

Laurence Hughes

# The Wreck of the Deutschland

To the happy memory of five Franciscan Nuns, exiles by the Falk Laws, drowned between midnight and morning of Dec. 7th, 1875

## I

Thou mastering me  
 God! giver of breath and bread;  
 World's strand, sway of the sea;  
 Lord of living and dead;  
 Thou hast bound bones & veins in me, fastened me flesh,  
 And after it almost unmade, what with dread,  
 Thy doing: and dost thou touch me afresh?  
 Over again I feel thy finger and find thee.

I did say yes  
 O at lightning and lashed rod;  
 Thou heardst me truer than tongue confess  
 Thy terror, O Christ, O God;  
 Thou knowest the walls, altar and hour and night:  
 The swoon of a heart that the sweep and the hurl of thee trod  
 Hard down with a horror of height:  
 And the midriff astrain with leaning of, laced with fire of stress.

The frown of his face  
 Before me, the hurtle of hell  
 Behind, where, where was a, where was a place?  
 I whirled out wings that spell  
 And fled with a fling of the heart to the heart of the Host.  
 My heart, but you were doveswinged, I can tell,  
 Carrier-witted, I am bold to boast,  
 To flash from the flame to the flame then, tower from the grace to the grace.

I am soft sift  
 In an hourglass—at the wall  
 Fast, but mined with a motion, a drift,  
 And it crowds and it combs to the fall;  
 I steady as a water in a well, to a poise, to a pane,  
 But roped with, always, all the way down from the tall  
 Fells or flanks of the voel, a vein  
 Of the gospel proffer, a pressure, a principle, Christ's gift.

I kiss my hand  
 To the stars, lovely-asunder  
 Starlight, wafting him out of it; and  
 Glow, glory in thunder;  
 Kiss my hand to the dappled-with-damson west:  
 Since, tho' he is under the world's splendour and wonder,  
 His mystery must be instressed, stressed;  
 For I greet him the days I meet him, and bless when I understand.

Not out of his bliss  
 Springs the stress felt  
 Nor first from heaven (and few know this)  
 Swings the stroke dealt—  
 Stroke and a stress that stars and storms deliver,  
 That guilt is hushed by, hearts are flushed by and melt—  
 But it rides time like riding a river  
 (And here the faithful waver, the faithless fable and miss).

It dates from day  
 Of his going in Galilee;  
 Warm-laid grave of a womb-life grey;  
 Manger, maiden's knee;  
 The dense and the driven Passion, and frightful sweat;  
 Thence the discharge of it, there its swelling to be,  
 Though felt before, though in high flood yet—  
 What none would have known of it, only the heart, being hard at bay,

Is out with it! Oh,  
 We lash with the best or worst  
 Word last! How a lush-kept plush-capped sloe  
 Will, mouthed to flesh-burst,  
 Gush!—flush the man, the being with it, sour or sweet,  
 Brim, in a flash, full!—Hither then, last or first,  
 To hero of Calvary, Christ's feet—  
 Never ask if meaning it, wanting it, warned of it—men go.

Be adored among men,  
 God, three-numberéd form;  
 Wring thy rebel, dogged in den,  
 Man's malice, with wrecking and storm.  
 Beyond saying sweet, past telling of tongue,  
 Thou art lightning and love, I found it, a winter and warm;  
 Father and fondler of heart thou hast wrung:  
 Hast thy dark descending and most art merciful then.

With an anvil-ding  
 And with fire in him forge thy will  
 Or rather, rather then, stealing as Spring  
 Through him, melt him but master him still:  
 Whether at once, as once at a crash Paul,  
 Or as Austin, a lingering-out swéet skill,  
 Make mercy in all of us, out of us all  
 Mastery, but be adored, but be adored King.

## II

"Some find me a sword; some  
 The flange and the rail; flame,  
 Fang, or flood" goes Death on drum,  
 And storms bugle his fame.  
 But wé dréam we are rooted in earth—Dust!  
 Flesh falls within sight of us, we, though our flower the same,  
 Wave with the meadow, forget that there must  
 The sour scythe cringe, and the blear share come.

On Saturday sailed from Bremen,  
 American-outward-bound,  
 Take settler and seamen, tell men with women,  
 Two hundred souls in the round—  
 O Father, not under thy feathers nor ever as guessing  
 The goal was a shoal, of a fourth the doom to be drowned;  
 Yet did the dark side of the bay of thy blessing  
 Not vault them, the million of rounds of thy mercy not reeve even them in?

Into the snows she sweeps,  
 Hurling the haven behind,  
 The Deutschland, on Sunday; and so the sky keeps,  
 For the infinite air is unkind,  
 And the sea flint-flake, black-backed in the regular blow,  
 Sitting Eastnortheast, in cursed quarter, the wind;  
 Wiry and white-fiery and whirlwind-swivellèd snow  
 Spins to the widow-making unchilding unfathering deeps.

She drove in the dark to leeward,  
 She struck—not a reef or a rock  
 But the combs of a smother of sand: night drew her  
 Dead to the Kentish Knock;  
 And she beat the bank down with her bows and the ride of her keel:  
 The breakers rolled on her beam with ruinous shock;  
 And canvass and compass, the whorl and the wheel  
 Idle for ever to waft her or wind her with, these she endured.

Hope had grown grey hairs,  
 Hope had mourning on,  
 Trenched with tears, carved with cares,  
 Hope was twelve hours gone;  
 And frightful a nightfall folded rueful a day  
 Nor rescue, only rocket and lightship, shone,  
 And lives at last were washing away:  
 To the shrouds they took,—they shook in the hurling and horrible airs.

For Double Choir (including soloists) and Organ

Duration c.40 minutes

# The Wreck of the Deutschland

Gerard  
Manley  
Hopkins

## Part 1

Laurence  
Armstrong  
Hughes  
2018

♩ = c.142

SOPRANO

ALTO

TENOR

BASS

Both choirs together

ORGAN

*p molto legato* *mp* *mf*

Pedals

*p*

5

ORG.

Ped.

8

ORG.

Ped.

*tr*

*ff*

Great

Swell

*ff*

A tempo

♩ = c. 142  
8' + 4' (Brass)

15 *rall.*

ORG. *mp* *mf*

Ped. *mf*

22

S. *f* Thou ma-ster-ing me,

A. *f* Thou ma-ster-ing me,

T. *f* Thou ma-ster-ing me,

B. *f* Thou ma-ster-ing me,

ORG. *f*

Ped. *mp*

28

S. God! gi-ver of breath and bread; World's strand, Sway of the sea;

A. God! gi-ver of breath and bread; World's strand, Sway of the sea;

T. God! gi-ver of breath and bread; World's strand, Sway of the sea;

B. God! gi-ver of breath and bread; World's strand, Sway of the sea;

ORG. 8' (Reeds) *mf*

Ped. *mf*

35

S. Lord of li-ving and dead; \_\_\_\_\_

A. Lord of li-ving and dead; \_\_\_\_\_

T. Lord of li-ving and dead; \_\_\_\_\_

B. Lord of li-ving and dead; \_\_\_\_\_

ORG.

Ped.

41 *mf*

T. Thou hast bound bones and veins in me, — fa - stened me flesh,

B. *mf*  
Thou hast bound bones and veins in me, — fa - stened me flesh,

ORG. *mp* 8' (Flute)

Ped. *mp*

49 *mf*

S. And af - ter it al - most un - made, what with dread, thy do - ing: — *f*

A. *mf* And af - ter it al - most un - made, what with dread, thy do - ing: *f*

ORG. *mp* 8' (Reed)

54 *ff*

S. and dost thou touch me a - fresh? O-ver a - gain — I feel thy fin ger and

A. *ff* and dost thou touch me a - fresh? O-ver a - gain — I feel thy fin ger and

T. *ff* and dost thou touch me a - fresh? O-ver a - gain — I feel thy fin ger and

B. *ff* and dost thou touch me a - fresh? O-ver a - gain — I feel thy fin ger and

ORG. *f*

Ped. *f*



59

S. find thee.

A. find thee.

T. find thee.

B. find thee.

ORG. *mf* *mp*

Ped. *mp*

65

T. Solo *f* with passion

*poco rall.* I did say yes, O at light-ning and

ORG. *f*

Ped. *f*

71

T. lashed rod; Thou heardst me tru-er than tongue con - fess Thy ter-ror, O Christ, O

ORG.

Ped.

77

T. *mf* God; Thou knowest the walls, altar and hour and night: The

ORG.

Ped.

84 *accel.* *A tempo*  $\text{♩} = c. 142$

T. swoon of a heart that the sweep and the hurl of thee trod hard down with a horror of height: And the midriff a-

ORG. *accel.* *A tempo*  $\text{♩} = c. 142$  *f*

Ped.

90 *mf*

T. strain with the leaning of, laced with fire of stress. The frown of his *tr*

ORG. *mf* *tr*

Ped. *mf*

96

T. face before me, the hurtle of hell behind, where, where was a, where was a place?

ORG. *f*

Ped.

102 *mf* rit..

T. *mf* rit..

ORG. *mf*

Ped. *mf*

I whirled out wings that spell And fled with a fling of the heart to the heart of the Host.

108 - - - - -

**Meno mosso**  
♩ = c.100

S. *mp*

A. *mp*

T. *mp*

B. *mp*

ORG. *mp*

Ped.

I am soft sift In an eye- glass at the wall Fast, but mined with a

115

S. mo - tion, a drift, And it crowds and it combs \_\_\_\_\_ to the fall;

A. mo - tion, a drift, And it crowds and it combs \_\_\_\_\_ to the fall;

T. mined with a mo - tion, a drift, And it crowds and it combs \_\_\_\_\_ to the fall; I

B. mined with a mo - tion, a drift, And it crowds and it combs \_\_\_\_\_ to the fall; I

ORG.

Ped. *p*

122

S. *mp* But roped with, al - ways, all the way down from the

A. *mp* Roped with, al - ways, all the way down

T. stea - dy as a wa - ter in a well, to a poise, to a pane,

B. stea - dy as a wa - ter in a well, to a poise, to a pane,

ORG.

Ped.

129

S. tall Fells or flanks of the voel, a vein Of the gos - pel prof-fer, a

A. from the tall Fells or flanks of the voel, a vein Of the gos - pel prof-fer, a

A. a

ORG.

Ped.

Meno mosso

♩ = c.76

134

rit.

pp

mp Solo

S. pres- sure, a prin-ci- ple, Christ's gift. I kiss my hand to the stars,

A. pres- sure, a prin-ci- ple, Christ's gift. Rest (Humming, mouth slightly open)

A. pres- sure, a prin-ci- ple, Christ's gift. (Humming, mouth slightly open)

ORG.

Ped.

Meno mosso

♩ = c.76

(4) p

141

S. love-ly a-sun - der Star - light, waf-ting him out of it; and Glow, glo-ry in thun- der;—

A.

ORG.

*f*

*mf*

*mf*

8'

**Poco più mosso**

$\text{♩} = c.92$

148

S. Kiss my hand to the dap-pled-with-dam-son west: Since, though he is un - der the

A.

ORG.

**Poco più mosso**

$\text{♩} = c.92$

(4')

*p*

8'

154

S. world's splen-dour and won-der, His my - ste-ry must be in- stressed, — stressed;

A.

ORG.

*p subito*

*p*

*p*

*p*

trumm trumm

160

*mf*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$

S. For I greet him the days I meet him, and bless when I un - der stand.

*mp*  $\overset{3}{\curvearrowright}$  *mp* Not out—

A. *mp*  $\overset{3}{\curvearrowright}$  Not

T. *mp* Not

B. *mp* Not

ORG. *mp*  $\overset{3}{\curvearrowright}$

Ped. *p*  $\phi$

167

S.  $\overset{3}{\curvearrowright}$  of his bliss Springs the stress felt Nor first from heav'n Swings the

A.  $\overset{3}{\curvearrowright}$  out of his bliss Springs the Stress felt Nor first from heav'n swings the

T. out of his bliss Springs the stress felt (And few know this) Swings the

B. out of his bliss Springs the stress felt (And few know this) Swings the

171 *mp* *p*

S. stroke dealt That guilt is hushed by, hearts

A. stroke dealt That guilt is hushed by, hearts

T. stroke dealt Stroke and a stress that stars and storms de - li - ver, hearts  
Stroke and a stress that stars and storms de - li - ver,

B. stroke dealt Stroke and a stress that stars and storms de - li - ver, hearts

176 *mf* *mf* *mf* *mp*

S. are flushed by and melt, But it rides time like ri-ding a ri-ver

A. are flushed by and melt, But it rides time like ri-ding a ri-ver

T. are flushed by and melt, But it rides time like ri-ding a ri-ver

B. are flushed by and melt, But it rides time like ri-ding a ri-ver (And here the faith-ful

181 *mp* *mp* *mp*

S. It dates from day of his go - ing in Ga-li - lee;

A. It dates from day of his go-ing in Ga - li-lee;

T. the faith-less fa-ble and miss.)

B. wa-ver, fa-ble and miss.)



186 *p* *poco*

S. Warm - laid grave of a womb - life grey; Man - ger, mai - den's knee;

A. Warm - laid grave of a womb-life grey; Man - ger, mai den's knee;

T. *mf* The dense and the

B. *mf* The dense and the

190 *mf*

S. Though felt be

A. *mf* Thence the dis-charge of it, there its swel-ling to be,

T. *f* dri - ven Pas-sion, and fright - ful sweat;

B. *f* the dri-ven Pas - sion, and fright - ful sweat;

*f* dri - ven Pass - sion and fright-ful sweat;

**Più mosso**

195 *mf* *f* *f*

S. fore, though in high flood yet, What none would have known of it,

A. Though felt be- fore, though in high flood yet none would have known of it,

T. on - ly the

199 *poco accel.*

S. *ff*  
Is out with it! Oh, We lash with the best or worse Word last!

A. *ff*  
Oh We lash with the best or worse Word last!

T. *ff*  
heart be-ing hard at bay Is out with it! Oh We lash with the best or worse Word last!

B. *ff*  
Oh, We lash with the best or worse Word last!

ORG. *poco accel.*  
*ff*

Ped. *ff*

204 *mf*

S. *mf* *f*  
How a lush-kept plush-capped sloe will, mouthed to flesh-burst, Gush! flush the man, the

A. *mf* *f*  
How a lush-kept plush-capped sloe will, mouthed to flesh-burst, Gush! flush the man,

T. *mf* *f*  
How a lush-kept plush-capped sloe will, mouthed to flesh-burst, Gush! flush the man,

B. *mf* *f*  
How a lush-kept plush-capped sloe will, mouthed to flesh-burst, Gush! flush the man,

Ped. *mf*

211

S. be-ing with it, sour or sweet, Brim, in a flash, full!

A. Sour or sweet, Brim, in a flash, full!

T. the be-ing with it, sour or sweet, Brim, in a flash, full! Hi-ther

B. Sour or sweet, Brim, in a flash, full! Hi-ther then, last or

ORG.

Ped. *mp*

217

S. *mf* Christ's, feet Ne-verask if mea-ning it,

A. *mp* To he-ro of Cal-va-ry, *mf* Christ's, feet Ne-verask if mea-ning it,

T. *mf* then, last or first, *mf* Christ's, feet Ne-verask if mea-ning it,

B. *mf* last or first, *mf* first, Christ's, feet Ne-verask if mea-ning it,

ORG.

Ped.

223 *f*

S. wan-ting it, warned of it, men go.

A. wan-ting it, warned of it, men go.

T. wan-ting it, warned of it, men go.

B. wan-ting it, warned of it, men go.

ORG. *p* *molto legato* *mp*

Ped. *p*

229

ORG. *mf* 5 5

Ped. 5 5

232

S. *ff* Be a-dored a-mong

A. *ff* Be a-dored a-mong

T. *ff* Be a-dored a-mong

B. *ff* Be a-dored a-mong

ORG. *ff*

Ped. *ff*

237

S. men, God, three num - be-red form;

A. men, God, three num - be-red form;

T. *f* men, God, three num - be-red form; Wring thy re-bel, dog-ged in den,

B. *f* men, God, three num - be-red form; Wring thy re-bel, dog-ged in den,

ORG. *f*

Ped. *f*

244

*ff* *mf*

S. Man's ma-lice, with wrec-king and storm. Be - yond sa-ying sweet, past

A. Man's ma-lice, with wrec-king and storm. Be - yond sa-ying sweet,

T. Man's ma-lice, with wrec-king and storm. Be - yond sa-ying sweet, past

B. Man's ma-lice, with wrec-king and storm. Be - yond sa-ying sweet,

ORG. *ff*

Ped. *ff* *mf*

248

S. tel-ling of tongue Thou art light-ning and love, I found it, a win-ter and

A. past tel-ling of tongue Thou art light-ning and love, I found it, win-ter and

T. tel-ling of tongue Thou art light-ning and love, I found it, a win-ter and

B. past tel-ling of tongue Thou art light-ning and love, I found it, win-ter and

ORG. *mf*

Ped. *mf*

252

S. warm; *mp* and

A. warm; *mp* Hast thy dark des - cen - ding and

T. warm; and fond - ler of heart thou hastwung: *mp* Hast thy dark des - cen - ding

B. warm; *mp* Fa ther — and fond ler of heart thou hastwung: *mp* Hast thy dark des - cen - ding

ORG. *mp*

Ped.

260

S. *mf* most art mer - ci - ful then. *sfz* With an an - vil - ding And with fire in him forge thy

A. *mf* most art mer - ci - ful then. *sfz* With an an - vil - ding And with fire in him forge thy

T. *sfz* With an an - vil - ding And with fire in him forge thy

B. *sfz* With an an - vil - ding And with fire in him forge thy

ORG. *mp* *tr* *sfz* *sfz*

Ped.

268 *ff*

S. *ff* will

A. *ff* will *mp subito, poco staccato* Or ra-ther, ra-ther then, stea-ling as Spring

T. *ff* will *mp subito, poco staccato* Or ra-ther, ra-ther then, stea-ling as Spring through

B. *ff* will *mp subito, poco staccato* Or ra-ther, ra-ther then, stea-ling as Spring through him,

ORG. *ff* *mp* *tr*

Ped. *ff* *mp*

273 *mf*

S. Whe-ther at once, as

A. through him, melt him but mas-ter him still:

T. him, at once, as

B. melt him but mas-ter him still:

ORG. *mf* *mp* *tr*

Ped.



278

S. *mf*  
once at a crash Paul, — Make mer - cy in

A. *mp* *mf*  
Or as Aus-tin, a lin - g'ring out sweet skill,

T. *mp* *mf*  
once at a crash Paul, —

B. *mp* *mf*  
Or as Aus-tin, a lin - g'ring out sweet skill,

ORG. *mf* *mp*

Ped. *mp*

285

S. *rall.* *f* *ff* *fff*  
all of us, but be a-dored, but be a- dored — King. —

A. *mf* *f* *ff* *fff*  
out of us all Mas - te ry, — but be a-dored, but be a- dored — King. —

T. *mf* *f* *ff* *fff*  
out of us all Mas - te ry, — but be a-dored, but be a- dored — King. —

B. *f* *ff* *fff*  
but be a-dored, but be a- dored — King. —

ORG. *f* *f*

Ped. *rall.*

293

S.

A.

T.

B.

**Interludium**

ORG. *fff*

Ped. *feroce (+reeds)*  
*fff*

301

ORG.

Ped. *sim.*

309

ORG.

Ped.

*A tempo*

316 *rall.*  $\text{♩} = c.132$

ORG. *f*

Ped.

♩ = c.172

325 *rit.* (4) *mf*

ORG.

Ped.

333 *mf*

ORG.

Ped.

340 *mf*

ORG.

Ped.

347 *f*

ORG.

Ped.

352 *rit.* (tr) 5

ORG.

Ped.

356

ORG.

Ped.

5

5

6

6

6

rall.

359

ORG.

Ped.

6

6

6

6

6

6

Meno mosso  $\text{♩} = c.74$

Part 2

S. *fff*  
362 - *fff*  
"Some find me a sword; some The flange and the rail; flame,"

A. *fff*  
"Some find me a sword; some The flange and the rail;"

Choir I

T. *fff*  
"Some find me a sword; some The flange and the rail;"

B. *fff*  
"Some find me a sword; some The flange and the rail;"

S. *fff*  
"Some find me a sword; some The flange and the rail; flame,"

A. *fff*  
"Some find me a sword; some The flange or the rail;"

Choir II

T. *fff*  
"Some find me a sword; some The flange and the rail;"

B. *fff*  
"Some find me a sword; some The flange and the rail;"

Meno mosso  $\text{♩} = c.74$

ORG. *fff*

Ped.

*fff*

367

*ff* *mp*

S. — Fang, or flood" goes Death on drum, And storms bu-gle his fame. But we dream

A. flame, Fang or flood" goes Death on drum, And storms bu-gle his fame. But we dream

T. flame, Fang, or flood" goes Death on drum, And storms bu-gle his fame. But we dream

B. flame, Fang or goes Death on drum, And storms bu-gle his fame. But we dream

S. — Fang or flood;" goes Death on drum, And storms bu-gle his fame. But we dream

A. flame, Fang or flood" goes Death on drum, And storms bu-gle his fame. But we dream

T. flame, Fang or goes Death on drum, And storms bu-gle his fame. But we dream

B. flame, Fang or goes Death on drum, And storms bu-gle his fame. But we dream

374

*fp* *mp*

S. — we are roo-ted in earth - Dust! Flesh falls with - in sight of us, we,

A. — we are roo-ted in earth - Dust! Flesh falls with - in sight of us, we,

T. — we are roo-ted in earth - Dust!

B. — we are roo-ted in earth - Dust!

S. — we are roo-ted in earth - U..... Flesh falls with-in sight of us, we,

A. — we are roo-ted in earth - U..... Flesh falls with - in sight of us, we,

T. — we are roo-ted in earth - U.....

B. — we are roo-ted in earth - U.....

379

S. — though our flower the same, mm... the sour scythe cringe,

A. — though our flower the same, Wave with the meadow, for - get that there must the sour scythe cringe,

T. *mp* sour scythe cringe,

B. *mp* Wave with the meadow, for - get that there must the sour scythe cringe,

S. — though our flower the same, mm... sour scythe cringe,

A. — though our flower the same, Wave with the meadow, for - get that there must sour scythe cringe,

T. *mp* sour scythe cringe,

B. *mp* Wave with the meadow, for - get that there must the sour scythe cringe,

Detailed description: This is a musical score for a choral piece, page 31. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into two systems. The first system shows the Soprano and Alto parts with lyrics, and the Tenor and Bass parts with musical notation and lyrics. The second system repeats the Soprano and Alto parts with lyrics, and the Tenor and Bass parts with musical notation and lyrics. The music includes triplets, a 'mm...' (ritardando) marking, and a mezzo-piano (*mp*) dynamic. The lyrics are: '— though our flower the same, mm... the sour scythe cringe,' for Soprano; '— though our flower the same, Wave with the meadow, for - get that there must the sour scythe cringe,' for Alto; 'sour scythe cringe,' for Tenor; and 'Wave with the meadow, for - get that there must the sour scythe cringe,' for Bass.

383

S. — and the blear share come.

A. — and the blear share come.

T. — and the blear share come.

B. — and the blear share come.

S. — and the blear share come.

A. — and the blear share come.

T. — and the blear share come.

B. — and the blear share come.

ORG. *mp*

Ped. *mp*

387 *Solo mf*

T. On Sa tur- day\_ sailed from Bre- men, A- me- ri- can - out ward bound, Take set tler and sea- men, tell

ORG. *mf*

Ped.



391 **Choir I** *p*

S. *p* O Fa-ther, not un-der thy fea-thers nor e-ver as gues-sing

A. *p* O Fa-ther, not un-der thy fea-thers nor e-ver as gues-sing

T. men with wo-men, Two hun-dred souls in the round -

B. *p* O Fa-ther, not un-der thy fea-thers nor e-ver as gues-sing

ORG.

Ped. *p*

397

S. *The goal was a shoal, of a fourth the doom to be drowned;*

A. *The goal was a shoal, of a fourth the doom to be drowned;*

T. *The goal was a shoal, of a fourth the doom to be drowned;*

B. *The goal was a shoal, of a fourth the doom to be drowned;*

**Choir II *mp***

S. *Yet did the dark side\_ of the bay of thy bles-sing Not*

A. *Yet did the dark side\_ of the bay of thy bles-sing Not*

T. *the dark side of thy*

B. *the dark side of thy*

ORG.

Ped.

402

S.

A.

T.

B.

S. vault them, the mil-lions of rounds of thy mer - cy not reeve e - ven them in?

A. vault them, the mil-lions of rounds of thy mer - cy not reeve e - ven them in?

T. mer - cy,

B. mer - cy,

ORG.

Ped.

408

B. Solo *mf* In - to the snows she sweeps, Hur -

ORG.

Ped.

411

B. *- ling the ha-ven be- hind, \_\_\_\_\_ The Deutsch- land, on Sun- day; and so the sky keeps,*

ORG.

Ped.

415

S. *flint- flaked, black*

A. *flint- flaked, black*

T. *flint- flaked, black*

B. *flint- flaked, black*

S. *And the sea, black-backed in the*

A. *And the sea black-backed in the*

T. *And the sea black-backed in the*

B. *\_\_\_\_\_ For the in - fi - nite air \_\_\_\_\_ is un - kind,*

ORG.

Ped.

419

S. *mf*  
Sit-ting east-north east, — the wind;

A. *mf*  
Sit-ting east-north east, — the wind;

T. *mf*  
Sit-ting east-north east, — the wind;

B. *mf*  
Sit-ting east-north east, — the wind;

S. *mf*  
re-gu-lar blow in cursed quar ter, — the wind;

A. *mf*  
re-gu-lar blow in cursed quar ter, — the wind;

T. *mf*  
re-gu-lar blow in cursed quar ter, — the wind;

B. *mf*  
re-gu-lar blow in cursed quar ter, — the wind;

ORG. *mf*  
tr

Ped. *mf*

422

S. *f*  
Wi - ry and whirl-wind-swi-vel-led snow

A. *f*  
Wi - ry and whirl-wind-swi-vel-led snow

T. *f*  
Wi - ry and whirl-wind-swi-vel-led snow

B. *f*  
Wi - ry and whirl-wind-swi-vel-led snow

S. *f*  
and white - fie - ry snow

A. *f*  
and white - fie - ry snow

T. *f*  
and white - fie - ry snow

B. *f*  
and white - fie - ry snow

ORG. *f*

Ped. *f*

Detailed description: This is a page of a musical score for a choral and organ setting. It features five vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The music is in 3/4 time and consists of three systems. The lyrics are: 'Wi - ry and whirl-wind-swi-vel-led snow and white - fie - ry snow'. The organ part includes trills and a descending scale with a 7th fret marking. The piano part has a simple harmonic accompaniment. Dynamics include a forte (*f*) marking at the end of each system.

425

S. Spins <sup>3</sup> to the wi - dow - ma - king un -

A. Spins to the wi - dow - ma - king

T. Spins to the wi - dow - ma - king

B. Spins <sup>3</sup> to the wi - dow -

S. Spins <sup>3</sup> to the wi - dow - ma - king

A. Spins to the wi - dow - ma - king

T. Spins to the wi - dow -

B. Spins to the wi - dow -

ORG. Spins to the

Ped.

427

S. *ff* *poco accel.*  
 child - ing un - fa - the - ring deeps. —

A. *ff*  
 un - child - ing un - fa - the - ring deeps. —

T. *ff*  
 un - fa - the - ring deeps. —

B. *ff*  
 ma - king un - chil - ding un - fa - ther - ing deeps. —

S. *ff*  
 un - child - ing un - fa - the - ring deeps. —

A. *ff*  
 un - child - ing un - fa - the - ring deeps. —

T. *ff*  
 ma - king un - the - ring deeps. —

B. *ff*  
 wi - dow - ma - king un - chil - ding un - fa - ther - ing deeps. —

ORG. *ff* *poco accel.*  
 (tr) *ff*

Ped. *ff* +32'



432

S. *fp*

A. *fp*  
Struck

T. *f*

B. *f*  
night

S. *fp*

A. *fp*  
Struck

T. *f*  
She drove in the dark to lee-ward, not a reef or a rock But the combs of a smo-ther of sand:

B. *f*  
She drove in the dark to lee-ward, not a reef or a rock But the combs of a smo-ther of sand:

ORG. *f* + 4'

Ped. *f*

437 *poco accel.*

S. *And she beat the bank down with her bows*

A. *And she beat the bank down with her bows*

T. *drew her Dead to the Ken tish Knock; beat the bank down with her*

B. *drew her Dead to the Ken tish Knock; beat the bank down with her*

S. *And she*

A. *And she*

T.

B.

ORG. *poco accel.*

Ped.

441

S. and the ride of her keel: The bre - kers rolled on her  
A. and the ride of her keel: The bre - kers rolled on her  
T. bows and the ride of her keel: The bre - kers  
B. bows and the ride of her keel: The bre - kers

S. beat the bank down with herbows and the ride of her keel: The  
A. beat the bank down with herbows and the ride of her keel: The  
T. beat the bank down with herbows and the ride of her keel:  
B. beat the bank down with herbows and the ride of her keel:

ORG. beat the bank down with herbows and the ride of her keel:  
Ped.

Detailed description: This is a musical score for a choir and organ. It consists of six systems of staves. The first four systems are for the voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth system is for the Organ (ORG.), and the sixth is for the Pedal (Ped.). The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are: 'and the ride of her keel: The bre - kers rolled on her'. The organ part features a complex texture with triplets and sixteenth notes. The pedal part has a simple bass line with a long slur across the first two measures.

444

S. beam with ru-i-nous shock And can-vass and

A. beam with ru-i-nous shock And can-vass and

T. rolled on her beam with ru-i-nous shock And can vass

B. rolled on her beam with ru-i-nous shock And can vass

S. brea-kers rolled on her beam with ru-i-nous shock And can-vass and

A. brea-kers rolled on her beam with ru-i-nous shock And can-vass and

T. The brea-kers rolled on her beam with ru-i-nous shock And can vass

B. The brea-kers rolled on her beam with ru-i-nous shock And can vass

ORG.

Ped.

448

S. com - pass, the whorl and the wheel

A. com - pass, the whorl and the wheel

T. and com pass, the whorl and the wheel

B. and com pass, the whorl and the wheel

S. com - pass, the whorl and the wheel

A. com - pass, the whorl and the wheel

T. and com pass, the whorl and the wheel

B. and com pass, the whorl and the wheel

ORG. 7 tr

Ped.

poco rall. . . .

S. *f* *mf*  
 Id - le for e - ver \_\_\_\_\_ to waft her or wind her with, \_\_\_\_\_ these she en- dured. \_\_\_\_\_

A. *f* *mf*  
 Id - le for e - ver \_\_\_\_\_ to waft her or wind her with, \_\_\_\_\_ these she en- dured. \_\_\_\_\_

T. *f* *mf*  
 Id - le for e ver \_\_\_\_\_ to waft her or wind her with, \_\_\_\_\_ these she en- dured. \_\_\_\_\_

B. *f* *mf*  
 Id - le for e ver \_\_\_\_\_ to waft her or wind her with, \_\_\_\_\_ these she en- dured. \_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

poco rall. . . .

ORG. *mf*  
 (tr) *mf*  
 (tr)

Ped. *mf*

460

S.

A. **Solo** *mf* *espress.*  
  
Hope had grown grey hairs, Hope had mourning on,

T.

B.

S.

A.

T.

B.

ORG.

Ped.

470

S.   
 A.   
 T.   
 B.   
 S.   
 A.   
 T.   
 B.   
 ORG.   
 Ped.

Trenched with tears, — carved wih cares, Hope — was twelve hours gone;

*mp* And fright-ful a night-fall fol-ded

*mp* And fright-ful a night-fall fol-ded

*mp* And fright-ful a night-fall fol-ded

*mp* And fright-ful a night-fall fol-ded

And fright-ful a night-fall fol-ded

The musical score consists of seven staves. The first four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth and sixth staves are for the Organ (ORG.), with the right and left hands respectively. The seventh staff is for the Pedal (Ped.). The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked *mp* (mezzo-piano). The lyrics are: "Trenched with tears, — carved wih cares, Hope — was twelve hours gone; And fright-ful a night-fall fol-ded". The organ part features a series of chords in the right hand and a melodic line in the left hand, with a pedal point in the bass.



477

S. *mf* *poco accel.* . .

Nor res-cue, on - ly roc-ket and light- ship, shone,

A. *mf*

Nor res-cue, on - ly roc-ket and light- ship, shone,

T. *mf*

Nor res-cue, on - ly roc-ket and light- ship, shone,

B. *mf*

Nor res-cue, on - ly roc-ket and light- ship, shone,

S. *mf*

rue-ful a day And lives at last were wash-ing a-

A. *mf*

rue-ful a day And lives at last were wash-ing a-

T. *mf*

rue-ful a day And lives at last were wash-ing a-

B. *mf*

rue-ful a day And lives at last were wash-ing a-

ORG. *poco accel.* . .

Ped. *mf*

484 *f*

S. *f* To the shrouds they took, - they shook in the hur - ling and hor-ri - ble *ff* airs.

A. *f* To the shrouds they took, - they shook in the hur - ling and hor-ri - ble *ff* airs.

T. *f* To the shrouds they took, - they shook in the hur - ling and hor-ri - ble *ff* airs.

B. *f* To the shrouds they took, - they shook in the hur - ling and hor-ri - ble *ff* airs.

S. way: they shook in the hur - ling and hor-ri - ble *ff* airs.

A. way: they shook in the hur - ling and hor-ri - ble *ff* airs.

T. way: they shook in the hur - ling and hor-ri - ble *ff* airs.

B. way: they shook in the shook in the hor-ri - ble *ff* airs.

ORG. *f* *ff*

Ped.

489

S. 

A. 

T. 

B. 

S. 

A. 

T. 

B. 

ORG. 

Ped. 

493

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *[Musical staff with rests]*

B. *[Musical staff with rests]*

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *[Musical staff with rests]*

B. *[Musical staff with rests]*

T. *[Musical staff with notes]* Solo *f* *[Notes with triplets]*  
One stirred from the rig-ging to save The wild

B. *[Musical staff with rests]*

ORG. *[Piano accompaniment with trills and sixteenth notes]*

Ped. *[Pedal accompaniment with notes]*

498

S.

A.

T.

B.

S.

A.

T.   
8

B.

ORG.

Ped.

503

S.

A.

T.

B.

S.

A.

T.

B.

ORG.

Ped.

death at a blow, For all his dread - nought breast and braids of them: They could

*mf* *f*

*tr*

3

3

508

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *8* tell him for hours, dan-dled the to and fro Through the cob - bled sea - fleece, what could he do

B. \_\_\_\_\_

ORG. \_\_\_\_\_

Ped. \_\_\_\_\_

*ff*

Detailed description: This is a musical score for a vocal ensemble and organ. It consists of ten staves. The first six staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Soprano (S.), and Alto (A.). The seventh staff is for Tenor (T.) with lyrics: "tell him for hours, dan-dled the to and fro Through the cob - bled sea - fleece, what could he do". The eighth staff is for Bass (B.). The ninth staff is for Organ (ORG.) with a treble and bass clef. The tenth staff is for Pedal (Ped.). The score includes various musical notations such as rests, triplets, and dynamics like *ff*. The lyrics are written under the Tenor staff.

513

S.

A.

T.

B.

S.

A.

T. With the burl of the foun-tains of air, buck and the flood of the wave?

B.

ORG.

Ped.



517

S.  
A.  
T.  
B.  
S.  
A.  
T.  
B.  
ORG.  
Ped.

The musical score consists of eight vocal staves (Soprano, Alto, Tenor, Bass) and an organ part. The organ part is divided into two systems: the upper system for the right hand and the lower system for the left hand. The organ part features a complex melodic line with sixteenth-note runs and sixteenth-note chords, with the number '6' indicating sixteenth notes. The organ part is accompanied by a pedal line in the bass clef, which consists of a few notes with a long sustain line.

519

S. They fought with God's cold -

A. They fought with God's

T. They fought

B. They

S. They fought with God's cold -

A. They fought with God's

T. They fought

B.

ORG. *ff*

Ped.

521

S. and they could not and fell to the deck

A. cold - - - and they could not and fell to the deck

T. with God's cold and they could not and fell to the deck

B. fought with God's cold and they could not fell to the deck

S. - - - and they could not (crushed them)

A. cold - - - and they could not (crushed them)

T. with God's cold and they could not (crushed them)

B. They fought with God's cold (crushed them)

ORG. (tr) tr

Ped. (tr) tr

S. or wa ter or rolled rolled with the sea-romp o - ver the wreck.

A. or wa ter or rolled rolled with the sea romp o - ver the wreck.

T. or wa ter or rolled with the sea - romp o - ver the wreck.

B. or wa ter rolled with the sea romp o - ver the wreck.

S. (and drowned them) or rolled rolled with the sea - romp o - ver the wreck.

A. (and drowned them) or rolled with the sea romp o - ver the wreck.

T. (and drowned them) rolled with the sea romp o - ver the wreck.

B. (and drowned them) rolled with the sea romp o - ver the wreck.

ORG. *tr*

Ped.

527

*ff* Night roared

*ff* Night roared

*ff* Night roared

*ff* Night roared with the heart-break hea - ring a

*ff* Night roared with the heart-break hea - ring a

*ff* Night roared

*ff* Night roared

*ff* Night roared with the heart-break hea - ring a

*ff* Night roared with the heart-break hea - ring a

ORG.

Ped.

Detailed description: This page of a musical score, numbered 527, features a SATB choir and organ accompaniment. The score is written in 3/4 time and includes a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenor, Bass) and organ parts are marked with a forte (*ff*) dynamic. The lyrics, 'Night roared with the heart-break hea - ring a', are distributed across the vocal lines. The organ part consists of two staves, and a pedal line is provided at the bottom. The music includes various musical notations such as rests, notes, and slurs.

534

*ff*

S. The wo - man's wai - ling, the cry - ing of child with - out

*ff*

A. The wo - man's wai - ling, the cry - ing of child with - out

T. heart - broke rab - ble,

B. heart - broke rab - ble,

*ff*

S. The wo - man's wai - ling, the cry - ing of child

*ff*

A. The wo - man's wai - ling, the cry - ing of child

T. heart - broke rab - ble,

B. heart - broke rab - ble,

ORG.

Ped.

539

S. check - - -

A. check - - -

T. - - -

B. *f* 3 Till a lio-ness a-rose

S. with-out check - -

A. with-out check - -

T. *f* 3 a

B. *f* 3 Till a lio-ness a - rose

ORG. 5

Ped.

Detailed description: This is a musical score for a choir and organ. It consists of eight staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for Organ (ORG.) and Pedal (Ped.). The music is in 4/4 time. The lyrics are: 'check - - -', 'with-out check - -', and 'Till a lio-ness a-rose'. The organ part features a five-fingered scale in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and accents.

544

S. A pro-phe- tess towered in the

A. A

T. *f* a lio- ness a - rose breast-ing the bab- ble, \_\_\_

B. breast-ing the bab- ble, \_\_\_ breast-ing the bab- ble, \_\_\_

S. A pro-phe tess \_\_\_

A.

T. lio- ness a - rose breast-ing the bab- ble, \_\_\_

B. breast ing the bab- ble, breast-ing the bab- ble, \_\_\_

ORG. *tr* *tr*

Ped.



549

S. tu - mult, a vir - gi - nal tongue told.

A. pro - phe tess towered in the tu - mult, a vir - gi - nal tongue

T. A pro - phe - tess towered in the tu - mult, a

S. towered in the tu - mult, a vir - gi - nal tongue told.

A. A pro - phe - tess towered in the tu - mult, a vir - gi - nal

T. A pro - phe - tess towered in the tu - mult,

ORG. *tr*

Ped.

Detailed description: This is a musical score for a choir and organ. It consists of three systems of vocal parts (Soprano, Alto, Tenor) and one system for the organ. The organ part includes a right-hand staff with intricate sixteenth-note patterns and a left-hand staff with sustained chords. A pedal line is also present at the bottom. The lyrics are: 'tu - mult, a vir - gi - nal tongue told. pro - phe tess towered in the tu - mult, a vir - gi - nal tongue A pro - phe - tess towered in the tu - mult, a towered in the tu - mult, a vir - gi - nal tongue told. A pro - phe - tess towered in the tu - mult, a vir - gi - nal A pro - phe - tess towered in the tu - mult,'. The organ part features a trill in the right hand and sustained chords in the left hand. The pedal line consists of a single note held throughout the system.

rall. . . . . **Meno mosso**

553

S.

A.

T.

B.

S.

A.

T.

B.

ORG.

Ped.

**Meno mosso**

rall. . . . . **Meno mosso**

Ah, touched in your bower of bone, —

Ah, touched in your bower of bone, —

Ah, touched in your bower of bone, —

Ah, touched in your bower of bone, —

559

S.

A.

T.

B.

S.   
Are you!— Turned for an ex-qui-site smart, Have you! make words break from me here all a-lone,

A.   
Are you!— Turned for an ex-qui-site smart, Have you! break from me here all a-lone,

T.   
Are you!— Turned for an ex-qui-site smart, Have you! break from me here all a-lone,

B.   
Are you!— Turned for an ex-qui-site smart, Have you! break from me here all a-lone,

ORG.

Ped.

566

S. *mp* *mf*  
O un - tea cha-bly af - ter e - vil, but ut-te-ring truth,

A. *mp* *mf*  
O un - tea cha-bly af - ter e - vil, but ut-te-ring truth,

T. *mp* *mf*  
O un - tea cha-bly af - ter e - vil, but ut-te-ring truth,

B. *mp* *mf*  
O un - tea cha-bly af - ter e - vil, but ut-te-ring truth,

S. *mp*  
Do you! mo-ther of be - ing in me, heart.

A. *mp*  
Do you! mo-ther of be - ing in me, heart.

T. *mp*  
Do you! mo-ther of be - ing in me, heart.

B. *mp*  
Do you! mo-ther of be - ing in me, heart.

ORG.

Ped.

572 *mp* *mf*

S. Why, tears! \_\_\_\_\_ tears; *mf* Ne-ver - end - ing re-vel and ri-ver of youth,

A. Why, tears! \_\_\_\_\_ tears; *mf* Ne-ver - end - ing re-vel and ri-ver of youth,

T. Why, tears! \_\_\_\_\_ tears; *mf* Ne-ver - end - ing re-vel and ri-ver of youth,

B. Why, tears! \_\_\_\_\_ tears; Ne-ver - end - ing re-vel and ri-ver of youth,

S. *mp* *mf* is it? such a mel - ting, a ma-dri-gal start! ri-ver of

A. *mp* *mf* is it? mel such a a ma-dri-gal start! ri-ver of

T. *mp* *mf* is it? such a mel - ting, a ma-dri-gal start! ri-ver of

B. *mp* *mf* is it? such a mel - ting, a ma - dri-gal start!

ORG.

Ped.

577

S. What can it be, this glee? The good you have there of your own?

A. What can it be, this glee? The good you have there of your own?

T. - - - - -

B. - - - - -

S. youth,

A. youth,

T. youth,

B. youth,

ORG. - - - - -

Ped. - - - - -

Con moto

♩ = c.142

580

S.

A.

T.

B.

S.

A.

T.

B.

Con moto

♩ = c.142

*p*

ORG.

Ped.

585 **Solo** *f*

S.   
A.   
T.   
B.   
S.   
A.   
T.   
B.   
ORG.   
Ped. 



589

S. cal - - - ing A ma - - - ster,

A.

T.

B.

S.

A.

T.

B.

ORG.

Ped.

593

S. her ma - ster and mine!

A.

T.

B.

S.

A.

T. *f* And the

B. *f* And the

ORG.

Ped.

596

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *f* And the in - board seas run swi - ling and haw - ling;

B. *f* And the in - board seas run swi - ling and haw - ling;

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. in-board seas run swi - ling and haw - ling; And the

B. in-board seas run swi - ling and haw - ling; And the

ORG. *[Organ accompaniment with chords and arpeggiated patterns]*

Ped. *[Pedal accompaniment with a simple bass line]*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *And the rash smart slog-ger - ing brine Blinds \_\_\_\_\_ her;*

B. *And the rash smart slog-ger - ing brine Blinds \_\_\_\_\_ her;*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *rash smart slog - ger - ing brine Blinds \_\_\_\_\_ her;*

B. *rash smart slog - ger - ing brine Blinds \_\_\_\_\_ her;*

ORG. 

Ped. 

602 (Solo) *f*

S. *but she that wea-ther sees one thing, one;*

A.

T.

B.

S.

A.

T.

B.

ORG.

Ped.

606

S. *Has one fetch in her; she rears her - self to di -*

ORG.

Ped.

609

S. *f*

vine Ears, and the call of the

ORG.

Ped.

612

S. *ff*

tall nun To the men in the tops and the tack-le rode

ORG. *ff*

Ped.

616

S.

o - ver the storm's braw - ling.

ORG.

Ped.

620

*mf*

S. She was first of a five and

A. *mf*

S. *mf* first of a five and

A. *mf*

S. first of a five and

A. *mf* first of a five and

ORG.

Ped.

625

*mp*

S. came Of a coi-fed sis - ter-hood. (O Deutsch-land, dou-ble a des - per-ate

A. *mp*

S. *mp*

A. *mp*

S. came Of a coi-fed sis - ter-hood. (O Deutsch-land, dou-ble a des - per-ate

A. *mp*

S. came of a coi-fed sis - ter-hood. (O Deutsch-land, dou - ble a de-per-ate

629

*p*

S. name! O world wide of its good! But Ger-trude, li-ly, and Lu-ther, are two of a town,

A. *p*

S. *p*

A. *p*

S. name! O world wide of its good! But Ger-trude, li-ly, and Lu-ther, are two of a town,

A. *p*

634

S. *mf* *mp*  
Christ's li - ly and beast of the waste wood: From life's dawn

A. *mp* *mf*  
Christ's li - ly and beast of the waste wood:

S. *mf*  
Christ's li - ly and beast of the waste wood: From life's

A. *mf*  
beast of the waste wood:

639

S. *3*  
it is drawn down, A - bel is Cain's bro - ther, and

A. *3*  
it is drawn down, A - bel is Cain's bro - ther, and

S. *3*  
dawn it is drawn down, A - bel is Cain's bro - ther, and

A. *3*  
and

ORG.

Ped.



642

S. *breasts* \_\_\_\_\_ *they have sucked the same.*

A. *breasts they have sucked* \_\_\_\_\_ *the same.* \_\_\_\_\_ *Loathed for a love* \_\_\_\_\_ *men*

S. *breasts* \_\_\_\_\_ *they have sucked the same.*

A. *breasts they have sucked the* \_\_\_\_\_ *same.* \_\_\_\_\_

ORG. *mp*

Ped.

647

S. \_\_\_\_\_ *Rhine* \_\_\_\_\_ *re-fused them,*

A. *knew* \_\_\_\_\_ *in them.* \_\_\_\_\_ *Banned by the* \_\_\_\_\_ *land* \_\_\_\_\_ *of their birth,*

S. \_\_\_\_\_

A. \_\_\_\_\_

ORG. *mp*

Ped.

651

S. *mf* Surf, snow, ri-ver and earth *f* Gnashed: But

A. *mf* snow, ri-ver and earth *f* Gnashed: But

S. *mp* Thames would ru - in them; *mf* Surf, snow, ri-ver and earth *f* Gnashed: But

A. *mf* ri-ver and earth *f* Gnashed: But *tr*

ORG.

Ped.

654

S. thou art a - bove, thou O - ri - on of light;

A. thou art a - bove, thou O - ri - on of light;

S. thou art a - bove, thou O - ri - on of light;

A. thou art a - bove, thou O - ri - on of light;

ORG.

Ped. *mf*

658 *mf*

S. Thy un-chan-cel-ling poi-sing palms were weigh-ing the worth, Thou mar-tyr-ma-ster:

A. Thy un-chan-cel-ling poi-sing palms

S. Thy un-chan-cel-ling poi - sing palms were weigh-ing the worth, Thou mar-tyr-ma-ster:

A. Thy un-chan-cel-ling poi - sing palms were weigh-ing the worth, Thou mar-tyr-ma-ster:

ORG. (tr)

Ped.

662 *mf* *mp*

S. in thysight Storm flakes were scroll-leaved flowers, li - ly showers.

A. in thy sight storm flakes were scroll- leaved flowers, li -

S. in thysight Storm flakes were scroll-leaved flowers, li - ly

A. in thy sight storm flakes were scroll-leaved flowers,

ORG. *mf*

Ped. *mf*

665

S. *mp*  
 — sweet heaven was a - strew in them.

A. *mp*  
 - ly showers sweet heaven was a - strew in them.

S. *mp*  
 showers — sweet heaven was a - strew in them.

A. *mp*  
 li - ly showers, sweet heaven was a-strew in them.

ORG. *mp*

Ped. *p*

670 **Moderato** rit. . . Solo ♩ = c.100

S. Solo

A. Solo *mf*  
 And ci - pher of suf - fering Christ.

T. Solo *mf*  
 Five! The fin-<sup>3</sup>ding and sake And ci-pher of suf-fe-ring Christ.

B. Solo *mf*  
 Five! The fin-ding and sake And ci-pher of suf - fering Christ.

ORG. **Moderato** rit. . . Solo ♩ = c.100 *mf*

Ped.

675 *mf*

S. Mark, the mark is of man's make And the word of it Sa - cri-ficed.

A. Mark, the mark is of man's make And the word of it Sa - cri-ficed.

T. And the word of it sa - cri-ficed.

B.

ORG.

Ped.

681

S. on his own be - spo - ken, Be-fore - time - ta -

A. on his own be-spo - ken, Be-fore-time-ta -

T. But he scores it in scar - lethim - self on his own be-spo - ken, Be-fore - time -

B. Be - fore - time-ta- ken,

ORG.

Ped.

686

S. - ken, dear-est pri - zed and priced Stig - ma, sig - nal, cin - que-foil to - - ken

A. pri - zed and pri - ced Stig - ma, sig - nal, cin - que foil to - ken

T. - ken, Stig - ma, sig - nal cin - que-foil to - ken

B. ta - ken, Stig - ma, sig - nal, cin - que-foil

ORG. Stig - ma, sig - nal, cin - que - foil

Ped. *mf*

691

S. *mp* Solo  
 For let-ter-ing of the lamb's fleece, rud-dy-ing of the rose - flake.---

A. *mp* Choir  
 For let-ter-ing of the lamb's fleece, rud-dy-ing of the rose - flake.---

T. *mp* Solo  
 to ken For let-ter-ing of the lamb's fleece, rud - dy-ing of the rose - flake. Choir

B. *mp* Solo  
 to - ken For let - ter - ing of the lamb's fleece, rud - dying of the rose flake.--- Choir

ORG.

Ped.

695

S.

Musical staff for Soprano (S.) in treble clef. It begins with a whole rest, followed by a triplet of eighth notes (G4, F4, E4) and a quarter note (D4). The lyrics "Joy fall to thee," are written below the notes. A dynamic marking of *mp* is placed below the first measure.

Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;

A.

Musical staff for Alto (A.) in treble clef. It begins with a whole rest, followed by a triplet of eighth notes (G4, F4, E4) and a quarter note (D4). The lyrics "Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;" are written below the notes. A dynamic marking of *mp* is placed below the first measure.

Joy fall to thee,

Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;

T.

Musical staff for Tenor (T.) in treble clef. It begins with a whole rest, followed by a triplet of eighth notes (G4, F4, E4) and a quarter note (D4). The lyrics "Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;" are written below the notes. A dynamic marking of *mp* is placed below the first measure.

Drawn to the Life that

Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;

B.

Musical staff for Bass (B.) in bass clef. It begins with a whole rest, followed by a triplet of eighth notes (G3, F3, E3) and a quarter note (D3). The lyrics "Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;" are written below the notes. A dynamic marking of *mf* is placed below the first measure.

Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;

B.

Musical staff for Bass (B.) in bass clef. It begins with a whole rest, followed by a triplet of eighth notes (G3, F3, E3) and a quarter note (D3). The lyrics "Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;" are written below the notes. A dynamic marking of *mf* is placed below the first measure.

Drawn to the Life that died;

ORG.

Musical staff for Organ (ORG.) consisting of two staves (treble and bass clefs). Both staves contain whole rests throughout the entire passage.

Ped.

Musical staff for Pedal (Ped.) in bass clef. It begins with a whole rest, followed by a triplet of eighth notes (G2, F2, E2) and a quarter note (D2). The lyrics "Joy fall to thee, fa - ther Fran - cis, Drawn to the Life that died;" are written below the notes. A dynamic marking of *mp* is placed below the first measure.



702

S. his Love- scape

With the gnarls of the nails in thee, niche of the lance, his Love - scape

A. niche of the lance, his Love - scape

With the gnarls of the nails in thee, niche of the lance, his Love - scape

T. died; niche of the lance, his Love - scape

With the gnarls of the nails in thee, niche of the lance, his Love - scape

B. With the gnarls of the nails in thee, his Love- scape

B. With the gnarls of the nails in thee, niche of the lance, his Love - scape

ORG.

Ped.

709

S. cru - ci - fied \_\_\_\_\_ And seal \_\_\_\_\_ of his se - raph ar - ri - val! \_\_\_\_\_

A. cru - ci - fied \_\_\_\_\_ And seal \_\_\_\_\_ of his se - raph ar - ri - val! \_\_\_\_\_

T. cru - ci - fied \_\_\_\_\_

B. cru - ci - fied \_\_\_\_\_

B. cru - ci - fied \_\_\_\_\_ seal of his se - raph ar - ri - val! \_\_\_\_\_

ORG.

Ped.

716

S. And five - li - ved and lea - ved

A. these thy daugh - ters And five - li - ved and

T. And five - li - ved and lea - ved

B. and these thy daugh - ters

B. and these thy daugh - ters and five - li - ved and lea - ved

ORG.

Ped.

721

S. fa - vour and pride, \_\_\_\_\_

fa - vour and pride, \_\_\_\_\_ To

A. lea - ved fa - vour and pride,

fa - vour and pride, \_\_\_\_\_ Are sis - ter - ly sealed in wild wa - ters, \_\_\_\_\_

T. fa - vour and pride, \_\_\_\_\_

fa - vour and pride, \_\_\_\_\_ in wild - wa - ters,

B. and lea - ved fa - vour and pride,

B. fa - vour \_\_\_\_\_ and pride, sis - ter - ly sealed in wild wa - ters, \_\_\_\_\_

ORG.

Ped.

728

rall. . . . .

*mp*

S.

to breathe in his all - fire

bathe in his fall - gold mer - cies, to breathe in his all - fire

A.

To bathe in his fall-gold mer - cies, to breathe in his all - fire

To bathe in his fall - gold mer - cies, to breathe in his all - fire

T.

in his fall-gold mer - cies, to breathe in his all - fire

in his fall - gold mer - cies, to breathe in his all - fire

B.

in his fall-gold mer - cies, to breathe in his all - fire

to bathe in his fall-gold mer - cies, to breathe in his all - fire

B.

to bathe in his fall-gold mer - cies, to breathe in his all - fire

ORG.

Ped.

Con moto

♩ = c.132

735 - - - - -

S. glan - ces. —

A. glan - ces. —

T. glan - ces. —

B. glan - ces. —

B. glan - ces. —

ORG. *Con moto*  
♩ = c.132  
*molto legato*  
*p* *mp*

Ped. *p*

740 Solo *mp*

T. A- way in the love-a-ble west, On a

ORG. *mp* *mp* *mf*

Ped.

745

T. *mf*  
pas - to - ral fore-head of Wales, I was un - der a roof

ORG. *mp* *mf*

Ped.

749

T. *f*  
— here, I was at rest, And they the prey of the gales;

ORG. *f*

Ped. *f*

755

T.

ORG. *mf* *f*

Ped.

760

T. *f*

She \_\_\_\_\_ to the black-a bout air, \_\_\_\_\_ to the brea - ker, the

ORG. *mf* *f*

Ped.

764

S. *rit.* *Solo*

A. *Choir ff*

T. thick-ly Fall - ing flakes, \_\_\_\_\_ to the throng that cat-ches and quails. \_\_\_\_\_ Was call-ing

B. *Choir ff*

ORG. *rit.*

Ped.



768

**S.** *ff* O Christ! Christ, \_\_\_\_\_ come quick- ly!

**A.** Christ! *ff* The cross to her \_\_\_\_\_ she calls

**Both choirs**

**T.** Christ! *ff* The cross to her \_\_\_\_\_ she calls

**B.** Christ! *ff* The cross to her \_\_\_\_\_ she calls

**ORG.** *ff*

**Ped.** *ff*

**A tempo**  
♩ = c.132

Detailed description: This page of a musical score, numbered 768, features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with Organ (ORG.) and Pedal (Ped.) parts. The vocal parts are in a key with one flat (B-flat major or D minor) and a common time signature. The Soprano part begins with a melodic line marked *ff* (fortissimo) and includes the lyrics "O Christ! Christ, \_\_\_\_\_ come quick- ly!". The Alto, Tenor, and Bass parts enter with a chordal accompaniment, also marked *ff*, and sing "Christ!" followed by "The cross to her \_\_\_\_\_ she calls". The Organ part provides a harmonic accompaniment with a *ff* dynamic. The Pedal part has a rhythmic accompaniment, also marked *ff*. The score concludes with a tempo marking "A tempo" and a metronome marking "♩ = c.132".

775

S.  
Christ to her, chris-tens her wild - worst Best.

A.  
Christ to her, chris-tens her wild - worst Best.

T.  
Christ to her, chris-tens her wild - worst Best.

B.  
Christ to her, chris-tens her wild - worst Best.

ORG.  
*ff*

Ped.  
*ff*

775

Poco largamente

781

Solo

rit. - - - *ff*

S.

ma - jes - ty! Breathe, \_\_\_\_\_

A.

The ma - jes ty! Breathe, \_\_\_\_\_ arch

Choir I

T.

ma - jes - ty! Breathe, \_\_\_\_\_

B.

The ma - jes ty! Breathe, \_\_\_\_\_ arch

S.

ma - jes - ty! Breathe, \_\_\_\_\_

A.

The ma - jes ty! Breathe, \_\_\_\_\_ arch

Choir II

T.

ma - jes - ty! Breathe, \_\_\_\_\_

B.

The ma - jes ty! Breathe, \_\_\_\_\_ arch

What did it mean? \_

What did it mean? \_

What did it mean? \_

What did it mean? \_

Poco largamente

rit. - - -

ORG.

Ped.

**A tempo**

♩ = c.132

790 *f*

S. *arch.* and o - ri - gi - nal Breath.

— and o - ri - gi - nal Breath.

A. *arch.* and o - ri - gi - nal Breath.

— and o - ri - gi - nal Breath.

T. *arch.* and o - ri - gi - nal Breath.

— and o - ri - gi - nal Breath.

*f*

B. *arch.* and o - ri - gi - nal Breath.

— and o - ri - gi - nal Breath.

S. *mf*

Is it love in her of the be-ing as he lo-ver has been?

A. *mf*

Is it love in her of the be-ing as he lo-ver has been?

T. *mf*

Is it love in her of the be-ing as he lo-ver has been?

B. *mf*

Is it love in her of the be-ing as he lo-ver has been?

**A tempo**

♩ = c.132

ORG.

Ped. *mf*

A tempo

♩ = c.132

797

rit. Poco largamente

*f*

S.

Breathe, bo - dy of love - ly Death. —

*mf*

Breathe, bo - dy of love - ly Death. —

A.

*f*

Breathe, bo - dy of love - ly Death.

*mf*

Breathe, bo - dy of love - ly Death. —

T.

*f*

Breathe, bo - dy of love - ly Death. —

*mf*

Breathe, bo - dy of love - ly Death. —

B.

*f*

bo - of love - ly Death.

*mf*

Breathe, bo - dy of love - ly Death. —

S.

*mf*

They were else - min - ded then, the men

A.

*mf*

They were else - min - ded then, the men

T.

*mf*

They were else - min - ded then, the men

B.

*mf*

They were else - min - ded then, the men

rit. Poco largamente

A tempo

♩ = c.132

ORG.

*mf*

Ped.

*mf*

805

*mf*

S.

*mf* Or is it \_\_\_ that she cried for the

A.

*mf* Or is it \_\_\_ that she cried for the

T.

*mf* Or is it \_\_\_ that she cried for the

B.

*mf* Or is it \_\_\_ that she cried for the

S.

woke thee with a we are pe-rish ing in the wea-ther of Gen-ne-sa-reth.

A.

woke thee with a we are pe-rish ing in the wea-ther of Gen-ne-sa-reth.

T.

woke thee with a we are pe-rish ing in the wea-ther of Gen-ne-sa-reth.

B.

woke thee with a we are pe - rish - ing, in the wea-ther of Gen-ne- sa reth.

ORG.

Ped.

poco rall. . .  
mf espress.

810

S. crown then, The kee-ner to come at the com fort\_ for fee-ling the com-bat-ting keen?\_ For

A. crown then, The kee-ner to come at the com fort\_ for fee-ling the com-bat-ting keen?\_

T. crown then, The kee-ner to come at the com fort\_ for fee-ling the com-bat-ting keen?\_

B. crown then, The kee-ner to come at the com fort\_ for fee - ling the com-bat-ting keen?\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

ORG. *poco rall. . .*

Ped. \_\_\_\_\_

**poco largamente**  
(Do not lose momentum)

816

S. *mf espress.*  
 how to the heart's cheer - ing The down - dugged ground-huggedgrey Ho - vers

A. For how to the heart's cheer - ring The down - dugged ground-huggedgrey

T.

B.

S. *mf espress.*  
 For how to the heart's cheer - ing The down - dugged ground-huggedgrey

A. *mf espress.*  
 For how to the heart's cheer - ring The down - dugged ground-hugged

T.

B.

**poco largamente**

ORG. *mf*  
 (tr)

Ped.



820

S. off, the jay-blue heavens\_\_ ap-pear - ing\_\_ Of pied and pee - led

A. — Ho-vers off, the jay-blue heavens\_\_ ap - pear - ing\_\_ Of pied and

T. — — — — —

B. — — — — —

S. — Ho-vers off, the jay-blue heavens\_\_ ap\_\_ pear - ing Of pied and pee -

A. grey\_\_ Ho-vers off, the jay-blue heavens\_\_ ap-pear - ing\_\_ Of

T. — — — — —

B. — — — — —

ORG. — — — — —

Ped. — — — — —

825

*mp*

S. May! Blue-bea-ting and <sup>3</sup>hoa-ry-glow height; or night, still high - er, —

A. pee - led May! or night, still high -

T.

B.

*mp*

S. led May! Blue-bea-ting and <sup>3</sup>hoa-ry-glow height; or night, still high - er, —

A. pied and pee - led May! or night, still high -

T.

B.

4' (Flute)

ORG. *mp*

Ped.

831

S. — With belled fire and the moth-soft Mil - ky Way, is the

A. er, — With belled fire and the moth-soft Mil-ky Way, What by your mea-sure — is the

T. — — — — —

B. — — — — —

S. — With belled fire and the moth-soft Mil - ky Way, is the

A. er, — With belled fire and the moth-soft Mil-ky Way, What by your mea-sure — is the

T. — — — — —

B. — — — — —

ORG. — — — — —

Ped. — — — — —

Detailed description: This is a musical score for a SATB choir and organ. The score is divided into three systems. The first system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The second system repeats the SATB parts. The third system includes Organ (ORG.) and Pedal (Ped.) parts. The lyrics are: 'With belled fire and the moth-soft Mil-ky Way, is the er, With belled fire and the moth-soft Mil-ky Way, What by your mea-sure is the'. The music features triplets and various rhythmic patterns. The organ part has a treble and bass clef with a 6/8 time signature. The pedal part is in the bass clef.

836

S. *mf* *mp*  
hea - ven of de - sire The trea - sure ne - ver eye - sight got, nor

A. *mf* *mp*  
hea - ven of de - sire The trea - sure ne - ver eye - sight got,

T. - - - - -

B. - - - - -

S. *mf* *mp*  
hea - ven of de - sire sire The trea - sure ne - ver eye - sight got, nor

A. *mf* *mp*  
hea - ven of de - sire The trea - sure ne - ver eye - sight got,

T. - - - - -

B. - - - - -

ORG. *mf*

Ped. *mf*

Più mosso

♩ = c.146

840

S. e-ver was guessed what for the hear - ing?

A. nor e-ver was guessed what for the hear ing?

T.

B. *mf*  
No, but it was not these. The

S. e-ver was guessed what for the hear - ing?

A. nor e-ver was guessed what for the hear ing?

T.

B. *mf*  
No, but it was not these. The

ORG. *mf* **Più mosso**  
♩ = c.146

Ped.

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *mf*  
The ja - ding and jar of the cart, Time's task - ing, It is fa - thers ask - ing for

B. ja - ding and jar of the cart, Time's task - ing, It is fa - thers ask - ing for

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *mf*  
The ja - ding and jar of the cart, Time's task - ing,

B. ja - ding and jar of the cart, Time's task - ing,

ORG. *[Organ accompaniment with chords and triplets]*

Ped. *[Pedal accompaniment with sustained notes]*

851

Più mosso

S. 

A. 

T. 
  
ease not dan-ger, e-lec-tri-cal hor-ror;

B. 
  
ease not dan-ger, e-lec-tri-cal hor-ror;

S. 

A. 

T. 
  
of the sod-den-with-its-sor-row-ing heart,

B. 
  
of the sod-den-with-its-sor-row-ing heart, *mf*

ORG. 

Ped. 

**Più mosso** then

856

S. *mf* The ap - pea - ling of the Pas - sion is ten - der - er in

A.

T. *mf* fur - ther it finds The ap - pea - ling of the Pas - sion is ten - der - er in prayer a -

B. *mf* The ap - pea - ling of the Pas - sion is ten - der - er in prayer a -

ORG.

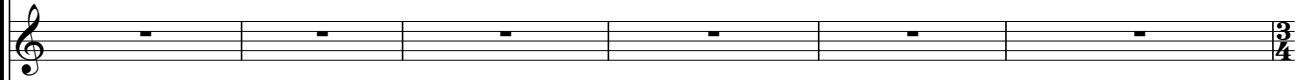
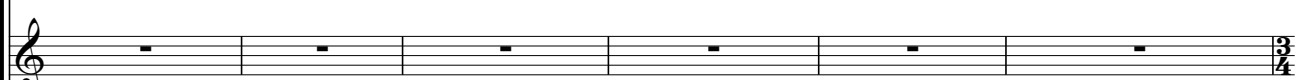


Ped.



862

**Più mosso**

S.   
A.   
T.   
B. 

S.   
A.   
T.   
B. 

**Più mosso**

ORG.   
Ped. 

Con moto

♩ = c.142

868

S.

A.

T.   
wind's bur-ly and beat of en - dra-go-ned seas.---

B.

S.

A.

T.   
wind's bur-ly and beat of en - dra-go-ned seas.---

B.

Con moto

♩ = c.142

ORG.

Ped.

875

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *Solo f*  
But how shall I... make me room

B. \_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

ORG. *mf*

Ped.

880

S. 

A. 

T. 

B. 

S. *mf* 

A. *mf* 

T. *mf* 

B. *mf* 


ORG. 

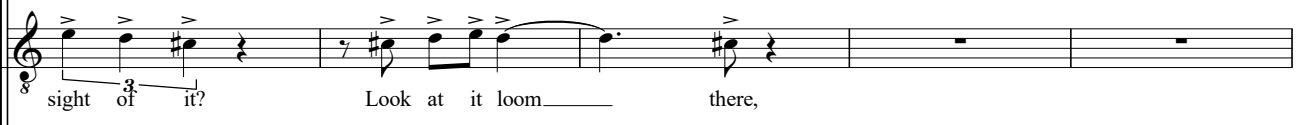
Ped. 

885

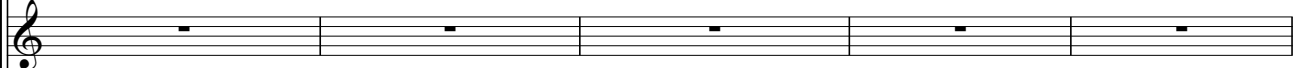
S.    
 Thing 3 that she...

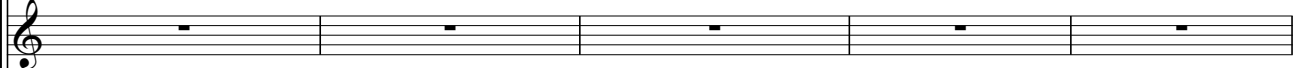
A.    
 Thing 3 that she...

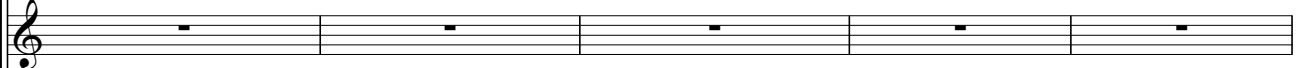
T.    
 Thing 3 that she...

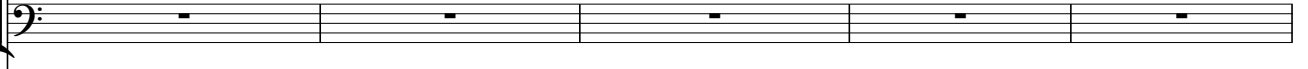
B.    
 sight of 3 it? Look at it loom\_\_\_\_\_ there,

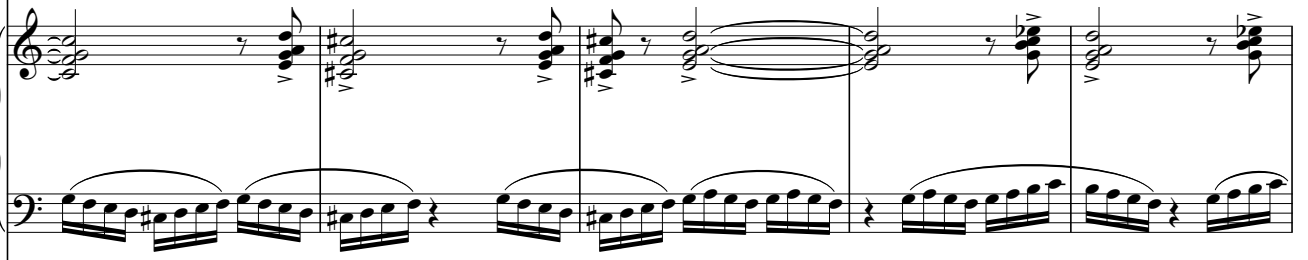
B. 

S. 

A. 

T. 

B. 

ORG. 

Ped. 

890

S. *f* Ip - - -

A. *f* Ip - - -

T. *f* Ip - - -

T. *ff* there then! The Ma - - - - - ster,

B. *f* Ip - - -

S.

A.

T.

B.

ORG.

Ped.

894

S. *ff* *f*  
 - se, Head: He was to

A. *ff* *f*  
 - se, Head: He was to

T. *ff* *f*  
 - se, Head: He was to

the on - ly one, King, Head;

B. *ff* *f*  
 - se, Head: He was to

S. *ff* *f*  
 Christ, Head:

A. *ff* *f*  
 Christ, Head: He was to

T. *ff* *f*  
 Christ, Head: He was to

B. *ff* *f*  
 Christ, Head: He was to

ORG. *ff*

Ped. *ff*

900

S. *ff*  
 deal, lord it with li-ving and dead;

A. *ff*  
 cure the ex - tre-mi-ty where he had cast her; Do, deal, lord it with li-ving and dead;

T. *ff*  
 cure the ex - tre-mi-ty where he had cast her; deal, lord it with li-ving and dead;

B. *ff*  
 cure the ex - tre-mi-ty where he had cast her; deal, lord it with li-ving and dead;

S. *ff*  
 deal, lord it with li-ving and dead;

A. *ff*  
 cure the ex - tre-mi-ty where he had cast her; Do, deal, lord it with li-ving and dead;

T. *ff*  
 cure the ex - tre-mi-ty where he had cast her; deal, lord it with li-ving and dead;

B. *ff*  
 cure the ex - tre-mi-ty where he had cast her; deal, lord it with li-ving and dead;

ORG. *ff*

Ped. *ff*



907

S. *f* des - patch and have done with his

A. *f* in his tri-umph, *f* des - patch and have done with his

T. *f* Let him ride, her pride, in his tri - umph, have done with his

B. *f* Let him ride, her pride, in his tri - umph, have done with his

S. *f* des - patch and have done with his

A. *f* in his tri-umph, *f* des - patch and have done with his

T. *f* Let him ride, her pride, in his tri - umph, have done with his

B. *f* Let him ride, her pride, in his tri - umph, have done with his

ORG. *f*

Ped.

911

S. doom there.

A. doom there.

T. doom there.

B. doom there.

S. doom there.

A. doom there.

T. doom there.

B. doom there.

ORG. *fff*

Ped. *fff*

915

poco rall. . .

S.

A.

T.

B.

S. *mp* *poco*

A. *mp* *poco*

T.

B.

ORG. *mp*

Ped.

922

*mp* *poco*

S. *mp* *poco* There was sin - gle eye! And

A. *mp* *poco* There was sin - gle eye! And

T.

B.

S. heart right Read the un - shap - a - ble shock night

A. heart right Read the un - shap - a - ble shock night

T.

B.

ORG.

Ped.

930

S. knew the who and the why;

A. knew the who and the why;

T. Heav'n and earth are word of,

B. Heav'n and earth are word of,

S.

A.

T. *mp* Wor-ding it how but by him that pre-sent and past, *poco*

B. *mp* Wor-ding it how but by him that pre-sent and past, *poco*

Detailed description: This is a page of a musical score for a SATB choir. It contains eight staves of music. The first two staves are for Soprano (S.) and Alto (A.), both with lyrics 'knew the who and the why;'. The next two staves are for Tenor (T.) and Bass (B.), both with lyrics 'Heav'n and earth are word of,'. The following two staves are for Soprano (S.) and Alto (A.) and are empty. The final two staves are for Tenor (T.) and Bass (B.), both with lyrics 'Wor-ding it how but by him that pre-sent and past,'. The Tenor and Bass parts include performance markings: *mp* (mezzo-piano), *poco* (poco), and an accent (>). The score is in 4/4 time and features various key signatures and time signature changes throughout the piece.

S.

A.

T.

wor-ded by? - To the blast Tar-pe-ian - fast, but a blown bea-con of light.

B.

wor-ded by? - To the blast Tar-pe-ian - fast, but a blown bea-con of light.

S.

A.

T.

The Si-mon Pe-ter of a soul! To the blast Tar-pe-ian - fast, but a blown bea-con of light.

B.

The Si-mon Pe-ter of a soul! To the blast Tar-pe-ian - fast, but a blown bea-con of light.

944 Solo

S.

Musical staff for Soprano (S.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - - su, maid's son, \_\_\_". The dynamic marking is *mp*.

Musical staff for Soprano (S.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, maid's son, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

A.

Musical staff for Alto (A.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je su, heart's light, \_\_\_". The dynamic marking is *mp*.

Musical staff for Alto (A.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, maid's son, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

T.

Musical staff for Tenor (T.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, heart's light, \_\_\_". The dynamic marking is *p*.

Musical staff for Tenor (T.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, heart's light, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

B.

Musical staff for Bass (B.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - - su, heart's light, \_\_\_". The dynamic marking is *p*.

Musical staff for Bass (B.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - - su, heart's light, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

S.

Musical staff for Soprano (S.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, maid's son, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

A.

Musical staff for Alto (A.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, \_\_\_ maid's son, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

T.

Musical staff for Tenor (T.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, heart's \_\_\_ light, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

B.

Musical staff for Bass (B.). The staff contains a melodic line starting with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Je - su, \_\_\_ heart's light, \_\_\_". The dynamic marking is *p*, and there is a *poco* marking with a hairpin.

952

S.

What was the feast fol-lowed the

A.

What was the feast fol - lowed the

T.

What was the feast fol-lowed the night

What was the feast fol - lowed the night

B.

What was the feast fol-lowed the night

What was the feast fol - lowed the night

S.

What was the feast fol - lowed the

A.

What was the feast fol - lowed the

T.

What was the feast fol - lowed the night Thou

B.

What was the feast fol - lowed the night



A tempo

♩ = c.83

957

*rit.* *poco*

S.

Thou hadst glo - ry of this nun?

night Thou hadst glo ry of this nun?

A.

Thou hadst glo ry of this nun?

night Thou hadst glo ry of this nun? Feast of the one wo-man with-out

T.

Thou hadst glo ry of this nun?

Thou hadst glo ry of this nun?

B.

Thou hadst glo ry of this nun?

Thou hadst glo ry of this nun?

S.

night Thou hadst glo - ry of this nun?

night Thou hadst glo - ry of this nun?

A.

night Thou hadst glo - ry of this nun? Feast of the one wo-man with-out

night Thou hadst glo - ry of this nun? Feast of the one wo-man with-out

T.

hadst glo ry of this nun?

hadst glo ry of this nun?

B.

Thou hadst glo ry of this nun?

Thou hadst glo ry of this nun?

964 *mp* *poco*

S. For so con-cei - ved, so to con-ceive thee is done;

A. stain. so to con-ceive thee is done;

T.

B. *mp* *poco* But here was heart - throe,

S. con-cei - ved, so to con-ceive thee is done;

A. stain. so to con-ceive thee is done;

T.

B. *mp* *poco* But here was heart - throe,

971 *mp*

S. birth of a brain, that heard thee, and ut-tered thee out

A. *mp* birth of a brain, that heard and kept thee, and ut - tered thee

T. *mp* birth of a brain, Word, that heard and kept thee and ut - tered thee out -

B. *mp* birth of a brain, Word, that heard and kept thee, and ut - tered thee out - right.

S. *mp* birth of a brain, that heard thee,

A. *mp* birth of a brain, that heard and kept thee, and ut -

T. *mp* birth of a brain, Word, that heard and kept thee and ut - tered thee

B. *mp* birth of a brain, Word, that heard and kept thee and ut - tered thee

978 *f* *mf* > *mp*

S. right. Well...

A. *f* *mf* > *mp*  
out right. Well...

T. *f* *mf* > *mp*  
right. Well...

B. *f* *mf* > *mp*  
Solo *mf* *espress. poco ad lib.*  
She has thee for the pain, — for the Pa-tience; but pi-ty for the rest — of them!

S. Well... *f* *mf* > *mp*  
— and ut-tered thee out right. Well...

A. *f* *mf* > *mp*  
tered thee out - right. Well...

T. *f* *mf* > *mp*  
— out - right. Well...

B. *f* *mf* > *mp*  
— out - right. Well...

986

S. *mp* Heart..... No..... *Solo mf espress. poco ad lib.*

A. *mp* Heart..... No..... *mp*

T. *mp* go and bleed at a bit - te - rer vein for the Com - fort - less un - confessed of them - *mp*

B. Heart..... No..... *mp*

S. Heart..... No..... *mp*

A. Heart..... No..... *mp*

T. Heart..... No..... *mp*

B. Heart..... No..... *mp*

994

S. 

A.   
— not un-com-for- ted: love-ly-fe-li-ci-tous Pro - vi-dence Fin - ger of a ten-der of, O of a fea-ther-y

T. 

T. 

B. 

B. 

S. 

A. 

T. 

B. 

1001 Solo *mf* *espress. poco ad lib.*

S. the breast of the Mai-den could o - bey so, be a bell to, ring of it, and Star-tle the poor sheep, star-tle the poor

A. de-li-ca- cy,

T.

B.

S.

A.

T.

B.

Detailed description: This is a musical score for a vocal solo. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has lyrics: "the breast of the Mai-den could o - bey so, be a bell to, ring of it, and Star-tle the poor sheep, star-tle the poor". The Alto part has lyrics: "de-li-ca- cy,". The Tenor and Bass parts do not have lyrics. The score includes musical notation with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. There are several triplet markings (indicated by a '3' above the notes) in the Soprano part. The music is marked *mf* (mezzo-forte) and *espress. poco ad lib.* (expressive, a little ad libitum). The score is divided into systems, with the Soprano part starting on the first system and the other parts following in subsequent systems.

1008

rall. . . . .

S.

—sheep back! is the ship - wrack then a har - vest, does tem - pest car-ry the

A.

is the ship-wrack then a har-vest, does\_\_\_ tem-pest car - ry the

T.

is the ship-wrack then\_\_\_ a har-vest, does\_\_\_ tem-pest car -

B.

is the ship - wrack then a har - vest, does tem - pest car-ry the grain for thee?\_\_\_

S.

A.

T.

B.

**Maestoso**

$\text{♩} = \text{c.}42$  (1 in a bar)

1014

S.

A.

T.

B.

**Maestoso**

$\text{♩} = \text{c.}42$

ORG.

Ped.



1021

S.

A.

T.

B.

ORG.

Ped.

The musical score is arranged in six systems. The first four systems are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff contains a whole rest in every measure, indicating that the vocalists are silent during this section. The fifth system is for the Organ (ORG.), which consists of two staves (treble and bass clef). The organ part features a complex texture of chords and arpeggiated figures. The sixth system is for the Pedal (Ped.), which is a single bass clef staff containing a series of sustained notes, likely representing a pedal point or a specific organ registration.

1029

**S.** *ff* I ad - mire thee, \_\_\_

**A.** *ff* I ad - mire thee, \_\_\_

**T.** *ff* I ad - mire thee, \_\_\_

**B.** *ff* I ad - mire thee, \_\_\_

**S.** *ff* I ad - mire thee,

**A.** *ff* I ad - mire thee,

**T.** *ff* I ad - mire thee,

**B.** *ff* I ad - mire thee,

**ORG.** (Separate manuals, equally balanced)

**Ped.**

Detailed description: This page of a musical score, numbered 1029, features a SATB choir and organ accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are arranged in four systems. Each system begins with a rest for five measures, followed by the lyrics "I admire thee, \_\_\_" starting on the sixth measure. The vocal lines are marked with a forte dynamic (*ff*). The organ part, labeled "ORG.", consists of two staves (treble and bass clef) and includes a pedal line at the bottom. The organ accompaniment is characterized by a rhythmic pattern of chords and eighth notes. A performance instruction "(Separate manuals, equally balanced)" is placed above the organ's right-hand staff. The pedal line at the bottom provides a steady bass accompaniment with dotted rhythms.

1037

S. mas - ter of the tides, of the Yore - flood, of the year's fall;\_

A. mas - ter of the tides, of the Yore - flood, of the year's fall;\_

T. mas - ter of the tides, of the Yore - flood, of the year's fall;\_

B. mas - ter of the tides, of the Yore - flood, of the year's fall;\_

S. \_ ma - ster of the tides, of the Yore - flood, of the year's fall;\_

A. \_ ma - ster of the tides, of the Yore - flood, of the year's fall;\_

T. \_ ma - ster of the tides, of the Yore - flood, of the year's fall;\_

B. \_ ma - ster of the tides, of the Yore - flood, of the year's fall;\_

ORG.

Ped.

1045

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *f* \_\_\_\_\_  
The re - curb and the re - co - ver-y \_\_\_\_\_ of the

B. *f* \_\_\_\_\_  
The re - curb and the re - co - ver-y \_\_\_\_\_ of the gulf's

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *f* \_\_\_\_\_  
The re - curb and the re - co - ver-y \_\_\_\_\_ of the

B. *f* \_\_\_\_\_  
The re - curb and the re - co - ver-y \_\_\_\_\_ of the gulf's sides, -

ORG. *f* \_\_\_\_\_

Ped. *f* \_\_\_\_\_

1051

S. *f* The girth of it and the wharf of it

A. *f* The girth of it and the wharf of it and the wall;—

T. gulf's sides,

B. sides,\_\_\_\_\_

S. *f* The girth of it and the wharf of it and the

A. *f* The girth of it and the wharf of it and the wall;\_\_\_\_\_

T. gulf's sides,\_\_\_\_\_

B. \_\_\_\_\_

ORG. \_\_\_\_\_

Ped. \_\_\_\_\_

1058

S. *ff* and the wall; Staun - ching, o - cean of a

A. *ff* Staun ching, o - cean of a

T. *ff* Quen - ching, o - cean of a

B. *ff* Quen - ching, o - cean of a

S. *ff* wall; Staun - ching, o - cean of a

A. *ff* Staun ching, o - cean of a

T. *ff* Quen - ching, o - cean of a

B. *ff* Staun - ching, o - cean of a

ORG. *ff*

Ped.

1065

S. mo - tio-na-ble mind; Ground of be - ing, and gra - nite of it;

A. mo - tio-na-ble mind; Ground of be - ing, and gra - nite of it;

T. mo - tio-na-ble mind; Ground of be - ing, and gra - nite of it;

B. mo - tio-na - ble mind; Ground of be - ing, and gra - nite of it;

S. mo - tio-na-ble mind; Ground of be - ing, and gra - nite of it;

A. mo - tio - na - ble mind; Ground of be - ing, and gra - nite of it;

T. mo - tio-na-ble mind; Ground of be - ing, and gra - nite of it;

B. mo - tio - na - ble mind; Ground of be - ing, and gra - nite of it;

ORG.

Ped.

1074

S. past all Grasp God, throned be-hind Death with a so-vereign ty\_

A. past all Grasp God, throned be-hind Death with a so-vereign ty\_

T. past all Grasp God, throned be-hind Death with a so-vereign ty\_

B. past all Grasp God, throned be-hind Death with a so-vereign ty\_

S. past all Grasp God, throned be-hind Death with a so-vereign ty\_

A. past all Grasp God, throned be-hind Death with a so-vereign ty\_

T. past all Grasp God, throned be-hind Death with a so-vereign ty\_

B. past all Grasp God, throned be-hind Death with a so-vereign ty\_

ORG.

Ped.



1084

S. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

A. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

T. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

B. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

S. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

A. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

T. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

B. — that heeds but hides, bodes but a - bides; With a mer - cy that out rides

ORG.

Ped.

1094

S. — The all of wa - ter, — an ark — for the lis - te - ner; —

A. — The all of wa - ter, — an ark — for the lis - te - ner; —

T. — The all of wa - ter, — an ark — for the lis - te - ner; —

B. — The all of wa - ter, — an ark — for the lis - te - ner; —

S. — The all of wa - ter, — an ark — for the lis - te - ner; —

A. — The all of wa - ter, — an ark — for the lis - te - ner; —

T. — The all of wa - ter, — an ark — for the lis - te - ner; —

B. — The all of wa - ter, — an ark — for the lis - te - ner; —

ORG. —

Ped. —

1104 *mp*

S. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

A. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

T. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

B. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

S. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

A. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

T. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

B. *mp* for the lin - ge rer\_ with a love glides Low - er than death, death and the dark;

ORG. *mp*

Ped.

1114

S. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

A. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

T. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

B. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

S. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

A. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

T. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

B. A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-

ORG.

Ped.

Detailed description: This page contains a musical score for a SATB choir and organ. The score is divided into eight systems. The first four systems are for the SATB choir, with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The next four systems are for the organ, with the Organ (ORG.) part and a Pedal (Ped.) part. The lyrics are: 'A vein for the vi-sit-ing of the past-prayer, pent in pri-son, The-'. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The organ part features a steady accompaniment with chords and moving lines in both hands. The pedal part provides a bass line with sustained notes and rhythmic patterns.

1123

S. last - breath pe - ni - tent spi - rits -

A. last-breath pe - ni - tent spi - rits -

T. last - breath pe - ni - tent spi - rits - the ut - ter-most

B. last-breath pe - ni - tent spi - rits - the ut - ter-most mark

S. last - breath pe - ni - tent spi - rits -

A. last-breath pe - ni - tent spi - rits -

T. last - breath pe - ni - tent spi - rits - the ut - ter-most *mf*

B. last-breath pe - ni - tent spi - rits - the ut - ter-most mark

ORG.

Ped.

1132

S. *f*  
our pas-sion - plunged gi - ant ri - sen, \_\_\_\_\_ The

A. *mf* *f*  
Our pas - - sion - plunged gi - ant ri - sen, \_\_\_\_\_ The

T. *8*  
mark Our pas - sion-plunged gi - ant ri - sen, \_\_\_\_\_

B. *f*  
Our pas-sion-plunged gi - ant \_\_\_\_\_ ri - sen, \_\_\_\_\_

S. *f*  
our pas - sion-plunged gi - ant ri - sen, \_\_\_\_\_ The

A. *mf* *f*  
Our pas - sion-plunged gi - ant ri - sen, \_\_\_\_\_ The

T. *mf* *8*  
mark Our pas - sion-plunged gi - ant ri - sen, \_\_\_\_\_

B. *f*  
Our pas - sion - plunged gi - ant ri - sen, \_\_\_\_\_

ORG. *f*  
3 3

Ped.

1137

S.  *ff*  
 Christ of the Fa - ther com - pas - sio nate, — fetched in the storm of his strides. —

A.  *ff*  
 Christ of the Fa - ther com - pas - sio - nate, — fetched in the storm of his strides. —

T.  *ff*  
 The Christ of the Fa - ther com pas - sio nate, — fetched in the storm of his strides.

B.  *ff*  
 The Christ of the Fa - ther com pas - sio nate, — fetched in the storm of his strides.

S.  *ff*  
 Christ of the Fa - ther com - pas - sio nate, — fetched in the storm of his strides. —

A.  *ff*  
 Christ of the Fa - ther com - pas - sio nate, — fetched in the storm of his strides. —

T.  *ff*  
 The Christ of the Fa - ther com pas - sio nate, — fetched in the storm of his strides.

B.  *ff*  
 The Christ of the Fa - ther com pas - sio nate, — fetched in the storm of his strides.

ORG.  *ff*

Ped. 

1144

S. —

A. —

T. —

B. —

S. —

A. —

T. —

B. —

ORG.

Ped.



1148

*ff*

S. Now burn, new born to the world

*ff*

A. Now burn, new born to the world

*ff*

T. Now burn, new born to the world

*ff*

B. Now burn, new born to the world

*ff*

S. Now burn, new born to the world

*ff*

A. Now burn, new born to the world

*ff*

T. Now burn, new born to the world

*ff*

B. Now burn, new born to the world

*ff*

ORG. Now burn, new born to the world

Ped.

1153

S. Dou-ble - na - tu - red name, The hea - ven - flung,

A. Dou-ble - na - tu - red name, The hea -

T. Dou-ble - na - tu - red name,

B. Dou-ble - na - tu - red name,

S. Dou-ble - na - tu - red name, The hea - ven

A. Dou-ble - na - tu - red name, The

T. Dou-ble - na - tu - red name,

B. Dou-ble - na - tu - red name,

ORG.

Ped.

1161

S. heart - fleshed, mai - den-furled Mi-ra - cle-of Ma - ry-of - flame,  
A. ven- flung, heart- fleshed, mai - den-furled Mi-ra - cle-of Ma - ry-of - flame,  
T.   
B.   
S. flung, heart - fleshed, mai - den - furled Mi-ra - cle-of Ma - ry - of - flame,  
A. hea - ven- flung, heart- fleshed, mai - den-furled Mi-ra-cle-of Ma - ry-of - flame,  
T.   
B.   
ORG.   
Ped.

Detailed description: This is a musical score for a SATB choir, Organ, and Pedal. The score is divided into three systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the Organ and Pedal parts. The lyrics are: "heart - fleshed, mai - den-furled Mi-ra - cle-of Ma - ry-of - flame," for Soprano and Alto, and "ven- flung, heart- fleshed, mai - den-furled Mi-ra - cle-of Ma - ry-of - flame," for Alto. The Tenor and Bass parts are silent. The second system continues the lyrics: "flung, heart - fleshed, mai - den - furled Mi-ra - cle-of Ma - ry - of - flame," for Soprano and "hea - ven- flung, heart- fleshed, mai - den-furled Mi-ra-cle-of Ma - ry-of - flame," for Alto. The Organ part features chords in the right hand and a melodic line in the left hand. The Pedal part provides a bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

1167

S. 

A. 

T.   
Mid - num - be-red he in three of the thun - der throne!

B.   
Mid - num - be-red he in three of the thun - der throne.

S. 

A. 

T.   
Mid - num - be-red he in three of the thun - der throne!

B.   
Mid - num - be-red he in three of the thun - der throne.

ORG. 

Ped. 

1174

S.  
A.  
T. *f* Not a doom's - day daz zle in his co-ming,  
B. *f* Not a doom's - day daz zle in his co-ming, nor dark

S.  
A.  
T. *f* Not a doom's - day daz zle in his co-ming, nor  
B. *f* Not a doom's - day daz zle in his co-ming, nor dark

ORG.  
Ped.

1181

S. \_\_\_\_\_

A. \_\_\_\_\_ *f* A re -

T. nor dark \_\_\_\_\_ as he came; Kind, \_\_\_\_\_ but ro - yal - ly re clai - ming his own;

B. \_\_\_\_\_ as he came; Kind, \_\_\_\_\_ but ro yal ly re clai - ming his own; \_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_ *f* A re leased

T. dark \_\_\_\_\_ as he came; Kind, \_\_\_\_\_ but ro yal ly re - clai - ming his own; \_\_\_\_\_

B. \_\_\_\_\_ as he came; Kind, \_\_\_\_\_ but ro yal - ly re clai-ming his own; \_\_\_\_\_

ORG. \_\_\_\_\_

Ped. \_\_\_\_\_

1187 *f*

S. *f*  
 A re leased shower, let flash \_\_\_\_\_ to the shire, not a light-ning of

A. leased shower, let flash \_\_\_\_\_ to the shire, not a light-ning of fire \_\_\_\_\_

T. *f*  
 A re- leased shower, let flash \_\_\_\_\_ to the shire, not a light ning

B. *f*  
 A re leased shower, let flash \_\_\_\_\_ to the shire, not a light-ning of

S. *f*  
 A re leased shower, let flash \_\_\_\_\_ to the shire, \_\_\_\_\_ not a light-ning of fire \_\_\_\_\_

A. shower, let flash \_\_\_\_\_ to the shire, \_\_\_\_\_ not a light-ning of fire \_\_\_\_\_

T. *f*  
 A re leased shower, let flash \_\_\_\_\_ to the shire, not a light-ning of

B. *f*  
 A re- leased shower, let flash \_\_\_\_\_ to the shire, not a light-ning of

ORG.  
 Musical accompaniment for the organ, consisting of two staves (treble and bass clef) with chords and melodic lines.

Ped.  
 Pedal accompaniment, consisting of a single bass clef staff with notes and rests.

1192

S. *ff* fire hard hurled. *mf* Dame, at our

A. *ff* hard hurled. *mf* Dame, at our

T. *ff* hard hurled. *mf* Dame, at our

B. *ff* fire hard hurled. *mf* Dame, at our

S. *ff* hard hurled. *mf* Dame, at our

A. *ff* hard hurled. *mf* Dame, at our

T. *ff* fire hard hurled. *mf* Dame, at our

B. *ff* fire hard hurled. *mf* Dame, at our

ORG. *mf*

Ped.



1199

S. door Drowned, and a-mong our shoals, Re - mem - ber us in the

A. door Drowned, and a-mong our shoals, Re - mem - ber us in the

T. door Drowned, and a-mong our shoals, Re - mem - ber us in the

B. door Drowned, and a-mong our shoals, Re - mem - ber us in the

S. door Drowned, and a-mong our shoals, Re - mem - ber us in the

A. door Drowned, and a-mong our shoals, Re - mem - ber us in the

T. door Drowned, and a-mong our shoals, Re - mem - ber us in the

B. door Drowned, and a-mong our shoals, Re - mem - ber us in the

ORG.

Ped.

1206

S. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

A. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

T. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

B. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

S. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

A. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

T. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

B. roads, the hea - ven - ha - ven of the Re - ward: *f* Our\_

ORG. *f*

Ped. *f*

1214

S. King back, Oh, u-pon Eng - lish souls!

A. King back, Oh, u-pon Eng - lish souls!

T. King back, Oh, u-pon Eng - lish souls!

B. King back, Oh, u-pon Eng - lish souls! Let him

S. King back, Oh, u-pon Eng - lish souls!

A. King back, Oh, u-pon Eng - lish souls!

T. King back, Oh, u-pon Eng - lish souls!

B. King back, Oh, u-pon Eng - lish souls! Let him ea -

ORG.

Ped.

1224

S. Let him ea - - ster in

A. Let him ea - - ster in us, be a

T. Let him ea - - ster in us, be a day - spring to the dim - ness

B. ea - - ster in us, be a day-spring to the dim - ness of us,

S. Let him ea - - - ster in us,

A. Let him ea - - ster in us, be a day-spring to the

T. Let him ea - - ster in us, be a day - spring to the dim - ness of us,

B. - ster in us, be a day-spring to the dim - - ness of us, a

ORG.

Ped.

Detailed description: This is a page of a musical score for a SATB choir, Organ, and Pedal. The page is numbered 164 and contains measures 1224. The score is written in a common time signature (C) and a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenor, Bass) and the Organ and Pedal parts are all in the same key and time. The lyrics are: "Let him ea - - ster in us, be a day - spring to the dim - ness of us, a". The Organ part consists of chords and arpeggios, and the Pedal part consists of a simple bass line. The vocal parts have long notes and rests, indicating a slow tempo.

1232

S. us, be a day-spring to the dim - ness of us, be a crim - son - cres - set - ted

A. day - spring to the dim - ness of us, be a crim - son -

T. of us, a day - spring to the dim - ness of us, be a

B. a day - spring to the dim - ness of us,

S. be a day - spring to the dim - ness of us, be a crim - son - cres

A. dim - ness of us, us, be a crim

T. a day - spring to the dim - ness of us,

B. day - spring to the dim - ness of us,

ORG.

Ped.

1241

S. east, \_\_\_\_\_ More

A. cres - set-ted east, \_\_\_\_\_

T. crim - son - cres - set-ted east, \_\_\_\_\_

B. be a crim - son - cres - set-ted east, \_\_\_\_\_

S. set-ted east, \_\_\_\_\_ More

A. son - cres - set-ted east, \_\_\_\_\_

T. be a crim - son - cres - set-ted east, \_\_\_\_\_

B. be a crim - son - cres - set-ted east, \_\_\_\_\_

ORG.

Ped.

1250

S. brigh - t'ning her, rare - dear Bri - tain, as his reign rolls, \_\_\_\_\_

A. More brigh - t'ning her, rare dear Bri - tain, as his reign rolls, \_\_\_\_\_

T. brigh - t'ning her, rare - dear Bri - tain, as his reign rolls, \_\_\_\_\_

B. rare - dear Bri - tain, as his reign

S. brigh - t'ning her, rare - dear Bri - tain, as his reign rolls, \_\_\_\_\_

A. More brigh - t'ning her, rare - dear Bri - tain, as his reign rolls, \_\_\_\_\_

T. brigh - t'ning her, rare dear Bri - tain, as his reign rolls, \_\_\_\_\_

B. rare - dear Bri - tain, as his reign rolls, \_\_\_\_\_

ORG.

Ped.

1259

S. rose, he - ro of us, \_\_\_

A. rose, he - ro of us, \_\_\_

T. rose, he - ro of us, \_\_\_

B. rose, he - ro of us, \_\_\_

S. Pride, prince, high - priest,

A. Pride, prince, high - priest,

T. Pride, prince, high - priest,

B. Pride, prince, high - priest,

ORG.

Ped.



1267

S.  
our hearts' fire,

A.  
our hearts' fire,

T.  
our hearts' fire,

B.  
our hearts' fire,

S.  
cha - ri - ty's hearth's fire,

A.  
cha - ri - ty's hearth's fire,

T.  
cha - ri - ty's hearth's fire,

B.  
cha - ri - ty's hearth's fire,

ORG.  
ORG.  
Ped.

1273 **rall.**

S. our — chi - val-ry's thoughts'

A. our — chi - val-ry's thoughts'

T. our — chi - val-ry's thoughts'

B. our — chi - val-ry's thoughts'

S. thoughts' chi - val-ry's throng's

A. thoughts' chi - val-ry's throng's

T. thoughts' chi - val-ry's throng's

B. thoughts' chi - val-ry's throng's

ORG. **rall.** *tr* *tr*

Ped.

1279

S. *fff* Lord.

A. *fff* Lord.

T. *fff* Lord.

B. *fff* Lord.

S. *fff* Lord.

A. *fff* Lord.

T. *fff* Lord.

B. *fff* Lord.

ORG. *fff* 3 *tr* 7 7

Ped. *fff*

1282

S.  
A.  
T.  
B.

S.  
A.  
T.  
B.

ORG.  
Full Organ  
(Long)

Ped.