cresc.*

*mf*

*f*

*cresc. molto*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

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

587

588

589

590

591

*rit.*

41

**Animando.**

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 Trb. 3  
 Tuba

Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

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

*rit.*

41

**Animando.**

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

592

593

594

595

596

*Più moto.*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

A - way, a - way, on wings a - way,

S

A

T

B

*Più moto.*

I

Vln.

II

Vla.

Vc.

Cb.

arco

pizz.

*poco rit.*

**Animato.**

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Sop. Solo

My spi - rit far hath flown, To the land of love and peace Of

S

A

T

B

*poco rit.*

**Animato.**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

arco

602

603

604

605

606

This musical score page contains the following parts and measures:

- Fl. 1/2:** Flute parts, measures 607-611.
- Ob. 1/2:** Oboe parts, measures 607-611. Includes a *cresc.* marking.
- B♭ Cl. 1/2:** Bass Clarinet parts, measures 607-611.
- B. Cl.:** Clarinet part, measures 607-611.
- Bsn. 1/2:** Bassoon parts, measures 607-611.
- C. Bn.:** Contrabassoon part, measures 607-611.
- Hn. 1/2:** Horn parts, measures 607-611.
- Tpt. 1/2:** Trumpet parts, measures 607-611.
- Trb. 1/2:** Trombone parts, measures 607-611.
- Tuba:** Tuba part, measures 607-611.
- Timp.:** Timpani part, measures 607-611.
- Hp.:** Harp part, measures 607-611.
- Sop. Solo:** Soprano Soloist part, measures 607-611. Includes lyrics: "beau - ty un - known. The world, that earth - born". Includes a *p* marking.
- S.:** Soprano part, measures 607-611.
- A.:** Alto part, measures 607-611.
- T.:** Tenor part, measures 607-611.
- B.:** Bass part, measures 607-611.
- Vln. I/II:** Violin parts, measures 607-611.
- Vla.:** Viola part, measures 607-611. Includes a *dim.* marking.
- Vc.:** Violoncello part, measures 607-611.
- Cb.:** Contrabass part, measures 607-611.

Measures 607, 608, 609, 610, and 611 are indicated at the bottom of the page.

42

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

Hp.

Sop. Solo

man By e - vil un - dis - mayed, Out of the breath of

S

A

T

B

*mf cresc.*

*mf*

*cresc.*

42

I

Vln.

II

Vla.

Vc.

Cb.

*cresc.*

*f*

612

613

614

615

616

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

1/2

3

Trb.

Tuba

Timp.

Hp.

Sop. Solo

God, Hath for their ha - ven made.

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

617

618

619

620

621



43

*poco meno mosso.*

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
B. Cl.  
Bsn. 1/2  
C. Bn.

Hn. 1/2/3/4  
Tpt. 1/2  
Trb. 1/2/3  
Tuba  
Timp.  
Hp.

Sop. Solo  
Soprano  
Alto  
Tenor  
Bass

*mf*  
When all his dreams so - e'er, Of hap - py things and fair, In

43

*poco meno mosso.*

I  
Vln.  
II  
Vla.  
Vc.  
Cb.

622

623

624

625

626

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 3  
 Tuba  
 Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

splen - dour are out - grown, Which through the

I  
 Vln.  
 II  
 Vla.  
 Vc.  
 Cb.

*rit.*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Hp.

Sop. Solo

toil - some years, Mar - tyrs and faith - ful seers, And po - ets, po - ets, —

S

A

T

B

*rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*colla voce.*

**Tempo primo**

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

*pp*

*pp*

Clarinet Solo *p*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

*pp*

Sop. Solo

S

A

T

B

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

*p dolce*

*colla voce.*

**Tempo primo**

I Vln.

II Vln.

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*pp*

*pp*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

There, be - yond pow - er of

I

Vln. *pp*

II *pp*

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

ill, In joy - and bless - ing crowned,

*p*

647 648 649 650 651

This page of a musical score covers measures 652 to 656. The instrumentation includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bass Clarinet (B♭ Cl. 1, 2), B♭ Clarinet (B. Cl.), Bassoon (Bsn. 1, 2), Contrabassoon (C. Bn.), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), Trombones (Trb. 1, 2, 3), Tuba, Timpani (Timp.), Harp (Hp.), Soprano Soloist (Sop. Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flutes (Fl. 1, 2):** Enter in measure 653 with a *p* dynamic, playing a sustained melodic line.
- Horns (Hn. 3, 4):** Enter in measure 653 with a *pp* dynamic, playing a sustained melodic line.
- Soprano Soloist (Sop. Solo):** Sings the lyrics "Christ, with His lamp of truth," across measures 652-656. The melody is primarily in the soprano range.
- Violins (Vln. I, II):** Play a sustained melodic line starting in measure 652, marked *pp*.
- Viola (Vla.):** Plays a sustained melodic line starting in measure 652, marked *dim.* and *pp*.
- Violoncello (Vc.):** Plays a sustained melodic line starting in measure 652, marked *pp*.

652

653

654

655

656

Fl. 1/2  
 Ob. 1/2  
 B♭ Cl. 1/2  
 B. Cl.  
 Bsn. 1/2  
 C. Bn.

Hn. 1/2  
 3/4  
 Tpt. 1/2  
 Trb. 1/2  
 3  
 Tuba  
 Timp.  
 Hp.

Sop. Solo  
 S  
 A  
 T  
 B

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

I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.



Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

saints a - round, and calls His saints a -

I

Vln. II

Vla.

Vc.

Cb.

662 663 664 665 666

*pp*

*poco cresc.*

*cresc.*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

round, \_\_\_\_\_ Christ, \_\_\_\_\_ with His lamp \_\_\_\_\_ of

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

46

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*p*

672 673 674 675 676

Allargando.

rit. colla voce.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Sop. Solo

calls \_\_\_\_\_ His saints, \_\_\_\_\_ calls \_\_\_\_\_ His saints, \_\_\_\_\_ and calls His

S

A

T

B

Allargando.

rit. colla voce.

I

Vln.

II

Vla.

Vc.

Cb.

47

A tempo

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2  
3  
4

Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

The score for measures 682-686 includes parts for Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Harp, and a Soprano Soloist. The woodwinds and strings play a melodic line with triplets, while the harp provides accompaniment. The vocal soloist has the lyrics "saints a - round." The dynamic markings range from *mf* to *pp*.

47

A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The string score for measures 682-686 includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The Violins play a melodic line with triplets, while the Viola and Cello/Double Bass provide accompaniment. The dynamic markings range from *f* to *pp*.

682

683

684

685

686

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*pp*

*dim.*

*unis.*

687

688

689

690

691

This musical score page contains the following parts and markings:

- Fl. 1/2:** Flute parts, mostly silent.
- Ob. 1/2:** Oboe parts, mostly silent.
- B♭ Cl. 1/2:** Bass Clarinet parts. Measure 695 features a *pp* marking.
- B. Cl.:** Clarinet part with a long melodic line across measures 692-694.
- Bsn. 1/2:** Bassoon parts, mostly silent.
- C. Bn.:** Contrabassoon part, mostly silent.
- Hn. 1/2:** Horn parts. Measure 695 features a *p* marking.
- Tpt. 1/2:** Trumpet parts, mostly silent.
- Trb. 1/2:** Trombone parts, mostly silent.
- Tuba:** Tuba part, mostly silent.
- Timp.:** Timpani part, mostly silent.
- Sop. Solo:** Soprano Soloist part, mostly silent.
- S, A, T, B:** Soprano, Alto, Tenor, and Bass vocal parts, mostly silent.
- Vln. I:** Violin I part with a *dim.* marking in measure 696.
- Vln. II:** Violin II part with a *pp* marking in measure 695.
- Vla.:** Viola part with a *pizz.* marking in measure 694 and an *arco* marking in measure 695.
- Vc.:** Violoncello part with a *pizz.* marking in measure 694 and an *arco* marking in measure 695.
- Cb.:** Contrabass part with a *pizz.* marking in measure 694 and an *arco* marking in measure 695.

Measures 692, 693, 694, 695, and 696 are indicated at the bottom of the page.

This musical score page covers measures 697 through 701. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, 2)
- Oboes 1 and 2 (Ob. 1, 2)
- Bass Clarinets 1 and 2 (B♭ Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons 1 and 2 (Bsn. 1, 2)
- Contrabassoon (C. Bn.)
- Horns 1 and 2 (Hn. 1, 2)
- Horns 3 and 4 (Hn. 3, 4)
- Trumpets 1 and 2 (Tpt. 1, 2)
- Trumpets 1 and 2 in B♭ (Trb. 1, 2)
- Trumpet 3 in B♭ (Trb. 3)
- Tuba
- Timpani (Timp.)
- Soprano Soloist (Sop. Solo)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is in the key of D major (one sharp) and 4/4 time. Measures 697-701 show a melodic line for Violin I, with other instruments providing harmonic support through sustained notes.

697

698

699

700

701



This musical score page contains the following parts and markings:

- Fl. 1, 2:** Flute parts, mostly silent.
- Ob. 1, 2:** Oboe parts. Measure 705 features an *Oboe Solo* with the marking *espressivo* and a dynamic of *p*.
- B♭ Cl. 1, 2:** Bass Clarinet parts, mostly silent.
- B. Cl.:** Clarinet part, mostly silent.
- Bsn. 1, 2:** Bassoon parts, mostly silent.
- C. Bn.:** Contrabassoon part, mostly silent.
- Hn. 1, 2, 3, 4:** Horn parts. Measure 705 features a *p* dynamic.
- Tpt. 1, 2:** Trumpet parts, mostly silent.
- Trb. 1, 2, 3:** Trombone parts, mostly silent.
- Tuba:** Tuba part, mostly silent.
- Timp.:** Timpani part, mostly silent.
- Sop. Solo:** Soprano Soloist part, mostly silent.
- S, A, T, B:** Chorus parts (Soprano, Alto, Tenor, Bass), mostly silent.
- Vln. I, II:** Violin parts. Measure 702 starts with *f*. Measure 703 starts with *p* and *dim. molto*. Measure 705 features a *vo.* (vocal) marking.
- Vla.:** Viola part, mostly silent.
- Vc.:** Violoncello part, mostly silent.
- Cb.:** Contrabass part, mostly silent.

702

703

704

705

706

# VI. TEARS

Lento espressivo.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

707 708 709 710 711

*pp*

*ppp*

*p*

*dim.*

*Lento espressivo.*

*con sord.*

*pizz.*

*p*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2  
3  
4

Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

717 718 719 720 721

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

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

*arco* *arco* *pizz.* *pizz.*

49

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

S

A

T

B

Tears! Tears! Tears! Tears!

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

49

I

Vln.

II

Vla.

Vc.

Cb.

*mf* *mf* *pp* *p* *pp*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

S

A

T

B

sight, Tears of love, the show - ers where - with The e - ter - nal morn is

sight, Tears of love, — the showers where - with The e - ter - nal morn is

sight, Tears of love, the showers where - with — The e - ter - nal morn is

sight, Tears of love, the showers where - with The e - ter - nal morn is

I

Vln.

II

Vla.

Vc.

Cb.

arco mf

arco mf

dim.

dim.

dim.

pizz.

pizz.

727 728 729 730 731

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Sop. Solo

S

A

T

B

bright, Tears of the heav'n - ly spheres, Tears,

bright, Tears of the heav'n - ly spheres, Tears,

bright, Tears of the heav'n - ly spheres, Tears,

bright, Tears of the heav'n - ly spheres, Tears,

Vln. I

Vln. II

Vla.

Vc.

Cb.

732 733 734 735 736

*dim.* **Sostenuto.**

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

S

A

T

B

*pp* *p* *p* *p*

tears, \_\_\_\_\_ with tears mine eyes are wet, Tears of no vain re-gret, Tears of no lost de-light,

tears, \_\_\_\_\_ with tears mine eyes are wet, Tears of no vain re-gret, Tears of no lost de-light,

tears, \_\_\_\_\_ with tears mine eyes are wet, Tears, tears of no vain re - gret, Tears of no lost de-

tears, \_\_\_\_\_ with tears mine eyes are wet, Tears, **Sostenuto.** tears of no vain re - gret, Tears of no lost de-

I

Vln.

II

Vla.

Vc.

Cb.

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



52

Poco animando.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Sop. Solo

S  
A  
T  
B

Dews of the hea - ven - ly spheres      dews of the hea - ven - ly spheres      Have dimmed my  
Dews,      dews of the hea - ven - ly spheres,      dews of the hea - ven - ly spheres      Have  
light,      Dews of the hea - ven - ly spheres,      dews of the hea - ven - ly spheres      Have dimmed my  
light,      Dews,      dews,      dews of the hea - ven - ly spheres      Have dimmed my

52

Poco animando.

Vln. I

Vln. II

Vla.

Vc.

Cb.

742

743

744

745

746

*rit.* **Tempo primo**

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Sop. Solo

S

A

T

B

earth - - - ly sight, \_\_\_\_\_ Tears of no vain re - gret, \_\_\_\_\_ Tears of no lost de -

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

earth - - - ly sight, \_\_\_\_\_ Tears of no vain re - gret,

earth - - - ly sight, \_\_\_\_\_ Tears of no vain re - gret, \_\_\_\_\_ Tears of no lost de -

*pp* *poco cresc.*

*rit.* **53** *Più lento.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto rit.*

**A tempo**

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2  
3

Trb.

Tuba

Timp.

Sop. Solo

S

A

T

B

light \_\_\_\_\_ Dews of the hea - ven - ly spheres, \_\_\_\_\_ Sweet com - pas - sion - ate tears. \_\_\_\_\_

lost de - light, \_\_\_\_\_ Dews of the hea - en - ly spheres, \_\_\_\_\_ Sweet com - pas - sion - ate tears. \_\_\_\_\_

Tears of no lost de - light, \_\_\_\_\_ Dews of the hea - ven - ly spheres, \_\_\_\_\_ Sweet com - pas - sion - ate tears. \_\_\_\_\_

light, \_\_\_\_\_ Dews of the hea - ven - ly spheres, \_\_\_\_\_ Sweet com - pas - sion - ate tears. \_\_\_\_\_

*molto rit.*

**A tempo**

I

Vln.

II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

Sop. Solo

S

A

T

B

I  
Vln.

II

Vla.

Vc.

Cb.

*f* *sempre dim.*

*mf* *cresc.* *p*

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

*cresc.* *mf* *cresc.* *f* *dim.* *p*

*cresc.* *cresc. molto* *f* *dim.* *p*

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

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

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

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

757 758 759 760 761

54 VII. FAITH

Allegro moderato.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn. 3  
4

Tpt. 1  
2

1  
2

Trb. 3

Tuba

Timp.

Sop. Solo

S

A

T

B

54 Allegro moderato.

I

Vln. II

Vla.

Vc.

Cb.

762 *sempre dim.* 763 *pp* 764 *pp* 765 *p* 766

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Sop. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*f*

*mf*

*cresc.*

*cresc.*

Gird on thy sword, gird on thy

767 768 769 770 771

Meno mosso.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

sword, O man, thy strength en - due; In fair de-sire thine

S

A

T

B

Meno mosso.

I

Vln.

II

Vla.

Vc.

Cb.

772 773 774 775 776

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

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

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

777 778 779 780 781



Tempo animato.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Sop. Solo

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

S

A

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

T

B

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

Tempo animato.

I

Vln.

II

Vla.

Vc.

Cb.

*cresc. molto*

*f*

*cresc. molto*

*f*

*cresc. molto*

*f*

*cresc.*

*f*

782

783

784

785

786



57

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

57

Sop. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

792

793

794

795

796

divisi

unis.

792

793

794

795

796

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
C. Bn.  
Hn. 1/2  
Hn. 3/4  
Tpt. 1/2  
Trb. 1/2  
Trb. 3  
Tuba  
Timp.  
Org.  
Sop. Solo  
S  
A  
T  
B  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

797

798

799

800

801

in fair de-sire thine earth - ly joy re-new, Live thou thy life be-neath the mak-ing sun, Till  
 in fair de-sire thine earth - ly joy re-new, in fair de-sire thine earth - ly joy re-new, Live thou thy  
 in fair de-sire thine earth - ly joy re-new, Live thou thy life be - neath the mak - ing  
 sire thine earth - ly joy re-new, in fair de-sire thine earth - ly joy re-new, Live thou thy life be - neath the

58

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Org.

*cresc.*

*f*

*mf*

*mf*

*f*

*cresc.*

58

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

beau - ty, truth and love, till beau - ty, truth and love, till beau - ty, truth and

life be - neath the mak - ing sun, Till beau - ty, truth and love, till beau - ty,

sun, Till beau - ty, truth and love, till beau - ty, truth and love, till

mak - ing sun, Till beau - ty, truth and love, till beau - ty, truth and love, till

802

803

804

805

806

*rit.*

59

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Org.

S

A

T

B

love, \_\_\_\_\_ in thee are one.

truth and love in thee are one.

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

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

*rit.*

59

I

Vln. II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2  
3  
4

Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Org.

S  
A  
T  
B

Vln. I  
II

Vla.

Vc.

Cb.

812 813 814 815 816

*mf*

*dim.*

*p*

*pp*

*f*

Through thou - sand a - ges hath thy child - hood run,  
Through thou - sand

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

C. Bn.

Hn. 1/2

3/4

Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

817

818

819

820

821

*p*

*pp*

*mf*

On time - less ru - in,

a - ges, On time - less ru - in hath thy glory been,

a - ges, On time - less ru - in hath thy glory been,



Fl. 1/2  
 Ob. 1/2 *p*  
 B♭ Cl. 1/2  
 Bsn. 1/2 *mf*  
 C. Bn.

Hn. 1/2  
 3/4  
 Tpt. 1/2  
 Trb. 1/2 *pp*  
 3  
 Tuba *pp*

Timp. *p*  
 Org.

S *mf* *dim.*  
 A *mf* *dim.* *mf cresc.*  
 T *mf* *dim.* *mf cresc.*  
 B *mf*

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

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

I  
 Vln. II *mf*  
 Vla. *p*  
 Vc. *mf* *cresc.*  
 Cb. *mf* *cresc.*

Allargando.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Org.

S *mf cresc.*  
Thou ris - eth in the dawn, thou ris - est in the dawn of

A  
ris - est in the dawn of hopes un - seen, of

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

B  
done, Thou ris - est in the dawn of

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

Allargando.

I  
Vln.

II

Vla.

Vc.

Cb.

*cresc. molto*

*cresc.*

*divisi*

*unis.*

61 Poco animato.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

Tpt. 1 2

Trb. 1 2

3

Tuba

Timp.

Org.

S

A

T

B

hopes un - seen, High - er and high - er shall thy thoughts as -

hopes un - seen, High - er and high - er shall thy thoughts as -

hopes un - seen, High - er and high - er shall thy thoughts as -

hopes un - seen, High - er and high - er shall thy thoughts as -

61 Poco animato.

I

Vln. II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp. E flat - B flat - G

Org.

S  
A  
T  
B

I  
Vln. II

Vla.

Vc.

Cb.

837 838 839 840 841

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

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

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

*p* *p* *p* *p* *p*

837

838

839

840

841

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

Tpt. 1 2

1 2

Trb. 3

Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

*p*

*cresc.*

*f*

*dolce espressivo*

*p*

*espressivo*

And earth re-new the buds of thy de-sire, In fleet-ing

842 843 844 845 846

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Org.

S  
A  
T  
B

I  
Vln.  
II

Vla.

Vc.

Cb.

*p*

*f*

*cresc.*

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

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

blooms, in fleet — ing blooms, — in fleet — ing blooms of

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

847 848 849 850 851

63

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

last - - - - ing day.

last - - - - ing day.

ev - er - last - ing day.

last - - - - ing day.

63

I

Vln. II

Vla.

Vc.

Cb.

cresc. molto

f

Animando.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Animando.

I

Vln.

II

Vla.

Vc.

Cb.

*cresc. molto*



Animando con fuoco

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Animando con fuoco

I

Vln. II

Vla.

Vc.

Cb.

64

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

1  
2

Trb. 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

64

I

Vln. II

Vla.

Vc.

Cb.



Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

Hp.

Org.

S  
life with love, Thy mind with truth up-lift to God a -

A  
life with love, Thy mind with truth up-lift to God a -

T  
life with love, Thy mind with truth up-lift to God a -

B  
life with love, Thy mind with truth up-lift to God a -

I  
Vln.

II

Vla.

Vc.

Cb.

65

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Hp.

Org.

S  
A  
T  
B

I  
Vln.  
II

Vla.

Vc.

Cb.

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

divisi

cresc.

cresc.

cresc.

882 883 884 885 886

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Tpt. 1  
2

1  
2

Trb.

3

Tuba

Timp.

Hp.

Org.

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

887

888

889

890

*rit.*

66

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Org.

Sop. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

66

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

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

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

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

*rit.*

unis.

Allargando.

The score is for measures 896 through 900. It features a full orchestra and a choir. The woodwinds include Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The percussion includes Timpani, Harp, and Organ. The strings include Violins I & II, Viola, Violoncello, and Contrabass. The vocal parts include Soprano Solo, Soprano, Alto, Tenor, and Bass. The tempo is marked 'Allargando'.

Lyrics for the choir parts:

Sop. Solo: Thy mind up - lift to God a - bove, In whom all  
S: Thy mind up - lift to God a - bove,  
A: Thy mind up - lift to God a - bove,  
T: Thy mind up - lift to God a - bove,  
B: Thy mind up - lift to God a - bove,

Measure numbers at the bottom: 896 *mf*, 897, 898, 899, 900





Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Timp.

Hp.

Org.

Sop. Solo

S

A

T

B

I  
Vln.

II

Vla.

Vc.

Cb.

906 907 908 909

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

Fl. 1/2

Ob. 1/2

B. Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Org.

Sop. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

love, and love are

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

beau - - - ty, truth and love are

beau - - - ty, truth and love are

love, and love are

rit.

910 911 912 913

Allargando.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
2  
Hn.

3  
4

Tpt. 1  
2

1  
2  
Tbn.

3

Tuba

Timp.

Hp.

Org.

Sop. Solo

S

A

T

B

one.

Allargando.

I  
Vln.

II

Vla.

Vc.

Cb.





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