



A SONG OF DARKNESS AND LIGHT

by

C. Hubert H. Parry

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

VOCAL 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

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Source Information

Autograph Manuscript:

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Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

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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

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

Beauty and light are thy seeing,
Wisdom and right thy decreeing,
Life of life is thy being.
In the smile of thine infinite starry gleam,
Without beginning or end,
Measure or number,
In the void of thy formless embrace,
Without foe or friend,
Beyond time and space,
All Things pass as a dream
Of thine unbroken slumber.

II. TERROR

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

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

III. PEACE

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

As when the storm doth cease,
The loving sun the clouds dispelleth,
And woodland walks are sweet in spring;
The birds they merrily sing
And every flowerbud swelleth.
Or where blue heav'ns oerspan
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 horizon dim,
Or lie becalm'd upon the windless deep,
Like thoughts of beauty and peace,
When the storm doth cease,
And fair desire, companion of man,
Leadeth the children of earth.

IV. TOIL

Man, born to toil, in his labour rejoiceth;
His voice is heard in the morn:
He armeth his hand and sallieeth 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 oercast,
The land mourns in deep glooms.]*

Life is toil, and life is good:
There in loving brotherhood
Beateth the nation's heart of fire.
Strife ! Strife ! The strife is strong !
There battle thought and voice, and spirits conspire:
Joys ever dance around the tree of life,
And from the ringing choir
Riseth the praise of God from hearts in tuneful song.

V. ART

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

Away, on wings away,
My spirit far hath flown,

To a land of love and peace,
Of beauty unknown.
The world that earth-born man,
By evil undismay'd,
Out of the breath of God
Hath for his heaven made.

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

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

VI. TEARS

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

On the face of thy mirror darkness and terror,
The smoke of thy blood, the frost of thy breath.

VII. FAITH

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

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

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

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

* 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.

A SONG OF DARKNESS AND LIGHT.

Mystery.

C. H. H. PARRY.

PIANO. $\text{♩} = 54$

Andante.

p

6

cres. *più agitato.*

11

a tempo. *f* *dim.*

16

dim. *sempre dim.*

22

ff *dim.* *sf* *dim.*

28

Musical notation for measures 28-32. The system consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with slurs and accents, marked with a *p* dynamic. The left staff has a bass clef and contains a bass line with chords and some ledger lines. A first ending bracket labeled '2' spans measures 30-32.

33

Musical notation for measures 33-37. The system consists of two staves. The right staff continues the melodic line with slurs and accents, marked with a *cres.* dynamic. The left staff continues the bass line. A first ending bracket labeled '2' spans measures 35-37.

38

Musical notation for measures 38-43. The system consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with slurs and accents, marked with a *f* dynamic and the instruction *Animando.* The left staff has a bass clef and contains a bass line with chords and some ledger lines. A *cres.* dynamic marking is present. A first ending bracket labeled '3' spans measures 41-43.

44

Musical notation for measures 44-48. The system consists of two staves. The right staff continues the melodic line with slurs and accents, marked with a *cres.* dynamic. The left staff continues the bass line. A first ending bracket labeled '3' spans measures 46-48.

49

Musical notation for measures 49-53. The system consists of two staves. The right staff continues the melodic line with slurs and accents. The left staff continues the bass line. A first ending bracket labeled '3' spans measures 51-53.

54

Musical notation for measures 54-58. The system consists of two staves. The right staff continues the melodic line with slurs and accents, marked with a *cres.* dynamic. The left staff continues the bass line. A first ending bracket labeled '4' spans measures 56-58.

59

Musical score for measures 59-63. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is highly rhythmic with many sixteenth and thirty-second notes. There are dynamic markings *sf* and *z* (accents) throughout.

64

Musical score for measures 64-68. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is highly rhythmic with many sixteenth and thirty-second notes. There are dynamic markings *sf* and *z* (accents) throughout. The word *animato.* is written above the first staff.

69

Musical score for measures 69-74. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is highly rhythmic with many sixteenth and thirty-second notes. There are dynamic markings *sf* and *z* (accents) throughout. The word *5. Allargando.* is written above the first staff.

75

Musical score for measures 75-80. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is highly rhythmic with many sixteenth and thirty-second notes. There are dynamic markings *dim.* (diminuendo) in both staves.

81

Musical score for measures 81-86. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is highly rhythmic with many sixteenth and thirty-second notes. There are dynamic markings *p* (piano) and *Tempo 1mo.* (Tempo primo) above the first staff.

87

Musical score for measures 87-92. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is highly rhythmic with many sixteenth and thirty-second notes. There are dynamic markings *p* (piano), *accelerando.* (accelerando), and *cres.* (crescendo) throughout.

92

7

cres. *f*

97

allargando.

8 CHORUS. SOPRANO. *ff*

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

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

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

102

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

8va.....

Power . . . un - known—

Power . . . un - known—

Power . . . un - known—

8va Power . . . un - known—

106

111

Un - cre - ate, Force of
 Un - cre - ate, Force of
 Un - cre - ate, Force of
 Un - cre - ate, Force of

115

force, Fate of
 force, Fate of
 force, Fate of
 force, Fate of

119

fate!
 fate!
 fate!
 fate!

10

f

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

124

11

p

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

129

mf.cres.

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

cres.

135

141

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

cres.
f.
tra bassa.

148

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

12 *Moderato.*
p

152

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

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

In the void of thy form-less embrace!

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

In the void of thy form-less embrace!

156

friend, beyond time and

Without foe or friend, beyond time and

friend, or friend, beyond time and

Without foe or friend, beyond time and

13

159

space, . . .

space, . . .

space, . . .

space, . . .

164

168

172

p All things pass . . . as a dream, . . . as a

p All things pass . . . as a dream, . . . as a

p All things pass . . . as a dream, . . . as a

p All things pass . . . as a dream, . . . as a

176

dream Of thine un - brok - en slum - ber,

dream Of thine un - brok - en slum - ber,

dream Of thine un - brok - - en

dream Of thine un - brok - - en

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

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

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

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

180

Sea
dim.

185

p *dim.* *pp* **14**

190

p

194

197

dim. p

Musical notation for piano accompaniment on page 197, featuring a treble and bass clef with various rhythmic patterns and dynamic markings.

Terror.
CHORUS.

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

dim. dim.

199

Musical score for page 199, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Gloom and the night, gloom and the night are".

199

Allegro moderato.

thine. On the face of thy mir-ror,
thine. On the face of thy mir-ror,
thine. On the face of thy mir-ror,
thine. On the face of thy mir-ror,

Allegro moderato. ♩ = 72

mf

15

203

Musical score for page 203, including vocal lines with lyrics and piano accompaniment. The lyrics are: "thine. On the face of thy mir-ror,".

203

Dark - ness and ter - ror,
 Dark ness and ter - ror,
 Dark - ness and ter - ror,
 Dark - ness and ter - ror,

208

sempre cres. 16

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

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

cres. molto. 16

213

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

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

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

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

ff dim. *mf*

218

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

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

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

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

223

17

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

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

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

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

227

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

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

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

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

232

18

ff Thy germs of life thou dost

ff Thy germs of life thou dost

ff Thy germs of life thou dost

ff Thy germs of life thou dost

18

cres. molto Thy germs of life thou dost

236

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

239

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

241

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

243

Piu moto.

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

Piu moto.

f

246

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

248

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

19

250

252

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

254

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

257

dim. *dim.*

260

p

263

Vocal Score incorrectly adds a measure following 262. Parry's manuscript does not include this measure. It has been deleted from the vocal score to align the vocal score with the full score.

267

Peace.
Andante.
dolce.

273

SOPRANO SOLO.
p
In ways of

279

cres.
beau-ty and peace, . . . Fair de-sire, com-pan-ion of man,

286

Lead-eth the chil-dren of earth,

dolce.

Poco più animato.

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

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

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

306 . . . And ev - 'ry flow - er - bud swell

21

310 - eth,

315

cres.

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

poco cres.

p

323

sum - mer is

cres.

327

22

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

331

breez - y crowns, and grass - y steep,

336

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

23

340

sea : Where - ou the white ships

344

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

349

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

355

calmed up - on the wind less

24 *a tempo.*

360

deep.

365

Like thoughts of beau-ty and

371

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

378

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

25 a tempo.

384

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

390

chil-dren of earth.

396

Musical score for measures 396-401. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the right hand with various ornaments and a more rhythmic accompaniment in the left hand. Dynamics include piano (p) and mezzo-forte (mf).

402

Allegro giusto. ♩ = 128.

Musical score for measures 402-405. The system consists of two staves. The tempo is marked *Allegro giusto* with a quarter note equal to 128 beats per minute. The music is in 4/4 time with a key signature of two flats. It features a prominent melodic line in the right hand with triplets and a supporting bass line. Dynamics include forte (f) and crescendo (cres.).

406

Musical score for measures 406-408. The system consists of two staves. The music continues in 4/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and sixteenth notes, in both hands. Dynamics include mezzo-forte (mf).

409

Musical score for measures 409-411. The system consists of two staves. The music continues in 4/4 time with a key signature of two flats. It features a series of triplets in the right hand and a steady bass line. Dynamics include mezzo-forte (mf).

412

Musical score for measures 412-414. The system consists of two staves. The music continues in 4/4 time with a key signature of two flats. It features a melodic line in the right hand with triplets and a bass line with sustained chords. Dynamics include mezzo-forte (mf).

415

Musical score for measures 415-417. The system consists of two staves. The music continues in 4/4 time with a key signature of two flats. It features a melodic line in the right hand with triplets and a bass line with sustained chords. Dynamics include mezzo-forte (mf).

418

421

Toll.

27

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

Man born to toil in his

424

27

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

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

Man born to toil in his

427

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

430

28
 morn. He armeth his hand, and sal-li-eth forth To en -
 morn. His voice . . . is heard in the
 eth. His voice . . . is heard in the morn.
 Man born to toil in his la - bour re-joic - eth. His voice . . .

433

28

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

436

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

438

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

440

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

442

445

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

448

30
 laugh - - - ter of life, And drinks from the
 laugh - - - ter of life, And drinks from the
 laugh - - - ter of life, And drinks from the
 laugh - - - ter of life, And drinks from the
 30

451

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

31

Life is toil . . .

ff Life is toil . . .

Life is toil . . .

Life is

455

32

and life is good.

and life is good.

and life is good.

Life is

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

459

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

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

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

life is toil, life is toil, and life is

464

468

good, life is good, life . . . is

good, life is good; life . . . is

good, life is good, life . . . is

good, life is good, life . . . is

471

33 *mf. dolce.* good! There .. in lov-ing

good! *mf.* There .. in lov-ing brotherhood, in

good! *mf.* There .. in lov-ing brotherhood, in lov-ing

good! 33

474

brotherhood, in bro-therhood Beat-eth a

lov-ing bro-therhood,

brotherhood, there .. in lov-ing brotherhood *cres.*

There .. in lov-ing brotherhood Beat-eth a na-tion's

cres. molto.

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

477

34 *ff*
 Strife, strife, the strife is
 Strife, strife, the strife is
 Strife, strife, the strife is
 Strife, strife, the strife is

480

strong, There bat - tle, thought and voice,
 strong, There bat - tle, thought and voice,
 strong, There bat - tle, thought and voice,
 strong, There bat - tle, thought and voice,

483

486

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

f *f* *f* *f*

486

490

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

Allargando.

490

494

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

35 Animato.

494

497

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

500

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

503

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

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

506

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

510

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

36

513

516

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

519

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

522

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

37

God From hearts in tune - ful song.

God From hearts in tune - ful song.

God From hearts in tune - ful song.

God From hearts in tune - ful song.

37

526

530

534

537

541

547

Art.
38
Andante.

552

558

564

569

574 **39** *p* *rit.*
 Hark! . . . hark, . . . what spi-rit doth en-treat the love-o-be-dient

578 *a tempo.* **40** *mf*
 air? *a tempo.* All the pomp of

583 *r. crea.*
 sweet de-light Re-vels in the ravished night, Wan-der-ing wil-ful,

587 *p. crea.* *mf*
 soar - ing fair! . . . Like a power of pri-mal fire . .

592 **41** *Animando.*
 . . Late re-deemed by man's de-sire.

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

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

peace Of beau - ty un - known.
 606 *cres.*

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

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

43
mf

620

ha - ven made. When all his dreams so -

624

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

44
Poco meno mosso.

629

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

Poco meno mosso.

634

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

638

dolce.
p

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

45

p

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

644

p

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

dim. *pp*

651

cres. *p*

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

658

poco cres.

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

poco cres.

662

46

- round, . . . Christ, . . . with His lamp of

cres. *mf*

667

672

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

677

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

681

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

f rit. *f*

686

dim. *p*

692

p *dim. sempre.*

698

705

Tears.
Lento espressivo.

711

715

CHORUS.

719

723

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

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

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

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

727

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

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

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

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

sight, 50 Tears of love, the showers wherewith The e -

731

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

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

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

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

51

735

Musical score for measures 735-737. It features four vocal staves and a piano accompaniment. The lyrics are: "Tears, . . . tears,". The piano part includes a *dim.* marking.

738

Musical score for measures 738-741. It features four vocal staves and a piano accompaniment. The lyrics are: "with tears mine eyes are wet, Tears of no vain re-gret." and "with tears mine eyes are wet, Tears, tears of no vain re-". The piano part includes a *crec.* marking.

741

Musical score for measures 741-744. It features four vocal staves and a piano accompaniment. The lyrics are: "Tears of no lost de-light, Dews . . . of the", "Tears of no lost delight, Dews,", "gret, Tears of no lost de-light, Dews . . .", and "gret, Tears of no lost de-light, Dews,". The piano part includes a *52 Poco animando.* marking.

hea - venly spheres, dews . . of the hea - ven - ly spheres . . Have dimmed my
 dews of the hea - ven - ly spheres, . . dews of the heavenly spheres Have
 . . of the hea - ven - ly spheres, dews of the heaven - ly spheres Have dimmed my
 dews, dews . . of the hea - venly spheres Have dimmed my

743

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

53 *Piu lento.*

dim. p

747

poco crea.

Tears of no lost de - light, Dews of the hea - ven - ly

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

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

Tears of no lost de - light, Dews of the hea - ven - ly

751

pp molto rit. a tempo.

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

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

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

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

754

cres. f p sempre dim.

758

sempre dim.

762

Faith.

54

Allegro moderato.

SOPRANO SOLO.

766

Gird . . . on thy

770

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

774

55 *largamente.*

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

778

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

781

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

56

one.

Tempo animato.
CHORUS. SOPRANO.

ALTO.
 Gird on thysword, O man, . . .

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

BASS.
 Gird on thy

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

56 *Tempo animato.*

785

. . . thy strength re-new, . . . gird on thy sword,

gird on thy sword,

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

gird on thy sword, gird on thy sword,

788

gird on thy sword, gird on thy sword, In fair de-

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

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

gird on thy sword, gird on thy sword, In

57

791

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

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

joy renew, in fair de-sire, . . . in fair de-sire,

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

794

in fair de-sire thine earth-ly joy re-new, Livethon thy

in fair de-sire thine earth-ly joy renew, in fair de-sire thine

in fair de-sire thine earth-ly joy renew,

. . . sire thine earth-ly joy renew, in fair de-sire thine earth-ly

797

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

800

58

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

804

59

one.
 one.
 one.
 one.

809

59

f a tempo.

Through thou - sand a - ges hath thy

Through thou - sand a - ges hath thy

f

dim.

813

child - hood run,

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

child hood run

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

p

p

816

On time - less ru - in,

ru - in hath thy glo - ry been,

On time - less ru - in,

ru - in hath thy glo - ry been,

dim.

819

mf From the for - got - ten night of love's for - - *dim.*

mf From the for - got - ten night of love's for - - *dim.*

mf From the for - got - ten night of love's for - - *dim.*

From the for - - *mf*

822

60 *mf cres.*

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

mf cres.

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

mf cres.

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

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

60

825 *p cres.* *cres.* *cres.*

f Allargando.

61

Poco animato.

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

cres. sempre.

mf

- seen, . . . of hopes un - seen, High - er and

cres. sempre.

mf

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

cres. sempre.

mf

dawn . . . of hopes un - seen, High - er and

61

Poco animato.

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

cres. sempre,

mf

830

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

cres.

f

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

cres.

f

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

cres.

f

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

835

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

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

840

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

62 *espressivo.* *p* *p* *p* *p*

844

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

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

848

63

cres.

last . . . ing day.

cres.

last . . . ing day.

cres.

ev . . er . last . ing day.

cres.

last . . . ing day.

852

63

mf

cres.

857

Animato.

cres.

861

Animando.

sf

865

64

869

rit.

Thy

Thy

Thy

f

Thy

rit. > > > >

Allegro moderato.

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

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

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

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

Allegro moderato.

875

65

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

65

879

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

883

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

887

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

891

66 SOPRANO SOLO.
 Thy mind up - lift to God a .
 one. Thy mind up - lift
 one Thy mind up - lift
 one. Thy mind up - lift
 one. Thy mind up - lift

66

895

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

to God a - bove, In whom all is, from

to God a - bove, In whom all is, from

to God a - bove, In whom all is, from

to God a - bove, In whom all is, from

899

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

whom was all be - gun, In whom all beau - ty, truth,

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

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

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

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

903

908

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

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

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

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

love, truth and love, . . . and love . . . are

rit.

914

one

a tempo.

one

one

one

one

Allargando.

a tempo.

rit.





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