

Laurence Hughes

# World's Wildfire

Three Poems of Gerard Manley Hopkins  
for  
Double Choir and Organ.



# Hurrahing in Harvest.

Con moto

♩ = c.184

*mf*

Soprano

Alto

Tenor

Bass

Organ

Ped.

the

now, bar - ba - rous in beau - ty, the.

Sum - mer ends now; now bar - ba - rous in beau - ty.

Sum - mer ends now; now bar - ba - rous in beau

Con moto

*mf*

*mf*



6

stooks as - rise a - round.

stooks a - rise a - round.

the stooks a - rise a - round. up a -

- ty the stooks a - rise a - round. Up a - bove;

10

*f*

What love - ly be - ha - viour, \_\_\_\_\_

what wind - walks! \_\_\_\_\_ of silk - sack clouds! \_\_\_\_\_

bove what love - ly be - ha - viour of silk - sack clouds!

what wind - walks! What love - ly be - ha - viour \_\_\_\_\_ of silk - sack clouds! \_\_\_\_\_

15

*mf*

Has wil - der wil - ful wav - ier meal - drift moul - ded ev - er and mel - ted a - cross

*mf*

Has wil - der wil - ful wav - ier meal - drift moul - ded and mel - ted

*mf*

wav - ier meal - drift\_ mould - ded, and mel - ted

*mf*

mel - ted a -

*mf*

Has wild - der wil - ful wa - vier meal - drift moul - ded ev - er and mel - ted a - cross

*mf*

wa - vier meal - drift moulded and mel - ted

*mf*

mel - ted a -

20

skies?

a - cross skies?

a-crossskies?

cross skies?

skies?

a - cross skies?

cross skies?

*mf* Solo

**Largamente**

Rit.

♩ = c.138

Choirs I & II

26

*mp*

I lift, I lift

*mp*

I lift, I lift

Rit. **Largamente**

32

*mf*

Down all that glo - ry in the heavens to glean our

up, I lift up heart, eyes, Down all that glo - ry in the heavens to glean our

I lift up heart, eyes, Down all that glo - ry in the heavens to glean our

up, I lift up heart, eyes, Down all that glo - ry in the heavens to glean our

*mf*

*mf*



37

*mp*

Sa - viour What looks, what lips yet gave you a

*mp* *mp* *mf*

And eyes, heart, what looks, what lips yet gave

Sa - viour

*mp* *mf*

Sa - viour What looks, what lips yet gave you a

*mp* *mf*

Sa - viour What looks, what lips yet gave

*mp*

*mf*

41

*f*

rap - - - - - tu - rous love's gree - ting

you a rap - - - - - tu - rous love's gree -

*f*

rap - - - - - tu - rous love's gree - ting

you a rap - - - - - tu - rous love's gree -



43

*mf*

of rea - ler, of roun - der re - plies?

*mf*

ting of rea - ler, of roun - der re - plies?

*mf*

of rea - ler, of roun - der re - plies?

*mf*

ting of rea - ler, of roun - der re - plies?

A tempo

♩ = c.184

46

*mf*

And the az - u - rous hung hills are his world - wiel - ding

*mf*

And the az - u - rous hung hills are his

*mf*

And the az - u - rous hung hills are his world - wiel - ding shoul - der

*mf*

And the az - u - rous hung hills are his world - wiel - ding

A tempo

*mf*

*mf*



shoul - der ma - jes - tic, as a stal - lion stal - wart, ve - ry -

world - wiel - ding shoul - der as a stal - lion stal - wart ve

as a stal - lion stal - wart, ve - ry - vio - let

shoul - der ma - jes - tic, as a stal - lion stal - wart, ve - ry -

56 *mf*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

ver-y - vio - let\_\_ sweet!\_\_\_\_\_

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

ve-ry-vio - let sweet!\_\_\_\_\_

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

ve-ry -vio-let sweet!\_\_\_\_\_

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

vio - let sweet!\_\_\_\_\_

These

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

ry vio - let sweet!\_\_\_\_\_

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

sweet!\_\_\_\_\_

These\_\_\_\_\_

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

vio - let sweet!\_\_\_\_\_

These

*mf*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

61 *mf*  
 These things were here, and but the be-hol-der

*mf*  
 These things were here, and but the be-hol-der

*mf*  
 These things were here and but the be-

things, these things were here and but the be-hol-der

*mf*  
 These things were here and but the be-hol-der wan-

things, these things were here and but the be-hol-der

things, these things were here and but the be-hol-der

things, these things were here and but the be-hol-der

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including bass staff.

66 *mf*  
 wan - ting; \_\_\_\_\_ which\_ two\_

*mf*  
 wan - ting; \_\_\_\_\_ which

8 *mf*  
 hol - der wan - ting, \_\_\_\_\_ which two when once they

*mf*  
 wan - ting; \_\_\_\_\_ which\_ two when

*mf*  
 \_\_\_\_\_ ting; \_\_\_\_\_ which two when once they

\_\_\_\_\_

8 *mf*  
 wan - ting; ting, \_\_\_\_\_ which two when once they

*mf*  
 wan - ting; \_\_\_\_\_ which\_ two when once\_ they meet\_

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including bass staff.

70 *f*  
 when. once they meet, \_\_\_\_\_ the heart rears wings \_\_\_\_\_ bold \_\_\_\_\_ and bol -

two when once they meet, \_\_\_\_\_ *f* the heart rears wings bol - and

8 *f*  
 meet, \_\_\_\_\_ the heart rears wings

once they meet, \_\_\_\_\_ the heart rears \_\_\_\_\_ wings \_\_\_\_\_

*f*  
 meet, \_\_\_\_\_ the heart rears wings \_\_\_\_\_ bol - der and

\_\_\_\_\_

8 *f*  
 meet, \_\_\_\_\_ the heart rears wings

*f*  
 \_\_\_\_\_ the heart rears wings bold \_\_\_\_\_ and bol - der, \_\_\_\_\_

Piano accompaniment with treble and bass staves.

Piano accompaniment with bass staff.

der\_ And hurls\_\_\_\_\_

bol - - - der And hurls\_\_\_\_\_

bold and bol - der And hurls for

bold and bol - der

bol - der And hurls, \_\_\_\_\_ and

(Empty musical staff)

bold and bol - der And hurls for

bold and bol - - - der And

77

earth for him, O half

earth for him O

him, O half hurls earth for him off

and hurls for him, O

hurls earth for him O half hurls earth

him, O half hurls earth for him off

hurls for him, O half hurls earth for him off

80 *ff*  
 hurls earth for him off un - der his feet.

*ff*  
 half hurls earth for him off un - der his feet.

*ff*  
 un - der his feet.

*ff*  
 half hurls earth for him off un - der his feet.

*ff*  
 — for hi, off un - der his feet.

(Empty musical staff)

*ff*  
 un - der his feet

*ff*  
 un - der his feet.

(Piano accompaniment: Treble and Bass clefs)

(Piano accompaniment: Bass clef)



84

This musical score consists of nine staves. The first four staves (treble and bass clefs) contain melodic lines with long slurs. The fifth staff is a treble clef staff with whole rests. The sixth and seventh staves are treble and bass clef staves with melodic lines and slurs. The eighth and ninth staves are piano accompaniment for the grand staff, with the right hand playing a sixteenth-note arpeggiated pattern and the left hand playing a simple bass line. The key signature has one sharp (F#) and the time signature is 5/4. The score concludes with a double bar line and repeat dots.

II

To what serves mortal beauty?

Gerard Manley Hopkins

Laurence Armstrong Hughes 1995

Moderato

♩ = c.100

Soprano *mp* Dan - ge - rous; does set

Alto *mp* To what serves mor - tal beau - ty? Dan - ge - rous; does set

Tenor *mp* Dan - ge - rous; does set

Bass *mp* To what serves mor - tal beau - ty? Dan - ge - rous; does set

Soprano *p* (humming) M - - M - *poco*

Alto M - - M -

Tenor *p* (humming) M - - M - *poco*

Bass *p* (humming) M - - M - *poco*

Moderato

♩ = c.100

Organ *p*

Ped.

94 *poco*

dan - cing blood. The O seal - that - so fea - ture, flung prou - der form than

*poco*

dan - cing blood The O seal - that - so fea - ture, flung prou - der form than

*poco*

dan - cing blood The O seal - that - so fea - ture, flung prou - der form than

*poco*

dan - cing blood The O seal - that - so fea - ture,

*p*

*p*

*p*

*p*

Poco rit.

A tempo

101

*p* (humming)

Pur - cell tune lets tread to? M - -

*p* (humming)

Pur - cell tune lets tread to? M - -

*p* (humming)

Pur - cell tune lets tread to? M - -

*p* (humming)

M - -

*mp*

See, it does this: keeps warm men's wits\_\_\_ to the things that

*mp*

See, it does this: keeps warm men's wits\_\_\_ to the things that

*mp*

See, it does this: keeps warm men's wits\_\_\_ to the things that

Poco rit.

A tempo

*p*

M A - - - A - - - A - -

M A - - - A - - - A - -

M A - - - A - - - A - -

M A - - - A - - - A - -

*poco*

are; What good means - where a glance mas - ter more may than gaze, gaze out of

*poco*

are; What good means - where a glance mas - ter more may than gaze, gaze out of

*poco*

are; What good means - where a glance mas - ter more may than gaze, gaze out of

114

Musical score for the first system, measures 1-6. It consists of four staves: Treble, Alto, Tenor, and Bass. Measures 1-2 are in 5/4 time, and measures 3-6 are in 4/4 time. The notes are mostly rests with a few melodic fragments.

Musical score for the second system, measures 7-12. It consists of six staves. The vocal parts (Alto, Tenor, Bass) have lyrics "coun - te - nance...". The piano accompaniment continues with rests and some melodic lines.

Musical score for the third system, measures 13-18. It features a piano solo section labeled "Solo (Sw.)". The piano part has dynamics "mp" and "p", and a "poco" marking. The vocal parts continue with rests.

120

*mf* Those love - ly lads once, wet

*mf* Those love - ly lads once, wet

*mf* Those love - ly lads once,

*mf* Those love - ly lads once,

*mf*

125

fresh wind - falls of war's storm

*mf*  
How then should Gre - go - ry, a

fresh wind - falls of war's storm

*mf*  
How then should Gre - go - ry, a

wet fresh wind - falls of war's storm

wet fresh wind - falls of war's storm

*mf*  
How then should Gre - go - ry,



fa - ther, have glea - ned else from swar - med Rome? *mp* But God to a na - tion\_\_

*mp* But God\_\_ to a na - tion

fa - ther, have glea - ned else from swar - med Rome?

*mp* But God\_\_ to a na - tion dealt

\_\_ a fa - ther, have glea - ned else from swar - med Rome?

*mp*

*mp*

dealt \_\_\_\_\_ that day's dear chance.

dealt \_\_\_\_\_ that day's dear chance.

\_\_\_\_\_ that\_ day's dear\_ chance. *mp* To man that needs must wor - ship block, or bar-ren

*mp* block\_

*mp*

*mp*

*mf*  
World's love - li - est,

stone, Our law says: love, love what are love's wor - th - est

— or bar - ren stone, Our law says love, love what are love's wor - thi - est, were all

*f*

Self flash-es off frame and face\_\_\_\_\_

*f*

Self flash-es off frame, off frame and face\_\_\_\_\_

*f*

Self flash - es off frame and face\_\_\_\_\_

*f*

Self flash-es off frame, off frame and face\_\_\_\_\_

*mf* *f*

men's selves. Self flash-es off frame and face\_\_\_\_\_

*f*

Self flash-es off frame and face\_\_\_\_\_

*f*

known Self flash - es off frame and face\_\_\_\_\_

*f*

*mp*

150

*mp* A - *mp* Own

*mp* A - Mere - ly meet it; *mp* Own

*mp* A - *mp* Own

*mp* A - Mere - ly meet it; *mp* Own

*mf* How meet beau - ty? *p* M -

*mf* What do, then? How meet beau - ty? *p* M -

*p* M -

*mp* *p*

home at heart heav'n's sweet gift; then leave, let that a-lone. Yea, wish that though, wish

home at heart heav'n's sweet gift; then leave, let that a-lone. Yea, wish that though, wish

home at heart heav'n's sweet gift; then leave, let that a-lone. wish that though, wish

home at heart heav'n's sweet gift; then leave, let that a-lone. wish that though, wish

M - - - M - - - Yea, wish that though, wish

M - - - M - - - wish that though, wish

M - - - M - - - wish that though, wish

162

*mp*  
all, God's bet - ter beau - ty, grace.

*mp*  
all, God's bet - ter beau - ty, grace.

*mp*  
all, God's bet - ter beau - ty, grace.

*mp*  
all, God's bet - ter beau - ty, grace.

*mp*  
all, God's bet - ter beau - ty, grace.

*mp*  
all, God's bet - ter beau - ty, grace.

*mp*  
all, God's bet - ter beau - ty, grace.

Solo

*mp*

The musical score on page 32, system 166, is divided into two systems. The first system consists of four staves, each with a treble or bass clef. The first two staves are in treble clef, and the last two are in bass clef. The time signature starts at 7/4 and changes to 5/4. Each staff contains a single note with a fermata, held across the measure change. The second system consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The time signature starts at 7/4 and changes to 5/4. The top staff contains a melodic line with a fermata. The grand staff contains piano accompaniment with chords and a fermata. The bottom staff contains a bass line with a fermata. The word "p" (piano) is written above the first staff and below the grand staff.



III

That Nature is an Heraclitean Fire  
and of the comfort of the Resurrection.

Gerard  
Manley  
Hopkins

169 ♩ = c.176

Choirs  
1. & 2.

174

Cloud - puff - ball, \_\_\_\_\_ tossed pil-lows flaunt forth, then

flaunt forth then

torn tufts, tossed pil- lows flaunt forth, then

179

*f*

then chev - y on an air - built tho - rough - fare:

chev - y in an air - built tho - rough - fare:

chev - y on an air - built tho - rough - fare:

chev - y on an air - built tho - rough - fare:

*solo f*

182

*f*

Heav'n roy - ster - ers in

*f*

Heav'n roy - ste - rers,

*f*

Heav'n roy - ster - ers in

*f*

Heav'n roy - ste - rers,

*f*

Heav'n roy - ste - rers. in gay -

*f*

Heav'n roy *f* rers. in gay -

*leggiero*

gay - gangs they throng, they glit - ter in mar - ches.

in gay - gangs they throng, they glit - ter in mar - ches.

gay - gangs they throng, they glit - ter in mar - ches.

in gay - gangs they throng, they glit - ter in mar - ches.

gangs they throng, they gli - ter in mar - ches. ches.

gangs they throng, they gli - ter in mar - ches.

in gay - gangs they throng, they glit - ter in mar ches.

*mf*

Downrough - cast, down dazz - ling white-wash, wher - ev - er an

*mf*

Down rough-cast, down dazz-ling white- wash, wher - ev - er an elm

*mf*

Downrough - cast, down dazz - ling white-wash, wher - ev - er an

*mf*

Down rough-cast, down dazz-ling white- wash, wher - ev - er an elm

*mf*

Down rough cast, down dazz - ling white - wash, wher-ev-eran elm

*mf*

Down rough cast, down dazz - ling white - wash, wher-ev-eran elm

*mf*

Down rough- cast, downdazz-ling white - wash, wher - ev-eran elm ar

195

elm ar - ches, Shive - lights and sha - dow - tac - kle in long lash - es

ar - ches, Shive - lights and sha - dow - tac - kle in long lash - es

elm, where - ev - er an elm ar - ches Shive - lights and sha - dow tac - kle in long lash - es lace,

ar - ches, Shive - lights and sha - dow tac - kle in long lash - es lace, lance,

ar - ches, Shive - lights and sha - dow - tac - kle in long lash - es

where - ev - er an elm ar - ches Shive - lights and sha - dow tac - kle in long lash - es lace,

ches. Shive - lights and sha - dow tac - kle in long lash - es lace, lance,

200

lace, lance and pair. \_\_\_\_\_

lace, lance and pair. \_\_\_\_\_

— lance and pair. \_\_\_\_\_

and pair. \_\_\_\_\_

lace, lance and pair. \_\_\_\_\_

— lance and pair. \_\_\_\_\_

and pair. \_\_\_\_\_

*Solo* *leggiero*

205

*f* De - light - ful - ly *mp* the bright wind boi -

*f* De - light - ful - ly *mp* the bright wind boi -

*f* De - light - ful - ly the bright *mp* wind boi -

*f* De - light - ful - ly the bright *mp* wind boi -

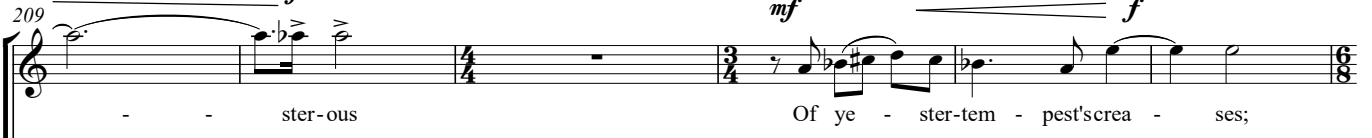
*mp* ropes,

*mp* ropes,

*mp* ropes,

(Gt.) *f*

209 *f* *mf* *f*



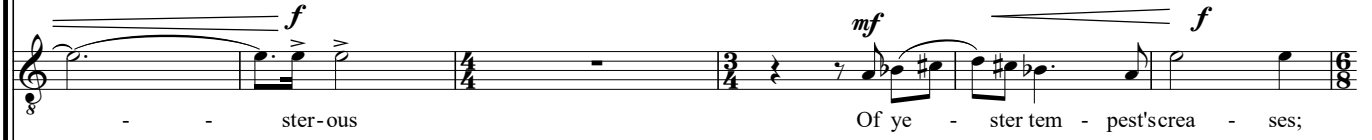
- - ster-ous Of ye - ster-tem - pest'screa - ses;

*f* *mf* *f*




- - ster-ous Of ye - ster-tem - pest'screa - ses;

*f* *mf* *f*



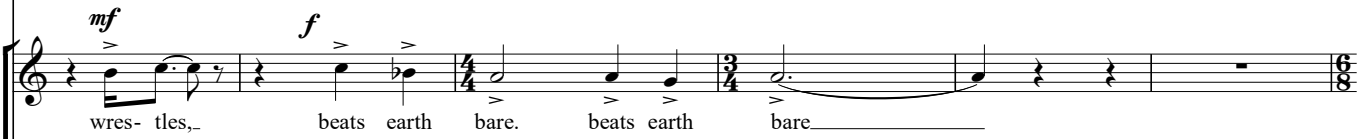
- - ster-ous Of ye - ster-tem - pest'screa - ses;

*f* *mf* *f*



- - ster-ous Of ye - ster-tem - pest'screa - ses;


*mf* *f*



wres- tles, beats earth bare. beats earth bare

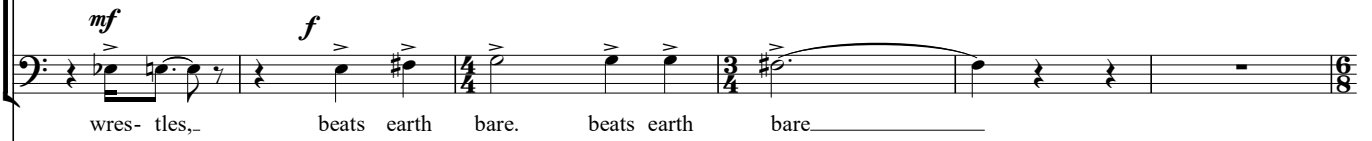


*mf* *f*

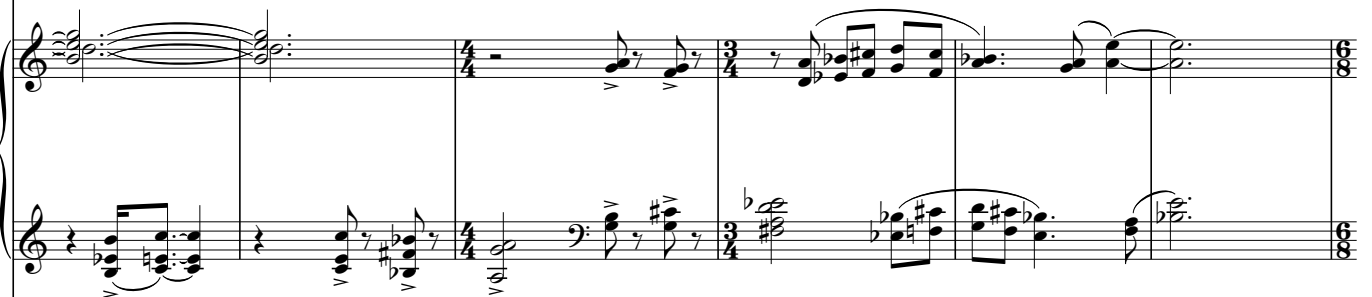


wres- tles, beats earth bare. beats earth bare

*mf* *f*



wres- tles, beats earth bare. beats earth bare



*f* *f*



wres- tles, beats earth bare. beats earth bare



215

*mf*  
Squand 'ring ooze to squeezed dough. —

*mf*  
Squand 'ring ooze to squeezed dough. —

*mf* *f*  
In pool and rut peel par - ches, —

*mf* *f*  
In pool and rut peel par - ches, —

— — — — —

— — — — —

*mf*  
crust, dust,

*mf*  
crust, dust,

*mf*

*mf*  
(reeds off)

221

*mf* *poco*  
tread - mill toil there foot - fret - ted in

*mf* *poco*  
tread - mill toil there foot - fret - ted in

*mf* *poco*  
tread - mill toil there foot - fret - ted

*mf* *poco*  
tread - mill toil there foot - fret - ted

*mf*  
squa - droned masks and man - marks

(Empty musical staff)

stan - ches squa - droned masks and man - marks

stan - ches squa - droned masks and man - marks

*f* *mf*

(Empty musical staff)

it *f* Na - ture's bon - fire burns *ff* on.

it *mf* Mil - lion fue - led Na - ture's bon - fire burns *ff* on.

in it *mf* Mil - lion fue - led Na - ture's bon - fire burns *ff* on.

in it *f* Na - ture's bon - fire burns *ff* on.

*mf* Mil - lion - fue - - - led Na - ture's bon - fire burns *ff* on.

*f* Na - ture's bon - fire burns *ff* on.

*mf* Mil - lion fue - led Na - ture's bon - fire burns *ff* on.

*mf* *ff*

*mf* *ff*

44

231 *legato*

*dim.* *f*

235

*Poco rit.* *A tempo*

(Ch.) *Solo mp*

*mf* *mp*

239

*Poco rit.* *A little slower (calm)*

$\text{♩} = c. 104$  *mp*

Choir 1.

But quench her *mp*

But quench her *mp*

But quench her *mp*

But quench her

*Poco rit.* *A little slower (calm)*

$\text{♩} = c. 104$  *p* *mp*

246

bon - ni - est, dear-est to her, — her clear-est-sel - ved spark, Man, How fast his fire - dint,

bon - ni - est, dear-est to her, — her clear-est-sel - ved spark, Man, How fast his fire - dint,

bon - ni - est, dear-est to her, — her clear-est-sel - ved spark, Man, How fast his fire - dint,

bon - ni - est, dear-est to her, — her clear-est-sel - ved spark, Man, How fast his fire - dint,



255

his mark on mind, is gone! all is in an e-nor -

his mark on mind, is gone! Both are in an un - fa - tho-ma-ble, all is in an e-nor

his mark on mind, is gone! Both are in an un - fa - tho-ma-ble, all is in an e-nor-mous

his mark on mind, is gone! Both are in an un-fa - tho-ma-ble, all is in an e-nor -

261

Choir 1.

*sfp* *p* (keep sound going on 'd')

mous dark drowned

mous dark drowned

dark drowned

mousdark drowned

*mp* *mf*

and in - dig na - tion!

*mp* *mf*

O pi - ty and in - dig - na - tion! and in - dig - na - tion!

*mp* *mf*

O pi - ty and in - dig - na - tion! and in - dig - na - tion!



266

*mp* *mf*

Dis - se - ver - al, a star,

*mp* *mp*

a star,

a star, *f*

*f* Death

*mf* that shone sheer off, *mp* Death blots

thatshone sheer off, sheer off,

*mf* *mp*

Man - shape, that shneo sheer off, sheer off, *f*

271

*f* *mf*  
 Nor mark is a - ny of him at all so stark, so stark But vast - ness

*f* *mf*  
 Nor mark is a - ny of him at all so stark, so stark But vast - ness

blots black out; \_\_\_\_\_

black out; \_\_\_\_\_

*f* *mf*  
 Nor mark is a - ny of him at all so stark But vast - ness

blots black out; \_\_\_\_\_

*f*  
 blots black out; \_\_\_\_\_

Death blots out; \_\_\_\_\_

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

276

*mp*  
blurs

*mp*  
blurs

*mp*  
and time beats le - vel.\_\_\_\_

*mp*  
and time beats le - vel.\_\_\_\_

*mp*  
blurs

*mp*  
and time beats le - vel.\_\_\_\_

*mp*  
and time beats le - vel.\_\_\_\_

A tempo

*mp*

*pp*



*f* E - nough! *ff* The Re-sur

*f* E - nough! *ff* The Re-sur

E - nough! The Re-sur

E - nough! The Re-sur

*f* E - nough! *ff* The Re-sur

E - nough! The Re-sur

E - nough! The Re-sur

E - nough! The Re-sur

**Exultant**

*f*

283

rec - - - - - tion, — *ff* A heart's

rec - - - - - tion, —

rec - - - - - tion, — *ff* A heart's cla -

rec - - - - - tion, —

rec - - - - - tion, — *ff* A heart's

rec - - - - - tion, —

rec - - - - - tion, — *ff* A heart's cla -

rec - - - - - tion, —

*ff* Solo *fff* tpt.

*ff*

*ff*

*ff*

290

cla - ri - on! A - way with grief's gas - ping, joy-less days, de - jec - tion,

A cla - ri - on! A - way with grief's gas - ping, joy-less days, de -

ri - on! A - way with grief's gas - ping, joy-less days, de - jec - tion

A cla - ri - on! A - way with grief's gas - ping, joy-less days, de

cla - ri - on! A way with grief's gas - ping, joy-less days, de - jec - tion,

ri - on! A - way with grief's gas - ping, joy-less days, de - jec - tion

A cla - ri - on!

(Gt.) 8' + 16''

*mf* *f*  
 A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

*mf* *f*  
 A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

*mf* *f*  
 A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

*mf* *f*  
 A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

*mf* *f*  
 A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

(Empty musical staff)

*mf* *f*  
 A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

*mf* *f*  
 jec - tion, A - cross my found - 'ring deck shone a bea - con, an e - ter - nal beam...

(Piano accompaniment: Treble and Bass clefs)

(Piano accompaniment: Bass clef)

302

*mf* World's wild - fire leave but

*mf* World's wild - fire leave but

*mp* and mor - tal trash fall\_\_ to the re - si - du - al worm;\_\_ (half) *mf* leave but

*mp* Flesh fade, and mor - tal trash fall\_\_ to the re si - du - al worm;\_\_

*mf*

*mp* mor - tal trash fall\_\_\_\_\_ to the re - si - du - al worm;

*mp* and mor - tal trash fall\_\_\_\_\_ to the re si - du - al worm;

*mp* (Sw.)

Largamente

♩ = c. 152

307 *f* *f*

ash: In flash, at a trum - pet crash, I amall at once what

ash: In a flash, at a trum - pet crash, I amall at once what

ash: In a flash, at a trum - pet crash, I amall at once what

I amall at once what

*f* *f*

leavbut ash: In flash, at a trum - pet crash, I amall at once what

In a flash, at a trum - pet crash, I amall at once what

I amall at once what

Largamente

*f*

♩ = c.176

314

*mf*

Christ is, since he was what I am,

*mf*

Christ is, since he was what I am,

*mf*

Christ is, since he was what I am,

poor

*mf*

Christ is,

And this Jack; poor

Christ is, since he was what I am,

*mf*

Christ is, since he was what I am,

joke poor

*mf*

Christ is,

Jack; joke poor

A Tempo

**Molto Largamente**  
with emphasis

\* (choir comes off  
on last note of organ pedal)

322

$\text{♩} = c.80$

*f* *ff*

im mor-tal dia-mond, Is im-mor-tal dia-mond.

*mf* *f* *ff*

patch, match-wood, im mor-tal dia-mond, Is im-mor-tal dia-mond.

*ff*

pot-sherd, Is im-mor-tal dia-mond.

*ff*

pot-sherd, Is im-mor-tal dia-mond.

*f* *ff*

im mor-tal dia-mond, Is im-mor-tal dia-mond.

*ff*

pot-sherd, Is im-mor-tal dia-mond.

*ff*

pot-sherd, Is im-mor-tal dia-mond.

**Molto Largamente**

*f* *fff*

*fff*

+32'