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MORVEN AND THE GRAIL

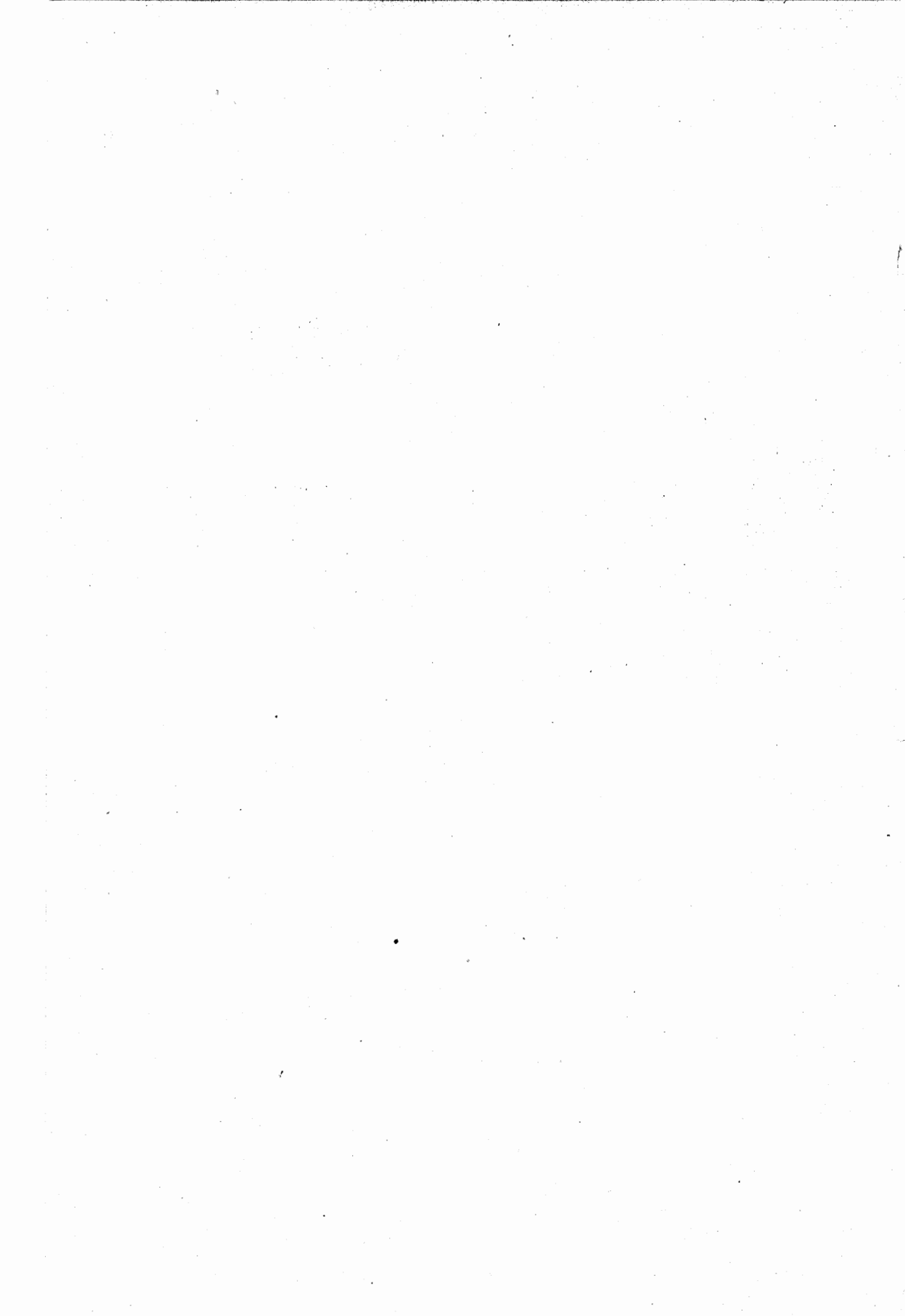
ORATORIO
FOR MIXED CHORUS, SOLO VOICES,
AND ORCHESTRA

Vocal Score

HORATIO PARKER

THE BOSTON MUSIC CO., BOSTON, MASS.

22



M O R V E N
A N D T H E G R A I L

ORATORIO
FOR MIXED CHORUS, SOLO VOICES,
AND ORCHESTRA

WORDS BY
BRIAN HOOKER

MUSIC BY
HORATIO PARKER
Opus 79



Vocal Score

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parts may be had by applying to the publishers.*



BOSTON, MASS.

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SOLO PARTS

MORVEN	Baritone
SIGURD	Tenor
ST. CECILIA	Soprano
OUR LADY	Alto
ANGELS OF THE GRAIL	Second Solo Quartet

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*Written and composed especially for the
Centenary Festival*

April 11-15, 1915

of

The Händel and Haydn Society

Boston, Massachusetts

MORVEN AND THE GRAIL

AN ORATORIO

The Poem by
BRIAN HOOKER

The Music by
HORATIO PARKER

PART I

*Morven, seafaring upon
the quest of the Grail,
heareth the Angels thereof
calling unto him;*

ANGELS OF THE GRAIL

Morven!... Morven!... Morven!...

Blood and Water,

Water and Wine,

World without end: three signs, one wonder—

Follow the Vision—

Follow the Grail!

*and will follow the world's
dream, even unto the end
of the world.*

MORVEN

Blood of the sunset

Adown the dark water,

Wine of the wind, sweeping

Onward, Westward,

Herding the numberless

Rush of foam-flinging

Surges homeward

Whither we follow

Over the golden

Floors of sundown:

One way together

Westward wending—

The sweep of the wind,

The weight of the wave,

The leap of the sail,

And the swing of the oar.

One way, the sun's way,

Onward, Westward,

From dawn to noonday,

From noon to even,

From darkness to darkness;

One way, the soul's way,

Out of the darkness

For one day only,

Westward, onward,

Alone down the gloaming,

Into the darkness.

One dream, the world's dream,

Alone we follow,

O my wanderers,

B. M. CO. 4461 A

My strong companions,—

Follow the holy

Angel-guarded

Vision, the golden

Grail, that shineth

Eternal, Immortal,

Onward, Westward,

Heavenward, homeward,

Follow the Vision—

Follow the Grail!

*He cometh to the island
Avalon, the heaven of
Pleasure; and there for a
time abideth in bliss.*

DWELLERS IN AVALON

CHORUS

Hither, O hither and rest! On the broad sea's
billowy bosom,

Avalon, bride of the West, smiles in the arms
of the foam;

Balm of warm noon, drowsy bird, and awakening
blossom,

Charm the tremulous air, welcome the wan-
derer home.

Here, over meadows of endless May, the drifting
clouds of a downy whiteness

Gleam, and the sunbeam follows the shadow
under the bloom of purple skies;

Here the wild moon crowns the mountains,
drowning the gloom in a bath of brightness
Perfumed with paradise.

We have forgotten your tears. Will ye feed
impossible yearning

With young years, and fight hungrily,
proud of your pain?

Come unto us, and discover the old sweet
beauty returning

Beauty, desire to delight, lover to lover
again!

Knights grown weary of hopeless honor, ladies
fain of ungathered flowers,

Saints unkissed, and sages dry of wine, and
singers barren of song—

Learn the joy ye long for, join the dance of the
rosy-footed hours,

Laughing our days along.

*But hearing in his heart
as it were the voice of
young Sigurd riding
forth against the Dragon,
he is aware how man
may not content him
forever in sweet joy.*

SONG OF SIGURD THE VOLSUNG

The gold of the morning
Shines on my shield,
Her jewels adorning
The sword that I wield;
Clear of light and clean of breath—
Here's a day for life or death!
For war without warning
By forest and field.

For maidenhood sleeping
By fire girded round,
For wealth of the creeping
Worm underground;
Thank the gods, who gave the same
To the dragon and the flame,
That gaining and keeping
A man may be found!

Then smite hard and spare not,
Foeman unknown!
I fear not, I care not,
Mine arm is mine own.
God nor man that hears my horn,
Troll nor monster mountain-born,—
Shall dare what I dare not,
Till one be o'erthrown!

*and of the Grail also, even
the desire of the soul that
is not in Avalon. Where-
fore, despite them seeking
to stay him, he departeth
out of that heaven.*

MORVEN

Let me go hence!...
I have hungered and thirsted
Overlong in your Avalon.
Here is no heaven—
The Grail is not here!

CHORUS

Is there another joy than joy? O lover of sorrow,
Surely our lips and eyes answer thine own, and
are sweet!

MORVEN

Lo, in my heart
Heard I one singing
Of youth war-hardy,
Pure of pleasure,
Glad against fear.

CHORUS

Out of the arms of to-day let not the wanton
to-morrow
Lure thee away with lies. Fool, in what land
shall ye meet?

MORVEN

And I said, beholding
Beauty that breedeth
Barren roses,
And love unfought for,
A flower without fruit—
How shall I make me
An end of manhood
To lie unavailing,
Unwarlike, unworthy,
Steeped in sweet?

CHORUS

No more. There is no home but here, nor ever
was, nor shall be forever.
Over our stars forbidden heavens, under our
flowers forgotten hells
Warn in vain; before and beyond, the wind's
unrest and the sea's endeavor
Dream, and shall find naught else.

MORVEN

I will go in might
As a man, wayfaring
Whither the brave blood
Poured for sword-swing
Riseth again
As the rain returning
Sunward, and turneth
To wine poured forth
Before heroes in heaven.
Thither will I too
Fare and follow
Beyond the world's end,
Over the rainbow,
Onward, upward,
Heavenward, homeward,
Follow the Vision—
Follow the Grail!

PART II

Then cometh he to Valhalla of the Old Gods, the heaven of stark manhood; and there abideth in glory for a time.

HEROES IN VALHALLA

CHORUS

To Valhall, O Stranger,
 Drink deep, and be cheered
 For days of thy danger
 And ways of thy weird,
 Ere the war-maidens bore us
 The heroes high-vaunting,
 Stout sons of the sword—
 With the great ones before us
 To ride to the hunting,
 And feast at the board.
 By the field, by the foam,
 Where our hearts were not wanting,
 Where our force did not fail—
 We have won our reward,
 We are crowned, we are come,
 To Valhalla our home.
Waes Haell!

To our brothers who fought us,
 Good welcome again!
 Your manhood first taught us
 We also were men.
 By our wars without hate,
 By our wounds without shame,
 By our death without fear—
 Hand in hand, mate by mate,
 Pledge our fellowship here!
 For the love of the game,
 The strong arm that defends
 Till a stronger prevail,
 The high deeds, the hard ends,—
 To our foemen, our friends,
Waes Haell!

To our grim gods, who drained us
 Of sorrow and joy;
 Disowned us, disdained us,
 Till all that remained us
 Ye could not destroy:
 By the hammer of doom,
 By the flame of desire,
 By the flood of despair—
 Ye have forged us a pride
 Either side of the tomb,
 Undismayed here as there.
 For the gloom and the fire,

For our woe, for our worth
 Before heaven and earth,
 Pour once more the brown ale!—
 To the gods we defied,
 Face to face, open-eyed,
Waes Haell!

*But hearing in his soul
 as it were the voice of
 Saint Cecilia hymning
 Christ her Lord, he is
 aware how man may not
 content him forever in
 triumph;*

HYMN OF SAINT CECILIA

Let my sorrow, Lord,
 Seek thy breast;
 Never, but for thee,
 Faint or fear—
 Till I find my rest,
 My reward,
 Folded in thy dear
 Purity.

Never let me weep
 Any more—
 Only lay my soul
 In thy hand;
 Only as before
 Fall asleep,
 Making thy command
 My control.

Close the world away
 From my sight;
 Let the legions move,—
 Lovers cling,—
 Hidden in the night;
 While the day
 Owns but thee, one king
 And one love.

*and of the Grail also,
 even the desire of the soul
 that is not in Valhalla.
 Wherefore he departeth
 out of that heaven.*

MORVEN

Let me go hence!...
 Lo, in my soul
 Have I heard one singing
 Of faith white-hearted,
 Holy in sorrow,
 Lowly in prayer.

And I said, remembering
 Pride that drinketh
 Bitter water
 And power unbridled,
 A fire without food—
 How shall I make me
 An end of wonder
 To vaunt in Valhalla
 Unhumbled, unhallowed—
 The Grail is not there!

I will go in my sins
 As a pilgrim, seeking
 Whither the tears
 Of the world, forever
 Calm with forgiveness,
 Flow like a shining
 River of peace
 Before Christ in heaven;
 And beneath Him, around Him,
 Glad golden angels,
 Grave-eyed like children,
 Cast their crowns down
 By the fountain, crying:
Holy, Holy, Holy.

Thither will I too
 Fare and follow
 Through the silence—
 Beyond the shadow—
 Onward, upward,
 Heavenward, homeward,
 Follow the Vision—
 Follow the Grail!

*Then cometh he among
 the Saints in Paradise,
 the heaven of holiness;
 and there abideth his
 time in Peace.*

*But Morven, hearing in
 his spirit as it were Our
 Lady communing with her
 Child new-born into the
 world, is aware how man
 may not content him for-
 ever at rest;*

LULLABY OF OUR LADY

I have dreamed of strange things
 This night. Lo, they are gone—
 The voices, and great wings,
 And the three kneeling kings—

SAINTS IN PARADISE

CHORUS

Golden with hearts of gold Thine everlasting
 city—
 Rainbow-bright with jewels, and every gem a
 soul—
 Hosanna! The Lord above
 Reigneth as a lord of love—
 Hosanna! the Lord of might that is Lord of pity
 Buildeth of broken things the glory and the
 goal.

We have sinned, and turned away our faces
 From the light we could not call our own;
 Father, thou hast sought in lonely places
 For thy children, gathered us and crowned us
 With the peace that blooms about thy throne.

We have sorrowed, where our fears confound us
 And the clouds return after the rain;
 Saviour, for thy death we feel around us
 Arms departed, hear forgotten voices,
 And the eyes we saw weep, smile again.

We have dreamed: by fitful flames, and noises
 Of the night, we fought and labored long;
 Spirit, in thy mystery rejoices
 The lost heart of dreams, the purer glory
 Shining at the end of every story—
 Calling at the close of every song.

Therefore with angels, with Cherubim and
 Seraphim,
 With all who shall follow and all who went
 before,
 Hosanna! The King of Kings
 Hath compassed His imaginings!
 Hosanna! We praise Him and magnify His
 name; to Him
 The Kingdom and the Power and the Glory
 evermore.

PART III

Leaving me here alone
 Now all is done
 With this that is mine own...
 The Man, my Son.

Master, thy high commands!...
 Must we put forth to bless
 Unfathomed seas, far lands,
 These little angry hands?—
 Will earthquake and eclipse
 Claim, and confess
 Those little hungry lips
 Of helplessness?

Ah, hush, then!... Take no heed
 Of prophecy nor sign,
 While I am all thy need,
 Though thou be God indeed.
 What matter less or more,
 Human, divine?—
 Never was born before
 A babe like mine.

*and of the Grail also,
 even the desire of the soul
 that is not in Paradise,
 neither to be found in any
 place, but rather followed
 through all. Wherefore
 he will depart out of that
 heaven, to be born again
 and become as a little
 child.*

MORVEN

Let me go hence!...
 Prayer and praise
 Have I proven in Paradise;
 The Grail only
 Beheld I never
 In any heaven.

For lo, even now,
 Even here, my spirit
 Heard one singing
 Of life new-born
 Unto hope and hunger,
 Adventure, endeavor;
 And I said, understanding
 The eyes of children,
 The lips of women,
 The hands of men—
 I will go down
 Out of rest forever
 For love of the world
 To the world again.

I will go as a babe
 That is born, as a soul sent
 Forth from before God,
 Bathed in forgetfulness,
 To wonder and wander
 Through pain and beauty,
 Laughter and labor
 And shame, unendingly
 Knowing and growing.
 One way, the world's way,
 The sun's way, the soul's way—

Day after day
 From the deep rearisen—
 The same, yet another,
 Westward wending
 From dawn to noon,
 From noon to even,
 From even to dawn.
 One dream, God's dream
 That no man knoweth—
 Never to find,
 Forever to follow—
 The unbeholden
 Glory, the gleam
 Above all heavens,
 Beyond all horizons—
 Earthward, downward,
 Outward, onward,
 Follow the wonder—
 Follow the Grail!

*Thereupon the heavens
 are opened unto him, and
 he beholdeth in a vision
 the Grail and the Angels
 thereof singing of the
 mystery of God's creation:
 how man shall not cease
 but through light and
 darkness, love and pain,
 death and birth, live on
 between Hell and Heaven
 in wonder everlasting.*

ANGELS OF THE GRAIL

Morven!... Morven!... Morven!...
 Blood and water,
 Water and wine,
 Life, death, and life, three dreams, one waking—
 Behold the Vision—
 Behold the Grail!

From His throne alone and afar
 In the night before light began,
 The Lord let fall a star
 Into the heart of the sea.
 And a ripple arose and ran
 Spreading eternally
 In glimmering rings that roll
 Over the dark of the sea,
 As the ripple of years that flow
 Over the dark of the soul—

Circles of weal and woe
 Widening evermore,
 With hell in the gulf below
 And heaven where shadows move
 To the shore that is no shore.
 And in the light thereof
 Are all things written plain;
 For the name of the sea was Love
 And the name of the star was Pain.

And the Lord lifted up
 Gold of the star that fell,
 And fashioned a golden cup
 Thereof, and blent therein
 Wine that was poured in hell
 To waken the heart of sin;
 Water from streams that rise
 Where weary angels win
 Heaven, and fall asleep;
 And blood of sacrifice
 Burned for old gods that weep
 Forgotten. And the Lord
 Blessed the cup, and drank deep
 And set it for a sign
 In the West, and spoke a word,
 Saying: *'This blood is mine:
 Let him who hungereth
 Drink.'* And he called the wine
 Life, and the water Death.

And over the face of the world
 Fly, as the shadow flies
 Where a pillar of smoke is whirled
 Away on the wind, the desire
 Of Man, and the joy of his eyes:
 A pillar of cloud, and a fire
 Burning beneath, and above
 Veils that resolve and retire
 Into the light, and are gone:
 And under the shadow thereof,
 Hope awake in the dawn
 And Faith as a bird that sings
 In the dark, and Love withdrawn,—
 Follow, and shall not fly
 Beyond the beginning of wings.
 Man shall environ the sky
 And the sea in the mist of his breath;
 In the dust of his deeds he shall lie
 Down, and deny his worth,
 Falling from death to death—
 Rising from birth to birth,
 Where the wind of his dream is driven—
 In Hell as it is on earth,
 On earth as it is in Heaven.

*And forasmuch as God
 of His own heart so im-
 agineth all things that
 they die and rise again,
 therefore shall the earth
 declare the glory of God,
 world without end.*

ON EARTH

CHORUS

Children of men, march on
 Beyond the veil, nor fear
 An end of any beauty now begun.
 Behold, how all that longs from nothingness
 Into desire, proclaims
 No heaven but to be more, no hell but to be less
 Than ye have held most dear!
 Therefore dread not to find your ancient flames
 Faint in the radiance of a purer sun,
 Or at the shrine of human passion, praise
 Unwelcome gods, unwillingly adored
 By strange, cold, holy names.
 Ye shall not find them. Many are my ways;
 My will is one,
 Saith the Lord.
 He that hath eyes to see,
 Let him behold the tide's eternity,
 Under the sway of the moving moon,
 Through the huge pulse of ocean swell and swoon
 Changing unchangingly;
 He that hath ears to hear,
 Hearken the birth-cry of the dying year,
 When out of nakedness and frozen stone
 Laughs rearsen spring,
 Glorified in sweet green and sunlit gold,
 With breath of wild virginity, and tune
 Of marriage merry-birds that sing
 The coming of the bridegroom to his own
 Once more, even as of old;
 And he that hath a heart to understand,
 Feel hour by hour the crown of his reward
 Melt from his brow and harden in his hand
 Into a stronger sword:—
 Nor doubt nor dream of narrower destinies
 Than to return beneath yet undiscovered skies,
 Risen again as the day riseth again,
 Reborn as the year is reborn—
 Not in some alien heaven prisoned in vain
 Where that which hath been man is put to scorn;
 But as a traveler may come
 With old love and new eyes
 To the wonder of his home.

Children of earth, dream on
Beyond your heaven, and dare
Choose your own gold wherewith ye shall be
 [crowned.
Behold, He also dreams whose dream ye
 [are,
Nor will endure to bound
That vision by the sweep of any nearer star
Than ye have found most fair.
Therefore from faith to faith, from goal to goal,
Unfurl the sunward pathway of the soul—

Ever a new horizon calling
Over the crest of the purple hill,
Ever amid the music calling
A melody unremembered still—
Ever to grow, to gain
Wilder joy, wiser pain,
Diviner peace to conquer and defend
By more than mortal strife:—
Life—everlasting life,
World without end.

Amen.



Morven and the Grail

Part I

BRIAN HOOKER

HORATIO PARKER, Op. 79

Introduction

Allegro moderato (♩: 108)

Piano *f*

8va bassa.....

ff

ff

① *più mosso poco a poco*

mf

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For all countries

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with complex chordal textures and melodic lines. A slur covers the first two measures of the treble staff, and another slur covers the first two measures of the bass staff. The key signature has two flats.

Second system of musical notation, continuing the piece. It features similar complex textures with slurs and various chordal structures. The key signature remains two flats.

Third system of musical notation, including a circled '2' and '(d=63)' marking. The music continues with intricate harmonic and melodic development. The key signature has two flats.

Fourth system of musical notation, showing further development of the musical themes. The texture is dense with many notes and chords. The key signature has two flats.

Fifth system of musical notation, concluding the page. It features a dynamic marking 'f' (forte) in the first measure. The music ends with sustained chords and melodic fragments. The key signature has two flats.

First system of musical notation, piano accompaniment. It features a treble and bass clef with a key signature of two flats. The music includes various chords and melodic lines. A dynamic marking of *sfz* is present at the bottom right of the system.

Second system of musical notation, piano accompaniment. It begins with a circled number 3. The tempo marking is *poco rit.* and the dynamic is *dim.*. A section for the string quartet, labeled "(Str. quartet)", begins with a *p* dynamic. The tempo marking *Poco meno* is written above the system.

Third system of musical notation, piano accompaniment. The tempo marking is *MOSSO* with a quarter note equal to 108 (♩: 108). The music features triplets in both the treble and bass staves.

Fourth system of musical notation, piano accompaniment. It features a treble and bass clef with a key signature of two flats. The music includes various chords and melodic lines.

Fifth system of musical notation, piano accompaniment. It begins with a circled number 4 and the instrument designation "(Ob.)". The dynamic marking is *p dolce*.

First system of musical notation. The right hand features a melodic line with a five-fingered scale-like passage marked with a '5'. The left hand provides harmonic support. Dynamics include *poco cresc.* and *l. h.*

Second system of musical notation. The right hand has a complex, arpeggiated texture. The left hand continues with a steady accompaniment. Dynamics include *p*.

Third system of musical notation. The right hand has a more melodic and harmonic texture. The left hand has a rhythmic accompaniment. Dynamics include *mf*, *cresc.*, and *f*.

Fourth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. Dynamics include *l. h.* and *un poco animato*.

Fifth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. Dynamics include *mf* and *f*. A circled '5' is above the first measure of the right hand.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation. The right hand has a complex texture with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *f* and *f cresc.* in the right hand, and *marcato* in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *f* is present in the middle of the system. Above the system, the tempo marking "Poco animato (♩ = 120)" is written.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *ff* is present in the middle of the system.

First system of musical notation, featuring a treble and bass clef. The music consists of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a rhythmic accompaniment. A *p* (piano) marking is present at the end of the system.

⑦ Pochetto meno mosso (♩ = 112)

Third system of musical notation, starting with a circled '7'. The tempo is marked *meno mosso* with a quarter note equal to 112 (♩ = 112). The music is marked *leggero* (light). Dynamic markings include *p* (piano).

Fourth system of musical notation, continuing the piece with various melodic and harmonic elements in both hands.

Fifth system of musical notation, featuring a complex melodic line in the bass clef and a more active right hand.

First system of musical notation. The treble clef staff begins with a *pp* dynamic marking. The music features a complex melodic line with many accidentals and a bass line with a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues the melodic line with a series of sixteenth notes. The bass line features a mix of eighth and sixteenth notes.

Third system of musical notation. The treble clef staff has a more active melodic line with frequent accidentals. The bass line continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff features a rapid sixteenth-note passage. The bass line has a more static accompaniment. A *pp* dynamic marking is present in the final measure of the system.

Fifth system of musical notation. The treble clef staff begins with a circled number 8, indicating a section marker. The music is highly chromatic with many accidentals. The bass line provides a harmonic foundation.

pp (Organ)

First system of a piano score. The music is in G major (one sharp) and 4/4 time. It features a complex texture with many chords and some melodic lines. The dynamic marking is *pp* (Organ).

(Org. Ped.)

Second system of the piano score. It includes a *l.h.* (left hand) marking. The music continues with dense chordal textures and some melodic movement. The dynamic marking is (Org. Ped.).

p (Organ)

Third system of the piano score. The music continues with similar textures. The dynamic marking is *p* (Organ).

9 (♩ = 120)

Fourth system of the piano score. It begins with a circled number 9 and a tempo marking of quarter note = 120. The music features a more active melodic line in the right hand. The dynamic marking is *mf*.

pp (Brass)

Fifth system of the piano score. The music concludes with a *pp* (Brass) marking. The texture remains dense with many chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. A dynamic marking of *mf* is present in the right-hand part.

Second system of musical notation, continuing the piece. It features a *cresc.* (crescendo) marking in the right-hand part.

Third system of musical notation, including a circled measure number **10** in the right-hand part.

Fourth system of musical notation, showing intricate harmonic and melodic development.

Fifth system of musical notation, featuring a *marcato sfz* (marcato fortissimo) marking in the left-hand part.

animando un poco

11

ff l.h.

sfz

poco meno mosso

fff

sffz

sfz

12

dim.

più tranquillo poco a poco

mf dim.

(♩ = 108)
(Cl.)

l.h.
(Ob.)

sfz p

13

pp sfz r.h.

Angels of the Grail

[QUARTET in the background, or behind the stage.]

Allegro

Solo Soprano
Mor - - ven! Mor - ven! Fol - low the Grail!

Solo Alto
Mor-ven! Mor-ven! Mor - ven! Fol - low the Grail!

Solo Tenor
Mor-ven! Mor - - ven! Fol - low the Grail!

Solo Bass
Mor-ven! Mor-ven! Mor - ven! Fol - low the Grail!

Allegro (♩ = 120)

Piano

Blood and Wa-ter, Wa-ter and

Blood and Wa-ter, Wa-ter and

Blood and Wa-ter, Wa-ter and

Blood and Wa-ter, Wa-ter and

pp

Wine, World with-out end, Three signs one won -

Wine, World with-out end, Three signs one won -

Wine, World with-out end, Three signs one won -

Wine, World with-out end, Three signs one won -

14

der, Fol-low the Vi -

der, Fol-low the Vi -

der, Fol-low the Vi -

der, Fol-low the Vi -

(wood wind)

Moderato

sion, Fol-low the Grail!

sion, Fol-low the Grail!

sion, Fol-low the Grail!

sion, Fol-low the Grail!

Moderato (♩ = 72)

pp espressivo

Allegro

Allegro (♩=120)

8.

mf

15

p Fol-low the Grail! —

p Fol-low the Grail! —

p Fol-low the Grail! —

p Fol-low the Grail! —

8.

pp *cresc.* *f*

dim. Fol - low the Grail! —

dim. Fol - low the Grail! —

dim. Fol - low the Grail! —

dim. Fol - low the Grail! —

8.

pp *poco rit.*

Allegro moderato (♩. = 88)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The music begins with a bass clef treble clef sign. The first measure of the upper staff contains a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a slur and a crescendo hairpin. The lower staff provides harmonic support with chords and rests. The dynamic marking *sfz* (sforzando) is present in both staves. The system ends with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The upper staff contains a complex melodic passage with many sixteenth notes, slurs, and ties. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The upper staff has a highly chromatic melodic line with many accidentals and slurs. The lower staff features a bass line with chords and moving lines. The dynamic marking *dim.* (diminuendo) is indicated. The system ends with a double bar line and repeat dots.

16 MORVEN

Blood of the sun - set _____ A - down the dark

wa - - - ter; Wine of the

wind, Sweep - ing On - - ward,

West - - - ward; Herd - ing the num - ber - less rush of

foam fling-ing Surg - es home - - -

dim.

This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef. A dynamic marking of *dim.* is present above the piano part.

- - - ward; Whith- er we fol - low O-ver the

p

This system contains the third and fourth staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef. A dynamic marking of *p* is present above the piano part.

gold-en Floors_ of Sun - down: One way_ to -

This system contains the fifth and sixth staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef.

geth - er West - - ward wend - ing_ The

This system contains the seventh and eighth staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef.

18

sweep of the wind, _____ The weight of the wave, —

The leap _____ of the sail, _____

And the swing _____ of the oar. _____

19

One way, — the

sun's way, On - ward, West - ward, From dawn_ to

noon - day, From noon_ to e - ven, From

dark - - - - - ness to

dark - - - - - ness; One way, the soul's way,

sfz *p legato*

Out of the dark - ness For one day on - ly,

This system contains the first two measures of the piece. The vocal line is in bass clef with a key signature of one flat and a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: "Out of the dark - ness For one day on - ly,"

20 West - ward, on - ward, A - lone, down - the

ppresc. *pp*

This system begins with a circled measure number 20. The vocal line continues with the lyrics: "West - ward, on - ward, A - lone, down - the". The piano accompaniment includes dynamic markings *ppresc.* and *pp*.

gloom - - ing, In-to the dark - ness.

This system continues the vocal line with the lyrics: "gloom - - ing, In-to the dark - ness." The piano accompaniment features sustained chords and melodic lines.

One

pp *pp espressivo*

This system concludes the vocal line with the word "One". The piano accompaniment includes dynamic markings *pp* and *pp espressivo*.

- dream, the world's dream, A-lone we fol - low,

O my wan - der - ers, My strong com - pan -

21 *Con moto* (♩ = 120)
pp

ions, Fol - low the ho - ly An - gel -

pp leggiero

guard - ed Vi -

Poco meno mosso

sion, — the gold - en

pp espressivo *pp*

Grail, that shi - - neth, E - ter - -

- - nal, Im - mor - - - - tal;

22
On - - ward, West - ward, Heav'n - ward, home - ward,

Fol - low the Vi - sion.

12/8

ANGELS OF THE GRAIL

Solo Soprano

Solo Alto

Solo Tenor

Solo Bass

Mor - ven, Fol - low the Grail!

Mor - ven, Fol - low the Grail!

Mor - ven, Fol - low the Grail!

Mor - ven, Fol - low the Grail!

p

pp

MORVEN

Fol - low the

pp

23

Grail!

The first system consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It contains a melodic line with a long slur over four measures, followed by a rest. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It contains a piano accompaniment with chords and some melodic fragments. The bottom staff is a bass clef staff with a key signature of two flats and a common time signature, containing a rhythmic accompaniment of eighth notes.

poco rit.

(muted Horns)

pp

2

The second system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It contains a piano accompaniment with chords and some melodic fragments. The middle staff is a bass clef staff with a key signature of two flats and a common time signature, containing a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef staff with a key signature of two flats and a common time signature, containing a rhythmic accompaniment of eighth notes. The system includes dynamic markings and performance instructions.

rit.

The third system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It contains a piano accompaniment with chords and some melodic fragments. The middle staff is a bass clef staff with a key signature of two flats and a common time signature, containing a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef staff with a key signature of two flats and a common time signature, containing a rhythmic accompaniment of eighth notes. The system includes dynamic markings and performance instructions.

Dwellers in Avalon

Andante un poco lento (♩ = 63)

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It begins with a *pp* dynamic. The right hand features a melodic line with eighth-note patterns and a descending scale-like passage. The left hand provides a harmonic accompaniment with chords and moving bass lines.

24 CHORUS
Soprano I and II

This section contains four vocal staves. The top two staves are for Soprano I and II, and the bottom two are for Alto I and II. The lyrics for all parts are "Hith - er, O hith - er and". The music is in the same key and time signature as the piano accompaniment. The vocal lines are marked with *pp* dynamics. The Soprano parts have a melodic line with eighth notes, while the Alto parts have a more rhythmic accompaniment.

24

The second system of the piano accompaniment continues the accompaniment for the chorus. It features a *mf* dynamic and includes a *dim.* (diminuendo) marking. The right hand has a complex texture with chords and moving lines, while the left hand continues with a steady accompaniment. The system concludes with a *pp* dynamic marking.

rest! On the broad sea's bil-low-y bo - - som,

rest! On the broad sea's bil-low-y bo - - som,

Tenor I and II
pp
Hith-er, O hith-er and rest! On the broad sea's bil-low-y

Bass I and II
pp
Hith-er, O hith-er and rest! On the broad sea's bil-low-y

The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand.

Av - a - lon, — bride of the West, — smiles in the arms of the

Av - a - lon, — bride of the West, — smiles in the

bo - som, Av - a - lon, — bride of the West, smiles —

bo - som, Av - a - lon, — bride of the West, smiles in the

The piano accompaniment continues with similar textures, featuring a dynamic marking of *f* (forte) in the later measures.

foam. *pp*
Balm of warm

arms_ of_ the_ foam. *p*

_ in the arms_ of the foam. *p*

arms_ of the foam.

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the left hand. The music is in a minor key with a 3/4 time signature. The lyrics are: 'foam. Balm of warm arms_ of_ the_ foam. _ in the arms_ of the foam. arms_ of the foam.' Dynamics include *pp* and *p*.

Detailed description: This system contains two piano accompaniment staves (treble and bass clef). The music continues from the previous system, featuring flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *p*.

noon, _____ and a-wa-ken-ing

drow-sy bird _____ and a-wa-ken-ing

drow - sy bird _____ and a-wa-ken-ing

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal parts continue with the lyrics: 'noon, _____ and a-wa-ken-ing drow-sy bird _____ and a-wa-ken-ing drow - sy bird _____ and a-wa-ken-ing'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*.

Detailed description: This system contains two piano accompaniment staves (treble and bass clef). The music concludes with a final cadence, featuring sustained chords and a descending melodic line in the right hand. Dynamics include *p*.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are:

blo - som, Charm of the trem - u - lous air,
 blo - som, Charm of the trem - u - lous air,
 blo - som, Charm of the trem - u - lous air,
 Charm of the trem - u - lous air,

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

25

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three flats. The lyrics are:

wel - come the wan - d'r'er home.
 wel - come the wan - d'r'er home.
 wel - come the wan - d'r'er home.
 wel - come the wan - d'r'er home.

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

25

This system contains two piano accompaniment staves (treble and bass clef). The music is marked *pp* (pianissimo).

Here, o - ver mead - ows of

pp

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "Here, o - ver mead - ows of". The piano accompaniment consists of a right-hand part with a melodic line of eighth notes and a left-hand part with a simple bass line. The dynamic marking *pp* (pianissimo) is placed in the first measure of the piano part.

end - - - less May, the

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "end - - - less May, the". The piano accompaniment continues with the same melodic and bass lines as the first system, maintaining the *pp* dynamic.

drift - ing clouds _____ of a down - y white - ness

The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in treble and bass clefs. The piano part features a dense, flowing texture with many sixteenth notes in the right hand and sustained chords in the left hand.

Gleam, _____ And the

*p*Alto I and II

Drift - ing clouds gleam, And the

The second system introduces a new vocal part for Alto I and II. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and harmonic support in the left hand.

sun - beam fol-lows the sha - dow Un-der the bloom of pur - ple

sun - beam fol-lows the sha - dow Un-der the bloom of pur - ple

The third system continues the vocal and piano parts. The piano accompaniment features a prominent melodic line in the right hand with many sixteenth notes, and a more rhythmic bass line in the left hand.

26

skies; Here the wild moon crowns the

skies; Here the wild

8. *f*

26

moun - tains, Drown - ing the

moon crowns the moun - tains, Drown - ing the

cresc.

gloom in a bath of

cresc.

gloom in a bath of

cresc.

32533

bright - - ness Per - fum'd with
bright - - ness Per - fum'd with

p

Par - a - dise.
Par - a - dise.

tr

8

(27)

CHORUS

f Tenor
We have for-got-ten your

f Bass
We have for-got-ten your

(27)

tears. _____

tears. _____

f

(b) *p*.

cresc.

Will ye feed — im-pos-si-ble yearn-ing With young

cresc.

Will ye feed — im-pos-si-ble yearn-ing With young

cresc.

ff >

years, _____ and fight hun-gri-ly, _____

ff >

years, _____ and fight hun-gri-ly, _____

ff

hun-gri-ly, proud of your pain?

hun-gri-ly, proud of your pain?

ff dim. *p*

28 Tempo I

Soprano *pp* *dolce*

Alto *pp* *dolce*

Tenor Come un - to us, And dis - cov - er the old sweet

Bass

Come un - to us, And dis - cov - er the old sweet

28 Tempo I

pp *dolce*

beau - ty re - turn - ing Beau - ty,

beau - ty re - turn - ing Beau - ty,

pp dolce

Dis - cov - er the old sweet beau - ty re - turn - ing

pp dolce

Dis - cov - er the old sweet beau - ty re - turn - ing

de - sire _____ to de - light,

de - sire _____ to de - light,

Beau - - ty, de - sire to de -

Beau - - ty, de - sire to de -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics "de - sire _____ to de - light,". The second pair (Tenor and Bass) has the lyrics "de - sire _____ to de - light,". Below these are two more vocal staves with lyrics "Beau - - ty, de - sire to de -" and "Beau - - ty, de - sire to de -". The piano accompaniment is shown in grand staff notation with a treble and bass clef.

lov - er to

lov - er to

light, _____ lov - er to

light, _____ lov - er to

pp

pp

pp

pp

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal parts have lyrics "lov - er to", "lov - er to", "light, _____ lov - er to", and "light, _____ lov - er to". The piano accompaniment includes dynamic markings "pp" (pianissimo) above the first and second vocal staves, and "pp" above the third and fourth vocal staves. The piano accompaniment is shown in grand staff notation.

lov - er a - - gain!

lov - er a - - gain!

lov - er a - - gain!

lov - er a - - gain!

pp

29

Knights grown wea - - ry of hope - less hon - - or,

Knights grown wea - - ry of hope - less hon - - or,

29

f

f la - dies fain of un - gath - er'd flow'rs,
f la - dies fain of un - gath - er'd flow'rs,
 — — — — —
 — — — — —

The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with chords and occasional eighth-note figures.

Saints un - kiss'd, ——— and sa - ges dry of wine, and
 Saints un - kiss'd, ——— and sa - ges dry of
 Saints un - kiss'd, and sa - ges dry of wine, and
 Saints un - kiss'd, and sa - ges dry of wine, and

The piano accompaniment continues with a similar texture, featuring a right-hand part with sixteenth-note runs and a left-hand part with chords and eighth-note patterns.

First system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are: "sing - ers bar-ren of song, wine, And sing - ers bar-ren of song, sing - ers bar-ren of song, sing - ers bar-ren of song,". The piano accompaniment is in the right and left hands, with a forte dynamic.

Second system of musical notation. It consists of four vocal staves and a piano accompaniment. The lyrics are: "Learn the joy ye long for, Learn the joy ye long for,". The piano accompaniment is in the right and left hands, with a forte dynamic.

Third system of musical notation. It consists of piano accompaniment in the right and left hands. The piano accompaniment is in the right and left hands, with a forte dynamic.

Join— the dance of the ro - sy - foot - ed hours, _____

Join— the dance of the ro - sy - foot - ed hours, _____

Join the— dance of the ro - sy - foot - ed hours, _____

Join— the dance of the ro - sy - foot - ed hours, _____

The piano accompaniment features a complex texture with multiple voices in the right hand and a more active bass line. It includes various rhythmic patterns and dynamic markings such as *ff*.

This section of the score shows four vocal staves that are mostly silent, with only a few notes at the end of the lines. The piano accompaniment continues with intricate textures, including a prominent eighth-note pattern in the right hand and a bass line with dynamic markings like *ff*. The music concludes with a final chord in a key with two flats.

30 *ff*
Laugh - - - ing our days a -
ff
Laugh - - - ing our days a -
ff
Laugh - - - ing our days a -
ff
Laugh - - - ing our days a -

30 *ff*
8
ff

long!
long!
long!
long!

8
f

Hith - er, O hith - er and rest! *p*
 Hith - er, O hith - er and

This system contains the first vocal entry. The vocal line begins with the lyrics "Hith - er, O hith - er and rest!" followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

31

rest! *p*
 Hith - er, O hith - er and

This system continues the vocal line with a rest followed by the lyrics "Hith - er, O hith - er and". The piano accompaniment continues with a steady rhythmic pattern.

31

rest, *p* rest!
 Hith - er, O hith - er and rest! *pp*

This system concludes the vocal phrase with "rest, Hith - er, O hith - er and rest!". The piano accompaniment features a *pp* (pianissimo) dynamic marking and includes some chromatic movement in the bass line.

ANGELS OF THE GRAIL

Solo Soprano

Mor - ven, fol - low the Grail! _____

Solo Alto

Mor - ven, fol - low the Grail! _____

Solo Tenor

Mor - ven, fol - low the Grail! _____

Solo Bass

Mor - ven, fol - low the Grail! _____

CHORUS

Soprano *pp*
Hith - er,

Alto *pp*
Hith - er,

Tenor *pp*
Hith - er,

Bass *pp*
Hith - er, and

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves (soprano, alto, and tenor) and one bass staff. The vocal staves begin with a whole rest, while the bass staff has a whole note chord. The second system also has four staves. The vocal staves are marked with "rest!" and have a whole rest. The bass staff continues with a whole note chord. The third system is a piano accompaniment section, starting with a grand staff (treble and bass clefs). It features a complex texture with chords and moving lines. The dynamic marking *pp dolce* is present. The fourth system continues the piano accompaniment, ending with a *f* dynamic marking and a fermata over a chord.

Song of Sigurd, the Volsung

Allegro (♩ = 132)

The piano introduction consists of two systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps (D major). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The second system continues the accompaniment, featuring a piano (*p*) dynamic marking.

SIGURD

The gold of the morn - ing Shines on my

The vocal line for Sigurd begins with the lyrics 'The gold of the morn - ing Shines on my'. The music is in D major and 4/4 time, with a melodic line in the treble clef and a piano accompaniment in the bass clef.

shield, Her jew - els a - dorn - ing The sword that I

The vocal line continues with the lyrics 'shield, Her jew - els a - dorn - ing The sword that I'. The music is in D major and 4/4 time, with a melodic line in the treble clef and a piano accompaniment in the bass clef.

32

wield: Clear of light and clean of breath, —

Here's a day — for life or death! —

For war with-out warn - ing By wood - land —

— and field. —

33

For maid-en-hood

dim. *p* *leggiero*

(♩ = 63)

3

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'For maid-en-hood'. The piano accompaniment features a delicate texture with a *dim.* marking and a *leggiero* instruction. A tempo marking of (♩ = 63) is present. A triplet of eighth notes is marked with a '3' above it.

sleep - ing By fire _____ gird-ed

3

Detailed description: This system continues the vocal line with the lyrics 'sleep - ing By fire _____ gird-ed'. The piano accompaniment maintains the delicate texture. A triplet of eighth notes is marked with a '3' above it.

round,

Detailed description: This system shows the vocal line with the lyric 'round,'. The piano accompaniment continues with flowing sixteenth-note patterns. A *f* (forte) marking is visible in the piano part.

dim.

Detailed description: This system shows the final part of the vocal line. The piano accompaniment features a *dim.* (diminuendo) marking and continues with its characteristic sixteenth-note accompaniment.

For wealth of the

creep-ing Worm un-der-ground; Thank the gods,

(poco rit.) Tempo I

who gave the same To the dra-gon and the

flame, That gain-ing and keep-ing A

man _____ may be found!

34

Then smite hard and

spare _____ not, Foe - - -

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "spare _____ not, Foe - - -". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

man un - known! _____ I

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "man un - known! _____ I". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

fear not, I care _____ not, Mine

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "fear not, I care _____ not, Mine". The piano accompaniment continues with the same rhythmic and harmonic structure.

arm _____ is mine own. _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "arm _____ is mine own. _____". The piano accompaniment continues with the same rhythmic and harmonic structure.

35

God nor man _____ that hears my horn, _____

Troll _____ nor mon-ster moun-tain-born, _____

Shall dare _____ what I

dare _____ not,

ad libitum

36

None dare what I dare not, Till one be o'er - thrown!

ANGELS OF THE GRAIL
Solo Soprano

Mor - - ven!

Solo Alto

Mor - - ven!

Solo Tenor

Mor - - ven!

Solo Bass

Mor - - ven!

CHORUS
Soprano

p Hith - er, O hith - er and rest.

p Alto
Hith - er, O hith - er and rest.

p Tenor
Hith - er, O hith - er and rest.

p Bass
Hith - er, O hith - er and rest.

Mor - ven!

Mor - ven!

Mor - ven!

Mor - ven!

-

-

-

-

pp

pp

Solo Soprano

Fol - low the Grail!

Solo Alto

Fol - low the Grail!

Solo Tenor

Fol - low the Grail!

Solo Bass

Fol - low the Grail!

pp

SIGURD *ff* *animato*

None dare what I
Fol - low the Grail!
Fol - low the Grail!
Fol - low the Grail!
Fol - low the Grail!

animato
ff

dare not, till one be o'er -

a tempo

ff

ff

Morven and They of Avalon

Moderato (♩ = 80)

The musical score is written for piano in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked Moderato with a quarter note equal to 80 beats per minute. The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a fermata over the final measure. The third system continues the melodic and harmonic development. The fourth system starts at measure 38, indicated by a circled number, and features a crescendo (*cresc.*) marking. The fifth system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

MORVEN

Let me go hence!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a rest, followed by a melodic phrase: a quarter note G-flat, a quarter note F, a quarter note E-flat, and a half note D. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many chords and moving lines. A dynamic marking of *p* (piano) is placed below the piano part.

I have hun-ger'd and thirst-ed O-ver-

The second system continues the musical score. The vocal line has a rest followed by a melodic phrase: a quarter note G-flat, a quarter note F, a quarter note E-flat, and a half note D. The piano accompaniment continues with complex textures. A dynamic marking of *pp* (pianissimo) is placed below the piano part.

long in your Av-a-lon. Here is no heav'n, The

The third system continues the musical score. The vocal line has a rest followed by a melodic phrase: a quarter note G-flat, a quarter note F, a quarter note E-flat, and a half note D. The piano accompaniment continues with complex textures.

(39)

Grail is not here!

The fourth system continues the musical score. The vocal line has a rest followed by a melodic phrase: a quarter note G-flat, a quarter note F, a quarter note E-flat, and a half note D. The piano accompaniment continues with complex textures.

MORVEN

CHORUS
Soprano I and II *pp* Lo, in my heart Have I
Alto *pp* Is there an-oth-er joy than joy?
Tenor Is there an-oth-er joy than joy?
Bass

heard one sing-ing of youth
O lov-er of sor-row,
O lov-er of sor-row,

40

war - - har - dy, Pure of pleas-ure,
 Sure-ly our lips and eyes an-swer thine
 Sure-ly our lips and eyes an-swer thine

pp

40

l.h.

Glad a-against fear. And I
 own, and are sweet!
 own, and are sweet!

3

said, be - hold - ing Beau - ty that

CHORUS
Tenor
pp
Out of the arms of to -
Bass I and II
pp
Out of the arms of to -

The first system of the musical score features a vocal line in the bass clef with lyrics "said, be - hold - ing Beau - ty that". Below it are two empty vocal staves. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A large slur covers the piano accompaniment for the first two measures, with a *pp* dynamic marking.

breed - eth Bar - ren ro - ses And love un - fought for, A

day let not the wan - ton to - mor - row Lure thee a - way with lies.

day let not the wan - ton to - mor - row Lure thee a - way with lies.

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal line in the bass clef has lyrics "breed - eth Bar - ren ro - ses And love un - fought for, A". Below it are two empty vocal staves. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A large slur covers the piano accompaniment for the first two measures, with a *pp* dynamic marking.

41

flow'r _____ with - out fruit.

Fool, _____ in what land shall ye meet? _____

41
pp
ff

How shall I make me An end, An

poco cresc.

42

end of man - hood, To lie un-a -

Soprano *p* No more. There

Alto *p* No more. There

Tenor *p* No more. There

Bass *p* No more. There

vail - ing, Un - war - like, un-

is no home but here, nor ev - er was, nor shall be for-

is no home but here, nor ev - er was, nor shall be for-

is no home but here, nor ev - er was,

is no home but here, nor ev - er was,

43

wor - thy,

ev - er. O - ver our stars

ev - er.

nor shall be for ev - er. Un - der our

nor shall be for ev - er.

43

for - bid - den heav'ns Warn in vain,

flow'rs for - got - ten hells Warn in

Steep'd in sweet. in vain. in vain. Be - Be - Be - Be -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a low register, with lyrics: 'Steep'd in sweet. in vain. in vain. Be - Be - Be - Be -'. The piano accompaniment features a steady eighth-note bass line with triplets and chords in the right hand. A circled number '44' is positioned below the piano part.

fore and be - yond, Be - fore and be - yond, the
 fore and be - yond, Be - fore and be - yond, the
 fore and be - yond, Be - fore and be - yond, the
 fore and be - yond, Be - fore and be - yond, the

The second system of the musical score continues with five vocal staves and a piano accompaniment. The vocal parts are in a higher register, with lyrics: 'fore and be - yond, Be - fore and be - yond, the fore and be - yond, Be - fore and be - yond, the fore and be - yond, Be - fore and be - yond, the fore and be - yond, Be - fore and be - yond, the'. The piano accompaniment features a steady eighth-note bass line with triplets and chords in the right hand. A circled number '44' is positioned above the piano part.

dim. *p*
wind's un - rest_ and the sea's en - deav - or, Waste, _____

dim. *p*
wind's un - rest_ and the sea's en - deav - or, Waste, _____

dim. *p*
wind's un - rest_ and the sea's en - deav - or, Waste, _____

dim. *p*
wind's un - rest_ and the sea's en - deav - or, Waste, _____

dim. *p*
wind's un - rest_ and the sea's en - deav - or, Waste, _____

pp
Waste, _____

pp
Waste, _____

pp
Waste, _____

pp
Waste, _____

cresc.
Waste, Waste, Waste, And shall

cresc.
Waste, Waste, Waste, And shall

cresc.
Waste, Waste, Waste, And shall

cresc.
Waste, Waste, Waste, And shall

ff più mosso (45)
-- And shall find naught else.

ff più mosso
-- And shall find naught else.

ff più mosso
find naught else.

ff più mosso
-- And shall find naught else.

più mosso (45)
sfz

Allegro (♩ = 72)

45

MORVEN

I will go in might As a man,

way-far-ing Whith-er the brave blood Pour'd for sword-swing Ris-eth a - gain.

(♩ = 80)

As the rain re - turn - ing Sun - ward, and

turn - eth To wine pour'd forth Be - fore

he - roes in heav'n.

46 *poco più mosso*

Thith - er will I, too, Fare and

poco più mosso

fol - low, Be-yond the world's end,

O - ver the rain - bow,

(♩ = 92)

On - ward, Up - ward, Heav'n - - ward,

Home - - - - - ward.

47 poco più mosso

ANGELS OF THE GRAIL

poco più mosso p Solo Soprano

Mor - - ven, Fol - low the

poco più mosso p Solo Alto

Mor - - ven, Fol - low the

poco più mosso p Solo Tenor

Mor - - ven, Fol - low the

poco più mosso p Solo Bass

Mor - - ven, Fol - low the

47 poco più mosso

MORVEN

Fol - low the Vi - - sion,

Grail!

Grail!

Grail!

Grail!

(str.)

(Cl.)
espressivo

Fol - low the Grail!
(♩ = 108)

(♩ = 108)

pp

Heroes in Valhalla

Allegro moderato e risoluto (♩: 108)

Piano *ff*

The piano accompaniment consists of three systems of music. The first system shows the beginning of the piece in 4/4 time, marked 'Piano' and 'ff'. The second system continues the accompaniment with more complex chordal textures. The third system concludes the piano part with a final cadence.

Pesante (♩: 84)

48

CHORUS

Tenor *ff**più mosso*

To Val-hall, O Stran-ger, Drink deep and be cheer'd,

Bass *ff**più mosso*

To Val-hall, O Stran-ger, Drink deep and be cheer'd,

48

*più mosso**ff*

a tempo *più mosso*

For days of thy dan-ger And ways of thy weird, —

a tempo *più mosso*

For days of thy dan-ger And ways of thy weird, —

a tempo *più mosso*

ff

Ere the war- maid-ens bore us, The he - roes high vaunt-ing, Stout

Ere the war - maid-ens bore us, The he - roes high vaunt-ing, Stout

sons_ of the sword, —

sons of the sword, —

With the great ones be-

(49) (♩ = 100)

To— feasts at the board.——
 fore us To— ride to the hunt - ing, And feasts at the board.——

By the field, by the foam, Where our hearts were not
 By the field, by the foam, Where our hearts were not

want - ing, Where our force did not fail,—— We are
 want - ing, Where our force did not fail,—— We are

50

crown'd, we are come To Val-hal-la our home.

crown'd, we are come To Val-hal-la our home.

50

Waes Hael! Waes Hael! Waes Hael! Waes Hael!

Waes Hael! Waes Hael! Waes Hael! Waes Hael!

Waes Hael! Waes Hael! Waes Hael! Waes Hael!

accel. *rit.*

accel. *rit.*

Waes Hael! Waes Hael! Waes Hael! Waes Hael!

accel. *rit.*

Hael!

Hael!

(d = d.)

Hael!

(d = 64)

fff

51

Tenor

To our

bro - - thers who fought us, Good wel - -

- - - come a - gain! Your

man - hood first taught us We al - so were

men. _____

pp

52

By our wars with - out hate, By our

wounds with - out shame, By our death - with - out

fear; Hand in hand, mate by

pp *p*

mate, Pledge our fel- low - ship here! For the

love of the game, The strong arm that de - fends Till a

pp *mf*

strong - er pre - vail, The high deeds,

The hard ends, _____ To our

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "The hard ends, _____ To our". The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and a triplet of eighth notes at the end of the system.

53 foe-men, _____ Waes Hael! Our friends, _____

Tenor I and II

Waes Hael! _____ Waes

Bass I and II

Waes Hael! _____ Waes

The second system introduces vocal parts for Tenor I and II and Bass I and II. The vocal lines are marked with a circled "53". The lyrics are "foe-men, _____ Waes Hael! Our friends, _____". The piano accompaniment continues with sustained chords and some melodic movement.

53 Waes Hael! _____ Waes

The third system shows the piano accompaniment for the vocal parts. It features a dynamic marking of *f* and includes a triplet of eighth notes in the right hand.

Waes Hael! _____ Waes Hael! _____

Hael! _____ Waes Hael! Waes Hael! _____

Hael! _____ Waes Hael! Waes Hael! _____

The fourth system contains multiple vocal lines and piano accompaniment. The lyrics are "Waes Hael! _____ Waes Hael! _____", "Hael! _____ Waes Hael! Waes Hael! _____", and "Hael! _____ Waes Hael! Waes Hael! _____". The piano accompaniment includes a dynamic marking of *f* and a *rit.* (ritardando) marking. The system concludes with a final chord in the piano part.

54

Piano introduction for measure 54, showing treble and bass staves with rests.

Piano accompaniment for measure 54, featuring triplets and a forte dynamic.

Maestoso *ff*

To our grim gods, who
To our grim gods, who

Maestoso

drain'd us Of sor - row and joy; ————— Dis - own'd us, dis -
drain'd us Of sor - row and joy; ————— Dis - own'd us, dis -

dain'd us, Till all that re-main'd us Ye could not de - stroy;

dain'd us, Till all that re-main'd us Ye could not de - stroy;

By the ham-mer of doom, By the

By the ham-mer of doom, By the

flame of de - sire, By the flood of de - spair,

flame of de - sire, By the flood of de - spair,

più mosso

Ye have forg'd us a pride Ei-ther side_ of the

più mosso

Ye have forg'd us a pride Ei-ther side of the

più mosso

tomb _____ Un - dis - may'd,

tomb _____ Un - dis - may'd,

here as there. _____ For the

here as there. _____ For the

(56)

(56)

gloom and the fire, For our woe, for our
gloom and the fire, For our woe, for our

The first system consists of a vocal staff and a piano accompaniment. The vocal staff has two lines of lyrics. The piano accompaniment features a treble and bass clef with various musical notations including triplets and slurs.

worth Be-fore heav - en and earth.
worth Be-fore heav - en and earth.

The second system continues the vocal and piano parts. The piano accompaniment includes triplets and slurs, and the system concludes with a 6/4 time signature.

ff Tenor I
Pour once more the brown ale! Pour once more the brown

ff Tenor II
Pour once more, Pour once more the brown ale! _____

ff Bass I
Pour once more the brown ale! once more the brown ale! _____

ff Bass II
Pour once more the brown ale!

The third system introduces four vocal parts: Tenor I, Tenor II, Bass I, and Bass II. Each part has its own line of lyrics. The piano accompaniment is present at the bottom of the system.

ff

The fourth system is a piano accompaniment for the final part of the piece. It includes a tempo marking of (♩. = 72) and a dynamic marking of *ff*. The system concludes with a 6/4 time signature.

57 SOLO

ale! _____ To the gods we de -

Pour once more the brown ale!

Pour once more the brown ale!

Pour once more the brown ale!

57 (d.=d)

fied, _____ Waes Hael! _____ Face to

Tenor I and II

Waes Hael! _____ Waes Hael! _____

Bass I and II

Waes Hael! _____ Waes Hael! _____

p *f*

face, o - pen - eyed, Waes Hael!

cresc. Waes Hael! Waes Hael! Waes

cresc. Waes Hael! Waes Hael! Waes

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines for two voices, with lyrics "Waes Hael!". The fourth staff is the piano accompaniment, featuring chords and melodic lines.

Waes Hael!

rit. **58** *a tempo*

Hael! Waes Hael!

rit. *a tempo*

Hael! Waes Hael!

rit. *a tempo*

Hael! Waes Hael!

rit. **58** *a tempo*

ff

The second system consists of four staves. The top staff is a vocal line with lyrics "Waes Hael!". The second and third staves are vocal lines for two voices, with lyrics "Hael! Waes Hael!". The fourth staff is the piano accompaniment, featuring chords and melodic lines. There are tempo markings "rit." and "a tempo" and a rehearsal mark "58".

Waes Hael!_

Waes Hael!_

Musical score for vocalists and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are shown in the first two systems. The piano accompaniment is shown in the third system. The lyrics are "Waes Hael!_".

Soprano I and II

Waes Hael!_

Alto I and II

Waes Hael!_

Tenor

Waes Hael!_

Bass

Waes Hael!_

Musical score for vocalists. The lyrics are "Waes Hael!_" for each part.

senza pausa

Piano accompaniment for the vocalists. The lyrics are "Waes Hael!_" for each part. The instruction *senza pausa* is present.

Hymn of Saint Cecilia

Andante (♩ = 63)

(Ob.)

pp

(Str.)

(Cl.)

pp

cantando

dim.

pp

pp

Detailed description: This musical score is for the Hymn of Saint Cecilia, marked Andante with a tempo of 63 quarter notes per minute. It is written in 3/4 time and the key of D major. The score is arranged for piano and strings. The piano part is in the upper register, while the strings are in the lower register. The score is divided into five systems. The first system includes an Oboe part (Ob.) and a string part (Str.). The second system includes a Clarinet part (Cl.). The piano part features dynamics of *pp* (pianissimo) and *cantando* (singing style). The string part features a *dim.* (diminuendo) dynamic. The piano part ends with a *pp* dynamic. The string part ends with a *pp* dynamic.

59

Soprano *pp*

Let my sor-row, Lord, Seek Thy

breast.

Nev-er, but for Thee Faint nor

fear.

Till I find my

rest,

My re - ward,

Fold -

- ed in Thy dear Pu - ri - ty.

p

60

Nev - er let me

pp

weep A - ny more, On - ly lay my

soul in Thy hand;

s

On - ly as be - fore Fall _____ a -

pp 3 3 3 3

sleep, Mak - ing Thy com - mand my con -

3 3

61

trol. _____

pp *pp*

cantando
p

dim. *dim.*

Close — the world a - way From my sight;

molto p

Let the le-gions move, Lov-ers

62 *ad libitum*

cling Hid - den — in the night;

pp colla voce *mf*

Hid - den — in the night; — While — the

pp

day — Owns but Thee, — one King —

p *mf*

— and one love. One King, —

dim. *p*

— One King and one — love. —

pp

Allegro un poco agitato (♩ = 112)

Voice

Piano

p

poco sfz

3

MORVEN

Let me go hence! Lo, in my

f

dim.

p

sfz

63

soul Have I heard one sing - ing Of faith

p

white - heart - ed, Ho - ly in sor - - row,

p dolce

64 Moderato

Low - ly in pray'r.

un poco marcato

And I said, re-mem-b'ring

marcato

poco agitato
cresc.

Pride that drink-eth Bit-ter wa - ter, And pow'r un-de-vo-ted, A fire with-out

poco agitato
cresc.

food

ff

How shall I make me An end of

l.h.

ff

(65) *accel.*

won-der, To vaunt in Val - hal - la Un - hum - bled, un-

pesante

accel.

hal - low'd?

p Moderato

The Grail is not there!

(ritenuto) (66) *tempo*

I will go in my sins As a

ritenuto (♩ = 72)

pil - - grim, seek - - ing Whith - er the

sins Of the world, for ev - -

- er Calm with for - give - ness,

Flow like a shi - - ning

CHORUS Soprano I and II *pp*
 Ho -
 Alto I and II *pp*
 Ho -

riv - er of peace

san - na! Ho - san - na! Ho - san -

san - na! Ho - san - na! Ho - san -

The first system of the musical score. It consists of four staves. The top staff is a bass clef line with lyrics "riv - er of peace". The second and third staves are treble clef lines with lyrics "san - na! Ho - san - na! Ho - san -". The bottom two staves are piano accompaniment, with the right hand playing a complex, flowing melody and the left hand providing harmonic support.

Be - fore Christ in Heav'n; And be - neath Him, a -

na!

na!

The second system of the musical score. It consists of four staves. The top staff is a bass clef line with lyrics "Be - fore Christ in Heav'n; And be - neath Him, a -". The second and third staves are treble clef lines with lyrics "na!". The bottom two staves are piano accompaniment, continuing the complex texture from the first system.

un poco mosso

round Him, Glad gold - en an - gels, Grave - eyed like

un poco mosso

pp

The third system of the musical score. It consists of four staves. The top staff is a bass clef line with lyrics "round Him, Glad gold - en an - gels, Grave - eyed like". The second and third staves are treble clef lines with lyrics "Glad gold - en an - gels, Grave - eyed like". The bottom two staves are piano accompaniment. The tempo marking *un poco mosso* appears above the first and second staves, and the dynamic marking *pp* (pianissimo) is placed above the piano accompaniment staves.

chil - dren, cast their crowns

down by the foun - tain cry - - ing: Ho - -

68 (♩ = 88)

- - ly, Ho - - - ly,

L.h.

Ho - - - ly!

cresc.

69 Allegro moderato (♩ = 96)

Thith-er will I, too,

ad libitum

Fare—and fol-low Through the si-lence Beyond the

Animato (♩ = 88)

sha-dow; On-ward, up-ward,

Heav'n-ward, home

ward.

ANGELS OF THE GRAIL
p Solo Soprano
 Mor - ven,

p Solo Alto
 Mor - ven,

p Solo Tenor
 Mor - ven,

p Solo Bass
 Mor - ven,

70

Fol - low the

Fol - low the Grail! _____

Fol - low the Grail! _____

Fol - low the Grail! _____

Fol - low the Grail! _____

70

Vi - - - - sion,

f dim.

This system contains a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note with a slur over it. The piano accompaniment features complex chords and arpeggiated patterns. A dynamic marking of *f dim.* is present.

Molto moderato (♩ = 84)

Fol - low the Grail!

pp

This system continues the vocal line and piano accompaniment. The tempo is marked *Molto moderato* with a quarter note equal to 84 beats. The piano accompaniment includes a *pp* marking and a series of arpeggiated chords in the right hand.

cresc.

This system shows the piano accompaniment continuing with arpeggiated chords and a *cresc.* marking.

This system continues the piano accompaniment with arpeggiated chords and a *cresc.* marking.

Saints in Paradise

Allegro moderato (♩=92)

Piano

The musical score is written for piano and consists of five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The score begins with a piano (p) dynamic. The first system shows the initial melodic and harmonic material. The second system features a fortissimo (ff) dynamic. The third system includes a section marked with a circled number 71, with dynamics ranging from fortissimo (ff) to piano (p) and a forte (f) section. The fourth system continues the melodic line. The fifth system concludes with a 'pesante' (heavy) marking and a triplet of eighth notes.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

Piano accompaniment for the second system, continuing the piece with a treble and bass clef.

Piano accompaniment for the third system, including dynamic markings *dim.* and *poco rit.*, and hairpins indicating volume changes.

72 CHORUS

Soprano

Gold - en with hearts of gold Thine ev - er - last - ing ci - ty,

Alto

Gold - en with hearts of gold Thine ev - er - last - ing ci - ty,

Tenor

Gold - en with hearts of gold Thine ev - er - last - ing ci - ty,

Bass

Gold - en with hearts of gold Thine ev - er - last - ing ci - ty,

72 (♩ = 76)

Piano accompaniment for the chorus section, starting with a *pp* dynamic marking and a tempo indication of quarter note = 76.

Gold - en with hearts of gold,

Gold - en with hearts of gold,

Gold - en with hearts of gold,

Gold - en with hearts of gold,

pp

pp

Rain - bow-bright with gems, And ev-'ry-one a

And ev-'ry-one a

And ev-'ry-one a

And ev-'ry-one a

(73)

soul. Ho - san - na! The

soul. Ho - san - na! The

soul. Ho - san - na! The

soul. Ho - san - na! The

(73)

un poco mosso

King of love Reign-eth in the pow'r there-of. Ho - san - na! The

un poco mosso

King of love Reign-eth in the pow'r there-of. Ho - san - na! The

un poco mosso

King of love Reign-eth in the pow'r there-of. The

un poco mosso

King of love Reign-eth in the pow'r there-of. The

un poco mosso

cresc. 74

Lord of might that is the Lord of pi - ty, Build-eth of bro - ken things the

cresc.

Lord of might that is the Lord of pi - ty, Build - eth of bro - ken things the

cresc.

Lord of might that is the Lord of pi - ty, Build-eth of bro - ken things the

cresc.

Lord of might that is the Lord of pi - ty, Build-eth of bro - ken things the

cresc. 74

ff

glo - ry and the goal.

ff

glo - - ry and the goal.

ff

glo - ry and the goal.

ff

glo - - ry and the goal.

ff

Piano introduction in G major, 6/4 time. The music features a series of chords in the right hand and a melodic line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 6/4. The piece concludes with a fermata over the final chord.

75 *pp*
 We have sinn'd, and turn'd a-way_ our fa - ces _____
 _____ *pp*
 We have sinn'd, and turn'd a-way_ our

Vocal line (Soprano) and piano accompaniment (Right and Left Hand) for the first line of the hymn. The vocal line is in G major, 6/4 time, with a piano (*pp*) dynamic. The piano accompaniment provides harmonic support.

75
 (♩ = 66)
pp

Piano accompaniment for the second line of the hymn. It includes a tempo marking of quarter note = 66 (♩ = 66) and a piano (*pp*) dynamic. The music continues in G major, 6/4 time.

____ From the light we could not call our_ own; We have
 fa - ces _____ From the light we could not call _____ our
 _____ *pp*
 We have sinn'd, and turn'd a-way_ our

Vocal line (Soprano) and piano accompaniment (Right and Left Hand) for the second line of the hymn. The vocal line continues the melody with lyrics. The piano accompaniment includes a piano (*pp*) dynamic.

Piano accompaniment for the third line of the hymn. The music continues in G major, 6/4 time, providing harmonic support for the vocal line.

sinn'd, and turn'd a-way our fa - ces
 own, We have sinn'd and turn'd a - way our fa - ces
 We have sinn'd, and turn'd a - way our fa - ces From the light we
 fa - ces From the light we

cresc.
cresc.
pp
cresc.
cresc.

From the light we call not our own; Fa - ther, Thou hast
 From the light we call not our own; Fa - ther, Thou hast
 could not call our own; Fa - ther, Thou hast
 could not call our own; Fa - ther, Thou hast sought

f, *pp*
f, *pp*
f, *pp*
f, *pp*
 76
 76
f *pp*

sought in lone - ly pla - ces For Thy chil - dren, gath - er'd us and
 sought in lone - ly pla - ces For Thy chil - dren,
 sought in lone - ly pla - ces For Thy chil - dren,
 - in lone - ly pla - ces For Thy chil - dren, gath - er'd

crown'd us With the peace that blooms a - bout thy throne. *rit.*
 crown'd us With the peace that blooms a - bout thy throne. *rit.*
 crown'd us With the peace that blooms a *rit.*
 us and crown'd us With the peace that blooms a - *rit.*

77 *a tempo* *mf*

We have sor - - - row'd, where our fears con-

a tempo *mf*

We have sor - - - row'd, where our fears con-

a tempo *mf*

bout thy throne. We have sor-row'd, where

a tempo *mf*

bout thy throne. We have sor-row'd, where fears con-

77 *a tempo* *mf*

found us, And the clouds re - turn af - ter the

found us, And the clouds re -

our fears con - found us, And the clouds re - turn

found us, And the clouds re - turn af - ter the

78 *pp*

rain; Sa - viour, — for Thy death we feel a -

turn af - ter the rain; Sa - viour, — for Thy death we feel a -

af - ter the rain; Sa - viour, — for Thy death

rain; Sa - viour, — for Thy death

78

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. A circled number '78' and the dynamic marking 'pp' are placed above the first vocal staff.

round us Arms de - part - ed, — hear — for - got - ten

round us Arms de - part - ed, — hear for - got - ten

we feel a - round us Arms de - part - ed, — hear — for - got - ten

we feel a - round us Arms de - part - ed, — hear — for - got - ten

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

voic - es, And the eyes we saw weep, - Smile _____
voic - es, And the eyes we saw weep, Smile _____
voic - es, And the eyes we saw _____ weep, - Smile a - gain,
voic - es, And the eyes we saw weep,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "voic - es, And the eyes we saw weep, - Smile _____", "voic - es, And the eyes we saw weep, Smile _____", "voic - es, And the eyes we saw _____ weep, - Smile a - gain,", and "voic - es, And the eyes we saw weep,".

79
a - gain. _____
a - gain. _____
smile _____ a - gain. _____
Smile _____ a - - gain. _____ (♩ = 72)
79

The second system continues the vocal and piano parts. It features a circled measure number "79" at the beginning of the first vocal staff. The lyrics are: "a - gain. _____", "a - gain. _____", "smile _____ a - gain. _____", and "Smile _____ a - - gain. _____ (♩ = 72)". The piano accompaniment includes a dynamic marking "pp" (pianissimo) and a circled measure number "79".

pp
We have dream'd:___

pp
We have dream'd:___

pp
We have dream'd:___

pp
We have dream'd:___

pp
by fit-ful flames, and

(d. = 72)

noi-ses Of the night, — we fought and la - bor'd long;

sfz

sil

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are piano accompaniment in treble and bass clefs. The piano part includes a dynamic marking of *sfz* and a series of five *sil* (silence) markings under the bass line.

80

pp

Spir - it, — in Thy mys - - - ter - y re - joi - ces The

pp

Spir - it, — in Thy mys - - - ter - y re - joi - ces The

pp

Spir - it, — in Thy mys - ter - y re - joi - ces The

pp

Spir - it, — in Thy mys - ter - y re - joi - ces The

80

pp

The second system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble clefs, each with the lyrics "Spir - it, — in Thy mys - - - ter - y re - joi - ces The". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part includes a dynamic marking of *pp* and a circled number "80" at the beginning of the system.

lost heart of dreams, _____ the pur - er glo - ry,

lost _____ heart of dreams, the pur - er glo - ry, The

lost heart of dreams, _____ the pur - er glo - ry,

lost _____ heart of dreams, _____ the pur - er

The musical score for the first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "lost heart of dreams, _____ the pur - er glo - ry," on the first line; "lost _____ heart of dreams, the pur - er glo - ry, The" on the second line; "lost heart of dreams, _____ the pur - er glo - ry," on the third line; and "lost _____ heart of dreams, _____ the pur - er" on the fourth line. The piano accompaniment features a steady bass line and chords in the right hand.

Shining at the end of ev - 'ry sto - ry. Call -

end of ev - 'ry sto - ry.

End - ing ev - 'ry sto - ry.

glo - ry, The end of ev - 'ry sto - ry.

The musical score for the second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Shining at the end of ev - 'ry sto - ry. Call -" on the first line; "end of ev - 'ry sto - ry." on the second line; "End - ing ev - 'ry sto - ry." on the third line; and "glo - ry, The end of ev - 'ry sto - ry." on the fourth line. The piano accompaniment features a steady bass line and chords in the right hand, with a *pp* (pianissimo) dynamic marking in the final measure.

ANGELS OF THE GRAIL

Solo Soprano

Mor - ven! Mor - ven!

Solo Alto

Mor - ven! Mor - ven!

Solo Tenor

Mor - ven! Mor - ven!

Solo Bass

Mor - ven! Mor - ven!

CHORUS

Soprano

- ing, Call - ing,

Alto

Call - ing,

Tenor

Call - ing,

Bass

Call - ing,

The piano accompaniment for the chorus section consists of two staves. The right hand plays a series of chords and melodic fragments, while the left hand provides harmonic support with chords and a bass line. The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *pp* (pianissimo) markings. The piece concludes with a final chord in the right hand and a sustained chord in the left hand.

(81)

Fol - low_ the Grail!

Fol - low_ the Grail!

Fol - low_ the Grail!

Fol - low_ the Grail!

Detailed description: This block contains the first system of a musical score for four voices. It consists of four staves: Soprano, Alto, Tenor, and Bass. Each staff has a treble clef (except for the Bass staff which has a bass clef) and a key signature of one sharp (F#). The lyrics 'Fol - low_ the Grail!' are written below each staff. The music features a melodic line with a long note on 'Grail!' that is held across the measures. There are dynamic markings of *mf* and *f* above the notes.

(81)

Call - ing_ at the

Call - ing_

Call - ing_ at the close_ of

Detailed description: This block contains the second system of the musical score. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are 'Call - ing_ at the' for the Soprano and Alto parts, and 'Call - ing_ at the close_ of' for the Tenor and Bass parts. The music continues with a melodic line, including a dynamic marking of *p* (piano) above the notes.

(81)

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: Treble and Bass. The music features chords and melodic lines, with dynamic markings of *mf* and *f* above the notes.

close of ev - 'ry song.

at the close of ev - 'ry song.

ev - 'ry song.

Call - ing at the close of ev - 'ry song.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "close of ev - 'ry song." (first staff), "at the close of ev - 'ry song." (second staff), "ev - 'ry song." (third staff), and "Call - ing at the close of ev - 'ry song." (fourth staff). The piano accompaniment is written in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand.

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The vocal parts continue with long, sustained notes, likely representing a chorus or a final phrase of the song. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system, providing a steady accompaniment for the vocal lines.

The first system consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first three staves contain whole rests for the first four measures, followed by a chordal entry in the fifth measure. The piano accompaniment below features a series of chords in the right hand and a melodic line in the left hand, marked with *ppp* and *sfz* dynamics.

82 *pp*
There - - fore with an - - gels, with

pp
There - - fore with an - - gels, with

pp
There - - fore with an - - gels, with

pp
There - - fore with an - - gels, with

(♩ = 66) 82

The second system features four vocal staves and a piano accompaniment. The vocal parts are in 4/4 time with a key signature of three sharps. The lyrics are: "There - - fore with an - - gels, with". The piano accompaniment includes a rapid sixteenth-note melody in the right hand and chords in the left hand, marked with *pp* and *sfz* dynamics. A tempo marking of $\text{♩} = 66$ is present.

cresc. molto

Cher - - u - bim and Ser - - a - phim,

cresc. molto

Cher - - u - bim and Ser - - a - phim,

cresc. molto

Cher - - u - bim and Ser - - a - phim,

cresc. molto

Cher - - u - bim and Ser - - a - phim,

poco animato
ff

With all who shall fol - low and all who went be -

poco animato
ff

With all who shall fol - low and all who went be -

poco animato
ff

With all who shall fol - low and all who went be -

poco animato
ff

With all who shall fol low and all who went be -

fore, Ho - san - na!

fore, Ho - san - na!

fore, Ho - san - na!

fore, Ho - san - na!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "fore, Ho - san - na!". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Ho - san - na! The King of Kings Hath

Ho - san - na! The King of Kings Hath

Ho - san - na! The King of Kings Hath

Ho - san - na! The King of Kings Hath

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are "Ho - san - na! The King of Kings Hath". The piano part includes a triplet of eighth notes in the right hand.

più mosso poco a poco

com-pass'd His Im - a - gin-ings. Ho - san - na, ——— Ho -

più mosso poco a poco

com-pass'd His Im - a - gin-ings. Ho - san - na, Ho -

più mosso poco a poco

com-pass'd His Im - a - gin-ings. Ho - san - na,

più mosso poco a poco

com-pass'd His Im - a - gin-ings. Ho - san - na,

san - na, Ho - san - na! We praise Him and mag - ni -

san - na, Ho - san - na! We praise Him and mag - ni -

Ho - san - na! We praise Him ——— and mag-ni -

Ho - san - na! We praise Him and mag - ni -

fy His name; to

fy His name;

fy His name;

fy His name;

fy His name;

f

83

Him The King-dom and the pow-er and the glo-ry to

f

83
(♩ = 76)

Him The King-dom and the pow-er and the glo-ry to

ev - - - er - more;

Him The King-dom and the pow-er and the glo -

This system contains the first vocal line with a long melisma on 'ev - er - more;', the second vocal line starting with 'Him The King-dom and the pow-er and the glo -', and the piano accompaniment. The piano part is mostly rests in this system.

The piano accompaniment for the first system, featuring a treble and bass clef. It includes a triplet of eighth notes in the right hand and a bass line with some chords and eighth notes.

to Him The_ King - dom_ and the

- ry ev - er - more; to Him_ The_ pow'r, The

to Him The King-dom and the pow-er and the

This system contains the second vocal line with lyrics 'to Him The_ King - dom_ and the - ry ev - er - more; to Him_ The_ pow'r, The', the third vocal line with lyrics 'to Him The King-dom and the pow-er and the', and the piano accompaniment. The piano part continues with a triplet in the right hand.

The piano accompaniment for the second system, continuing the musical texture with a triplet in the right hand and a steady bass line.

pow-er and the glo - ry, _____ to _____ Him The
 pow-er and the glo-ry ev - er - more, the glo - ry ev - er -
 glo - ry ev - - - - er -
 to Him The King-dom and the pow-er and the

pow'r and the glo - ry _____ ev - er - more, _____ the
 more, _____ ev - er - more, ev - - er - more; _____
 more, _____ To _____ Him the pow'r _____
 glo-ry ev-er - more, _____ ev-er - more, _____ To Him the

84

glo - ry ev - er - more, —

ff
To Him The King - dom and the pow - er and the

— and the glo - ry ev - er - more,

ff
glo - ry ev - er - more, — to Him The

84

ff
to Him The King - dom and the pow - er and the

ff
glo - ry ev - er - more; — Ho - san - na! Ho - san - na! The

ff
to Him

ff
King - dom and the glo - ry ev - er - more, to Him The

glo - ry ev - er - more, ev - er - er - more

glo - ry ev - er - more, to Him The King - dom and the

the glo - ry, to Him The

King - dom and the pow - er and the glo - ry, to Him The

fff

ev - er - more, ev - er - more,

pow - er and the glo - ry ev - er - more, The King - dom and the

King - dom and the pow - er and the glo - ry ev - er - more,

glo - ry ev - er - er - more, to Him The pow - er

p

p

p

p

85

85

cresc.
 ev - er - more, The King - dom and the pow'r, the
 pow'r, The King - dom and the pow'r, the King - dom and the
 to Him The King - dom, the pow'r, the
 glo - ry, to Him The King - dom, the pow'r and the

fff
 glo - ry ev - er - more. Ho -
 pow'r, the glo - ry ev - er - more. Ho -
 glo - ry ev - er - more. Ho -
 glo - - - - ry ev - er - more. Ho -

86

san-na! Ho - san-na! Ho - san-na! Ho-

san-na! Ho - san-na! Ho - san-na! Ho-

san-na! Ho - san-na! Ho-san-na!

san-na! Ho - san-na! Ho-san-na!

86

ff *ff*

san-na! Ho - san - - na! *dim.*

san-na! Ho - san - - na! *dim.*

Ho-san-na! Ho - san - - na! *dim.*

Ho-san-na! Ho - san - - na! *dim.*

dim.

p
We have sinn'd, We have sor-row'd,
p
We have sinn'd, We have sor-row'd,
p
We have sinn'd, We have sor-row'd,
p
We have sinn'd, We have sor-row'd,

p *pp*

pp
We have dream'd!
pp
We have dream'd!
pp
We have dream'd!
pp
We have dream'd!

p

(87)

ff

To Him _____ The glo-ry and the King-dom and the

ff

To Him The glo-ry, The glo-ry and the King-dom and the

ff

To Him _____ The glo-ry and the King-dom and the

ff

To Him The glo-ry, The glo-ry and the King-dom and the

(87)

ff

pow'r, for ev - er - more, for ev - er, _____ We _____

pow'r, for ev - er - more, for ev - er, We praise Him, and

pow'r, for ev - er - more, for ev - er, _____ We _____

pow'r, for ev - er - more, _____ We _____ praise Him and

praise Him and mag -

praise Him and mag-ni - fy His name, - We - praise Him and

mag - ni - fy, We praise Him and

mag - ni - fy His name, - We praise Him and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "praise Him and mag -", "praise Him and mag-ni - fy His name, - We - praise Him and", "mag - ni - fy, We praise Him and", and "mag - ni - fy His name, - We praise Him and".

- ni - fy His name. Ho - san-na! Ho - san-na! Ho -

mag-ni - fy His name. Ho - san-na! Ho - san-na! Ho -

mag-ni - fy His name. Ho - san-na! Ho - san-na! Ho -

mag-ni - fy His name. Ho - san-na! Ho - san-na! Ho -

The second system continues the vocal and piano parts. The lyrics are: "- ni - fy His name. Ho - san-na! Ho - san-na! Ho -", "mag-ni - fy His name. Ho - san-na! Ho - san-na! Ho -", "mag-ni - fy His name. Ho - san-na! Ho - san-na! Ho -", and "mag-ni - fy His name. Ho - san-na! Ho - san-na! Ho -". The piano accompaniment includes triplets in the right hand.

san-na! Ho - san - - - na! Ho - san - -

san-na! Ho - san - - - na! Ho - san - -

san-na! Ho - san - - - na! Ho - san - -

san-na! Ho - san - - - na! Ho - san - -

- - - na! Ho - san - na! _____

- - - na! Ho - san - na! _____

- - - na! Ho - san - na! Ho - san - na! _____

- - - na! Ho - san - na! _____

Lullaby of Our Lady

Andantino (♩. = 63)

Piano

pp

pp

88

poco cresc.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The first measure includes a *pp* dynamic marking.

Second system of musical notation, continuing the complex textures from the first system. It features dense chordal accompaniment in the bass and more active melodic lines in the treble.

Third system of musical notation, showing a shift in texture with more prominent melodic lines in both staves. A *p* dynamic marking is present in the first measure.

Fourth system of musical notation, marked with a circled measure number 89. It features intricate chordal patterns and melodic fragments. A *p* dynamic marking is visible in the second measure.

Fifth system of musical notation, concluding the page with dense chordal textures and melodic lines. The notation includes various ornaments and complex rhythmic patterns.

First system of musical notation, piano accompaniment. It features a treble and bass clef with a key signature of two flats. The music is marked *poco f*. The right hand has a complex texture with many accidentals and slurs, while the left hand has a more rhythmic accompaniment.

Second system of musical notation, piano accompaniment. It continues the piece with similar complex textures in both hands, featuring many accidentals and slurs.

Third system of musical notation, piano accompaniment. It begins with a *rit.* (ritardando) marking and a *dim.* (diminuendo) dynamic marking. A circled number 90 is placed above the staff. The tempo then changes to *a tempo*. The dynamic marking *pp* (pianissimo) is used. The music features a mix of chords and moving lines.

Fourth system of musical notation, piano accompaniment. It starts with a *p* (piano) dynamic marking. The right hand has a melodic line with slurs, and the left hand provides harmonic support with chords and moving bass lines.

Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line is for an *Alto* and contains the lyrics "I have dream'd". The piano accompaniment is marked *sfz p* (sforzando piano). The system shows the vocal line and the piano accompaniment for the first part of the phrase.

of strange things A - round me.

pp

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics "of strange things A - round me." The bottom two staves are piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines. Dynamics include *pp* (pianissimo) in both hands.

91

They are

pp

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "They are". The piano accompaniment features a more active right hand with arpeggiated figures and a steady left hand. Dynamics include *pp* in the right hand.

gone, The voi - ces, and great

pp

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has lyrics "gone, The voi - ces, and great". The piano accompaniment includes a second ending bracket in the right hand. Dynamics include *pp* in the right hand.

wings, And the three kneeling Kings.

pp

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has lyrics "wings, And the three kneeling Kings." The piano accompaniment continues with arpeggiated figures in the right hand and a steady bass line in the left hand. Dynamics include *pp* in the right hand.

Leav-ing me here a - lone.

pp

(92) *tenerezamente*

Now all is done

ppp

With this that is

mine own, The man,

— my Son.

pp

93

Mas - ter, Thy high com-mands! Must we put forth to

p

bless — Un - fath-om'd seas, — far lands, — These

cresc.

lit - tle an - gry hands? Will earth - quake and e - clipse, Claim and con-

fess Those lit - tle hun - gry lips. Of help -

less - ness?

94

Tempo I

Ah, hush, then! Take

no heed Of pro-phet- cy nor sign,

While I am all Thy need,

95
Though Thou be God in - deed,

Though Thou be God in -

deed. _____ What mat - ter

dim. *pp*

This system contains the first two lines of music. The vocal line begins with a half note 'deed.' followed by a long horizontal line, then the words 'What mat - ter'. The piano accompaniment consists of two staves with chords and moving lines. Dynamic markings 'dim.' and 'pp' are present.

less or more, _____ What

This system contains the next two lines of music. The vocal line continues with 'less or more,' followed by a long horizontal line, then the word 'What'. The piano accompaniment continues with similar harmonic support.

96
mat - ter less or more, _____ Hu - man, di -

This system contains the third and fourth lines of music. A circled number '96' is positioned above the first measure of the vocal line. The vocal line continues with 'mat - ter less or more,' followed by a long horizontal line, then 'Hu - man, di -'. The piano accompaniment continues.

vine? Nev - er was born be - fore A babe _____

This system contains the final two lines of music. The vocal line continues with 'vine?' followed by 'Nev - er was born be - fore A babe' and a long horizontal line. The piano accompaniment concludes the system.

— like mine.

pp

Nev - er was born be - fore A

pp

babe like mine,

pp

A babe like mine.

pp *pp* *pp*

Moderato (♩=76)

First system of piano introduction. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *p*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Second system of piano introduction. Treble clef, bass clef, 4/4 time signature. Key signature: two flats. Dynamics: *f*. The music continues with similar accompaniment, featuring some chromatic movement in the treble.

MORVEN

Let me go hence!

Vocal and piano accompaniment for the first vocal line. Treble clef, bass clef, 4/4 time signature. Key signature: two flats. Dynamics: *p*. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs.

97

Pray'r and praise Have I

Vocal and piano accompaniment for the second vocal line. Treble clef, bass clef, 4/4 time signature. Key signature: two flats. Dynamics: *p*. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs.

prov-en in par-a-dise; The Grail on-ly

sfz

cresc.

Be-held I nev-er In a-ny heav'n.

p legato *cresc.* *sfz*

For lo, ev-en now, Ev-en here,

98

my spir-it Heard one sing-ing Of

p dolce

life new born Un-to hope and hun-ger.

Ad-venture en-deav-or; And I said,

— un-der-stand-ing The eyes of chil-dren, The lips of wo-men, The hands of

men, I will go down Out of rest for-

ev - er For love of the world To the world a -

gain. I will go as a babe That is born, as a

(♩ = 76)

soul sent Forth from be - fore God, Bath'd in for -

get - - ful - ness, To won - der and

(100)

cresc.

wan - der Through pain and beau - ty, Through laugh - ter and

f la - bor and shame, ——— *ff* un - end - - -

- - ing - ly, Know - ing and grow - - - ing.

101 Più mosso (♩ = 92)

One way, the world's way, The sun's way, the

soul's way, Day af-ter day From the deep re-a-

ris-en. The same, yet an-oth-er,

West - ward wend - - - ing

From dawn to noon, From noon to

e - ven From e - - ven to

dawn.

p *pp* *legato*

102 Poco meno mosso

One

pp

- dream, God's dream That no man

cresc.

know - eth Nev - er to find, For -

cresc.

animando

ev - er to fol - - - low The un - - be -

animando

hold - - en Glo - - - ry, the gleam A -

bove all heav'ns Be - yond all ho -

103

ri - - - zons!

Out - - -

ad libitum *dim.* **Molto moderato**

- - ward, On-ward, Earthward, down - ward... Fol-low the

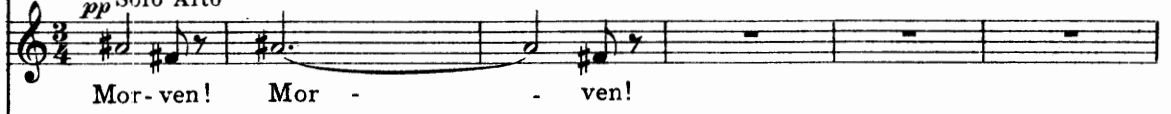
Vi - sion, Fol - low the

Allegretto

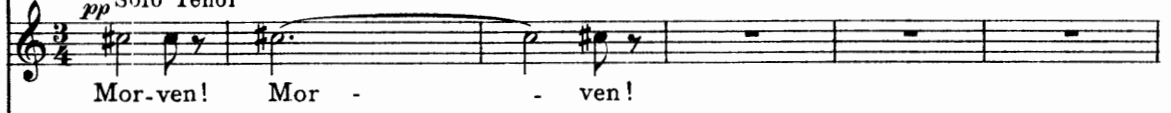
[Angels of the Grail]

pp Solo Soprano

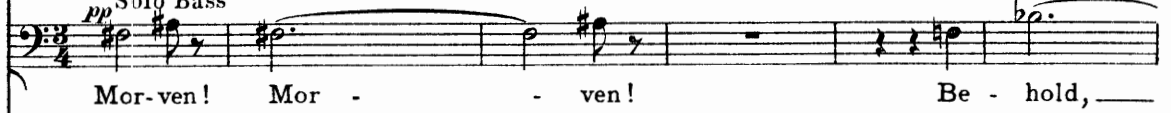

Mor-ven! Mor - - ven! Be -

pp Solo Alto


Mor-ven! Mor - - ven!

pp Solo Tenor


Mor-ven! Mor - - ven!

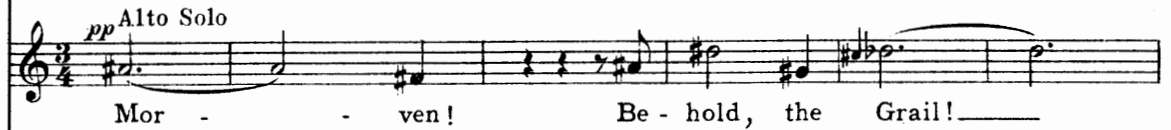
pp Solo Bass


Mor-ven! Mor - - ven! Be - hold, —

Allegretto

pp Soprano Solo


Mor - - ven! Be - hold, the Grail! —

pp Alto Solo


Mor - - ven! Be - hold, the Grail! —

pp Tenor Solo


Mor - - ven! Be - hold, the Grail! —

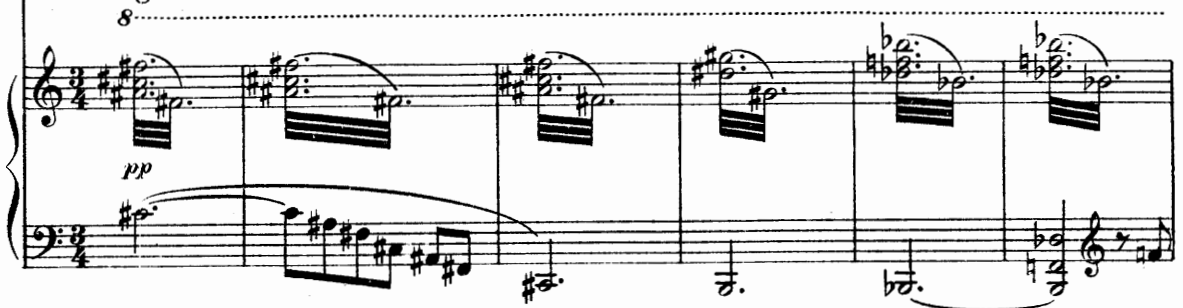
MORVEN



Grail! —

Allegretto

8.....



pp

hold, the Grail! _____ Wa-ter and

Be - hold, the Grail! Wa-ter and

Be - hold, the Grail! Wa-ter and

_____ the Grail! _____ Wa-ter and

_____ Blood and wa - ter,

_____ Blood and wa - ter,

_____ Blood and wa - ter,

f

wine, _____ Life, death, and life, _____

wine, _____ Life, death, and life, _____

wine, _____ Life, death, and life, _____

wine, _____ Life, death, and life, _____

Life, death, and life, _____

Life, death, and life, _____

Life, death, and life, _____

pp

104

pp Life, death, and life, *pp* Three dreams and one a - wa - -

pp Life, death, and life, _____

pp Life, - death, and _____

pp Life, death, and life, _____

104

pp Life, death, and life, _____

pp Life, _____ death, and life, Life, death, and life, _____

pp Life, death, and life, Life, - death, _____

104

pp delicatissimo

king, *p* Three dreams, One wa-king,

Three dreams, *pp* Be-

life, One wa-king,

Three dreams, One wa-king,

Three dreams, One wa-king,

Three dreams, One wa-king,

life, Three dreams, One wa-king,

life, Three dreams, One wa-king,

p

Be - hold, _____ the Vi - - sion, -

hold, _____ the Vi - - sion, -

Be - hold, _____ the Vi - - sion, -

Be - hold, the Vi - - sion, -

Be - hold, the Vi - - sion, - Be -

Be - hold, the Vi - - sion, -

Be - hold, the Vi - - sion, -

pp

The musical score consists of eight staves. The first six staves are vocal parts (Soprano, Alto, Tenor, Bass, and two additional voices) with lyrics. The seventh staff is a piano accompaniment in bass clef. The eighth staff is a piano accompaniment in treble clef. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). The lyrics are: "Be - hold, _____ the Vi - - sion, -", "hold, _____ the Vi - - sion, -", "Be - hold, _____ the Vi - - sion, -", "Be - hold, the Vi - - sion, -", "Be - hold, the Vi - - sion, - Be -", "Be - hold, the Vi - - sion, -", "Be - hold, the Vi - - sion, -".

rit. **105** Moderato
Be - hold, the Grail! —

rit. **105** Moderato
Be - hold, the Grail! —

rit. **105** Moderato
Be - hold, the Grail! —

rit. **105** Moderato
Be - hold, the Grail! —

rit. **105** Moderato
hold, — the Grail! —

rit. **105** Moderato
Be - hold, the Grail! —

rit. **105** Moderato
Be - hold, the Grail! —

rit. **105** Moderato
pp

Soprano Solo

mf

From His throne a-lone and a-far In the night be-

fore light be-gan, The Lord _____ let fall a

star _____ In-to the heart of the

pp

Alto Solo

mf 3

sea. And a rip-ple a-rose _____ and ran

106

Spread - ing e - ter - - nal - ly In glim - mer - ing rings that

roll O - ver the dark of the sea, As the rip - ple of years that

flow O - ver the dark of the soul. Cir -

Soprano
Cir - cles of weal and woe Wi - d'ning for ev - -

Alto
- - cles of weal and woe Wi - - - den - ing

(107)

- er - more, And heav'n where

ev - er - more, With hell in the gulf be - low And heav'n where

(107)

shad-ows move To the shore that is no shore.

shad-ows move To the shore that is no shore.

(107)

And in the light there-of Are all things writ-ten_

un poco mosso

plain; For the name _____ of the sea _____ was

un poco mosso

For the name of the sea was Love _____ was

un poco mosso

Love _____ And the name _____ of the star was Pain..

Love _____ And the name of the star was Pain..

pp

108 Più mosso
Tenor *f*

And the Lord lift-ed up Gold— of the star that fell,—

And fash - ion'd a shi - ning cup There-of,

and blent there-in Wine— that was pour'd in hell To wa-ken the heart of

sin. Wa - ter from springs that

rise Where wea - ry an - gels win Heav'n, and fall a-sleep;

And blood of sac - ri - fice ———— Burn'd be - fore gods ————

— that weep For - got - ten. ————

109

MORVEN

And the Lord Bless'd the cup, and drank

pp (Brass)

deep— And set it for a sign In the West, and spake a

word, Say- ing: "This blood is mine:

rit. *(a tempo)*

rit. ten. *ppp*
(Strings)

(♩ = 112)

- Let him who hun - ger - eth

Drink!" And he call'd the wine Life,

ad libitum 110 *pp*

(♩ = 92)

and the wa - ter Death. —

Moderato

p 3 *cresc.* 3 *mf*

Solo Soprano *p* (111)

And o-ver the face of the world Fly, as the shad-ow

Solo Alto *p*

And o-ver the face of the world Fly, as the shad-ow

Solo Tenor *p*

And o-ver the face of the world Fly, as the shad-ow

Solo Bass *p*

And o-ver the world Fly, as the shad - - ow

(111)

flies _____ Where a pil-lar of smoke is whirl'd A-way on the

flies _____ Where smoke is whirl'd A-way on the

flies _____ Where a pil-lar of smoke is whirl'd A-way on the

flies Where a pil-lar of smoke _____ is whirl'd, whirl'd a-way on the

wind, the de-sire Of Man, _____ and the light of his eyes.

wind, the de-sire Of Man, _____ and the light of his eyes.

wind, the de-sire Of Man, _____ and the light of his eyes. A

wind, the de-sire Of Man, _____ and the light of his eyes.

And a fire *f* *3* Burn-ing be -
A fire *f* *3* Burn-ing be -
pil - lar of cloud, and a fire
A pil - lar of cloud, and a fire Burn-ing be -

dim. *pp*
neath, and a - bove, — Veils that re - solve and re - tire
dim. *pp*
neath, and a - bove, Veils that re - solve and re - tire
dim. *pp*
— and a - bove, — Veils that re - solve and re - tire
dim. *pp*
neath, and a - bove, — Veils that re - solve and re - tire
dim. *pp*

(112)

In-to the light, and are gone. —

In-to the light, and are gone. —

In-to the light, and are gone. —

In-to the light, and are gone. —

(112)

pp

p

And un-der the sha-dow there-of,

p

And un-der the sha-dow there-of,

pp

Hope a-wakes in the dawn,
 And faith as a
 Hope a-wakes in the dawn,
 And faith as a bird

This system contains the first two systems of music. It features two vocal staves and a piano accompaniment. The piano part includes several triplet figures and arpeggiated chords. The lyrics are: "Hope a-wakes in the dawn, And faith as a Hope a-wakes in the dawn, And faith as a bird".

and love, with-drawn, Fol-low, and
 bird that sings In the dark, and love, with-drawn,
 and love, with-drawn, Fol-low, and
 - that sings In the dark, And shall not

This system contains the second two systems of music. It features two vocal staves and a piano accompaniment. The piano part continues with triplet figures and arpeggiated chords. The lyrics are: "and love, with-drawn, Fol-low, and bird that sings In the dark, and love, with-drawn, and love, with-drawn, Fol-low, and - that sings In the dark, And shall not". Performance markings include *pp* and *leggiero*.

113

shall not fly Be-yond the be-gin-ning of wings.

Fol - low, and shall not fly.

shall not fly Be-yond the be-gin-ning of wings.

fly Be - yond the be-gin-ning of wings.

113

pp

f con anima

Man shall en -

f con anima

Man shall en -

f con anima

Man shall en -

f con anima

Man shall en -

f con anima

f con anima

vi-ron the sky And the sea in the mist of his

vi-ron the sky And the sea in the mist of his

vi-ron the sky And the sea in the mist of his

vi-ron the sky And the sea in the mist of his

The piano accompaniment consists of a right-hand part with chords and a left-hand part with triplets and arpeggiated figures.

breath; In the dust of his deeds shall he lie

breath; In the dust of his deeds shall he lie

breath; In the dust of his deeds shall he lie

breath; In the dust of his deeds shall he lie

The piano accompaniment continues with similar textures, including triplets and arpeggiated patterns.

Down, and de - ny his worth, —

Down, and de - ny his worth, — *f* Fall - ing from

Down, and de - ny his worth, —

Down, and de - ny his worth, — *f* Fall - ing from

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Down, and de - ny his worth, —" for the first three staves, and "Down, and de - ny his worth, — *f* Fall - ing from" for the fourth staff. The piano accompaniment features a steady bass line with triplets and chords in the right hand.

Ri - sing from birth to birth,

death to death,

Ri - sing from birth to birth,

death to death,

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Ri - sing from birth to birth," for the first staff, "death to death," for the second staff, "Ri - sing from birth to birth," for the third staff, and "death to death," for the fourth staff. The piano accompaniment continues with similar rhythmic patterns, including triplets and chords.

114

cresc.
Where the wind of his dream is driv - en In

cresc.
Where the wind of his dream is driv - en In

cresc.
Where the wind of his dream is driv - en In

cresc.
Where the wind of his dream is driv - en In

114

cresc.

hell as it is on earth, On

hell as it is on earth, On

hell as it is on earth, On

hell as it is on earth, On

earth as it is in heav'n...
 earth as it is in heav'n...
 earth as it is in heav'n...
 earth as it is in heav'n...
 earth as it is in heav'n...
 earth as it is in heav'n...

sffz

115 Allegro, ma non troppo
ff

On Earth

CHORUS
Allegro maestoso

ff Soprano
Chil-dren of men, march on,

ff Alto
Chil-dren of men, march on,

ff Tenor
Chil-dren of men, march on,

ff Bass
Chil-dren of men, march on,

Allegro maestoso (♩ = 80)
ff

Beyond the veil, nor fear An end of a - ny

Beyond the veil, nor fear An end of a - ny

Beyond the veil, nor fear An end of a - ny

Beyond the veil, nor fear An end of a - ny

beau-ty now be - gun; Ye know that all that grows from

beau-ty now be - gun; Ye know that all that grows from

beau-ty now be - gun; Ye know that all that grows from

beau-ty now be - gun; Ye know that all that grows from

noth-ing-ness In-to de-sire pro-claims No heav'n but to be more, no

noth-ing-ness In-to de-sire pro-claims No heav'n but to be more, no

noth-ing-ness In-to de-sire pro-claims No heav'n but to be more, no

noth-ing-ness In-to de-sire pro-claims No heav'n but to be more, no

116

117

hell _____ but to be less Than ye have held most

no hell _____ but to be less Than ye have held most

no hell but to be less Than ye have held _____ most

hell, _____ no hell but to be less Than ye have

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a mix of half and quarter notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

dear. There - fore

dear. There - fore dread not _____ to find your

dear. There- fore dread not _____ to find your an - cient flames

held most dear.

The second system continues the vocal lines and piano accompaniment. The vocal parts have a more melodic quality with some slurs. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a consistent eighth-note bass line in the left hand.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand maintains a steady eighth-note bass line.

dread not the ra - diance of a pu - rer sun.

an - cient flames Faint in a pu - rer sun.

Faint in the ra - diance of a pu - rer sun.

This system contains three vocal staves and one bass staff. The vocal staves are in treble clef with a key signature of two flats. The lyrics are: "dread not the ra - diance of a pu - rer sun." (top), "an - cient flames Faint in a pu - rer sun." (middle), and "Faint in the ra - diance of a pu - rer sun." (bottom). The bass staff is empty.

This system shows the piano accompaniment for the first system, measures 115-117. It consists of a grand staff with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

(117)

f più mosso

Or at the shrine of hu - man pas - sion,

This system contains three vocal staves and one bass staff. The vocal staves are mostly empty, with a few notes in the first measure. The bass staff has the lyrics: "Or at the shrine of hu - man pas - sion,". The tempo marking *f più mosso* is placed above the bass staff.

(117) *più mosso*

This system shows the piano accompaniment for the second system, measures 118-120. It consists of a grand staff with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

praise Un - wel - come gods, un - wel - come gods un - will - ing - ly a -
 praise Un - wel - come gods, un - wel - come gods un - will - ing - ly a -
 praise Un - wel - come gods, un - wel - come gods un - will - ing - ly a -
 praise Un - wel - come gods, un - wel - come gods un - will - ing - ly a -

dor'd By strange, cold, ho - ly names.
 dor'd By strange, cold, ho - ly names.
 dor'd By strange, cold, ho - ly names.
 dor'd By strange, cold, ho - ly names.

118

Tempo I

Ye shall not find them,

Ye shall not find them,

Ye shall not find them,

Ye shall not find them,

118

Tempo I (♩ = 80)

Ye shall not find them. Man-y are my ways;

Ye shall not find them. Man-y are my ways;

Ye shall not find them. Man-y are my ways;

Ye shall not find them. Man-y are my ways;

ff My will is one, — Saith the
ff My will is one, — Saith the
ff My will is one, — Saith the
ff My will is one, — Saith the

Allegro

Lord...
Lord...
Lord...
Lord...

Allegro (♩ = 116)

ff

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including triplets and slurs.

119

Solo Soprano

Let him be

Solo Alto *p*

Let him be

Solo Tenor *p*

Let him be

Solo Bass *p*

Let him be

119

CHORUS
p Soprano

He that hath eyes to see,

p Alto

He that hath eyes to see,

p Tenor

He that hath eyes to see,

p Bass

He that hath eyes to see,

119

non legato

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

hold the tide's e - ter - ni - ty, Un - der the sway of the mov - ing moon, -

(Solo)

Through the huge pulse of o - cean swell and swoon,

(Solo)

Through the huge pulse of o - cean swell and swoon,

(Solo)

Through the huge pulse of o - cean swell and swoon,

(Solo)

Through the huge pulse of o - cean swell and swoon,

Chang - ing — un - chang - ing - ly;

Chang - ing — un - chang - ing - ly;

Chang - ing — un - chang - ing - ly;

Chang - ing — un - chang - ing - ly;

(120) Solo

Heark - en the birth-cry of the

Solo

Heark - en the birth-cry of the

Solo

Heark - en the birth-cry of the

Solo

Heark - en the birth-cry of the

(120) CHORUS

Soprano

p

He that hath ears to hear

Alto

p

He that hath ears to hear

Tenor

p

He that hath ears to hear

Bass

p

He that hath ears to hear

(120)

p

(Solo)

dy - ing year, When out of nak - ed - ness and fro - zen stone

(Solo)

dy - ing year, When out of nak - ed - ness and fro - zen stone

(Solo)

dy - ing year, When out of nak - ed - ness and fro - zen stone

(Solo)

dy - ing year, When out of nak - ed - ness and fro - zen stone

Un poco mosso

Laughs re - a - ris - - en spring, _____

Glo - ri - fied _____ in sweet

Un poco mosso

dolce

121

With breath of
green and sun - lit gold, With
With breath of
With breath of

121

wild vir - gin - i - ty, and tune Of mar-riage-mer-ry birds that
breath of wild vir - gin - i - ty, and tune Of mar-riage-mer-ry birds that
wild vir - gin - i - ty, and mar-riage-mer-ry birds that
wild vir - gin - i - ty, and mar-riage-mer-ry birds that

sing The coming of the bride-groom to his own
 sing The coming of the bride-groom to his own
 sing The coming of the bride-groom to his own
 sing The coming of the bride-groom to his own

p
 Once more, ev-en as of old.
p
 Once more, ev-en as of old.
p
 Once more, ev-en as of old.
p
 Once more, ev-en as of old.

(122)

CHORUS

He, too, that hath a heart to un-der-stand, Feels hour by hour the

He, too, that hath a heart, Feels hour by

He, too, that

He, too, that hath a

(122)

crown of his re - ward Melt from his brow and hard-en in his hand

hour his crown Melt from his brow and

hath a heart, Feels the crown of his re - ward

heart, Feels the crown of his re - ward Melt from his

cresc.
In - to a strong - - er sword; Nor doubt nor
cresc.
hard - en in his hand; Nor doubt nor dream
cresc.
Melt; — Nor doubt nor
cresc.
brow In - to a sword; Nor doubt nor dream

cresc.

dream un - sa - ner des - ti - nies Than to re -
un - sa - ner des - ti - nies Than to re - -
dream un - sa - ner des - ti - nies Than to re - -
un - sa - ner des - ti - nies Than to re -

turn be-neath yet un-dis-cov-er'd skies,

turn be-neath yet un-dis-cov-er'd skies,

turn be-neath yet un-dis-cov-er'd skies,

turn be-neath yet un-dis-cov-er'd skies,

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the second measure and a long, sweeping melodic phrase in the third measure. The left hand provides harmonic support with chords and a bass line.

(123) *ff*

Ris - - - en a - gain as the day ri - seth a -

ff

Ris - en a -

Ris - - - en a - gain as the day ri - seth a -

ff

Ris - en a -

The vocal staves are arranged in two pairs. The first pair (Soprano and Alto) and the second pair (Tenor and Bass) both sing the same lyrics. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a bass line in the left hand.

(123) *ff*

The piano accompaniment for the second system features a more complex texture. The right hand has a melodic line with a long, sweeping phrase, while the left hand has a more active bass line with chords and a melodic line. The dynamic marking *ff* is present.

gain, Re - - born as the year - - - is
 gain as the day, Re - born as the
 gain, Re - - born as the year - - - is
 gain as the day, Re - born as the

re - - born, *p* Not in some a - lien heav - en
 year is re - born, *p* Not in some a - lien heav - en
 re - - born, *p* Not in some a - lien heav - en
 year is re - born, *p* Not in some a - lien heav - en

pris-on'd in vain Where that which hath been man is put to
pris-on'd in vain Where that which hath been man is put to
pris-on'd in vain Where that which hath been man is put to
pris-on'd in vain Where that which hath been man is put to

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. A dynamic marking of *ff* is present in the right hand.

Più tranquillo
Soprano Solo (124)
p

scorn; ————— But as a trav-el-er may
scorn; —————
scorn; —————
scorn; —————
scorn; —————

Più tranquillo (124)
ff *p*

The vocal line for the Soprano Solo begins with a circled measure number 124. The piano accompaniment includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand. Dynamic markings of *ff* and *p* are used.

Solo Soprano

come With old love and new eyes

Solo Alto

With old love and new eyes

Solo Tenor

With old love and new eyes

Solo Bass

With old love and new eyes

CHORUS
Soprano

With old love and new eyes To the

Alto I and II

With old love and new eyes

Tenor

With old love and new eyes

Bass I and II

With old love and new eyes

p

(125)

To the won - der, ——— To the won - der of his home. ———

To the won - der, ——— To the won - der of his home. ———

To the won - der ——— of ——— his home. ———

MORVEN

To the won - der ——— of ——— his home. ———

(125)

won - - der ——— of ——— his home. ———

To the won - der, ——— the won - der of his home. ———

Tenor I and II

To the won - - der of his home. ———

To the won - der of his home. ———

(125)

ppp

The image displays a musical score for piano, consisting of two systems of staves. The first system includes four staves: two treble clefs and two bass clefs. The second system includes four staves: two treble clefs and two bass clefs. The bottom system is a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings. The grand staff at the bottom features a 'l.h.' (left hand) marking. The score concludes with a double bar line and repeat signs.

(CHORUS)

(♩ = 72)

p

Chil - - dren of earth, ——— dream

p

Chil - - dren of earth, ——— dream

p

Chil - - dren of earth, dream

p

Chil - - dren of earth, dream

(♩ = 72)

p

on Be-yond your heav'n, and dare Choose your own gold ——— Where-

on Be-yond your heav'n, and dare Choose your own gold ——— Where-

on ——— and dare Choose your own gold —

on ——— and dare Choose your own gold —

p

(126)

with ye shall be crown'd. _____ Ye *p*

with ye shall be crown'd. _____ Ye *p*

— Where-with ye shall be crown'd. Ye *p*

— Where-with ye shall be crown'd. Ye *p*

(126)

know He al - so dreams _____ whose dream ye are, _____ *pp*

know He al - - so dreams whose dream ye are, _____ *pp*

know He al - so dreams whose dream ye are, _____ *pp*

know He al - so dreams whose dream ye are, _____ *pp*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line begins with a rest followed by the lyrics "Nor will en -". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The word *espressivo* is written above the piano part.

pp
 Nor will en -
pp
 Nor will en -
pp
 Nor will en -
pp
 Nor will en -
espressivo

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line begins with the lyrics "dure to bound That vi-sion by the sweep of a-ny near-er star_Than ye have". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

dure to bound That vi-sion by the sweep of a-ny near-er star_Than ye have
 dure to bound That vi-sion by the sweep of a-ny near-er star_Than ye have
 dure to bound That vi-sion by the sweep of a-ny near-er star_Than ye have
 dure to bound That vi-sion by the sweep of a-ny near-er star_Than ye have

127

Poco mosso

found most fair. _____

found most fair. _____ There - fore, _____

found most fair. _____

found most fair. _____ There - fore, _____

cresc.

Poco mosso (♩=80)

127

There - fore, _____ from goal to goal, The

— from faith to faith, _____ Un - furl the

There - fore, _____ from goal to goal, The

— from faith to faith, _____ Un - furl the

Poco animato

sun-ward path - - way of the soul. — Ev - er a

sun-ward path - - way of the soul. —

sun-ward path - - way of the soul. —

sun-ward path - - way of the soul. —

Detailed description: This system contains four vocal staves. The top staff has lyrics 'sun-ward path - - way of the soul. — Ev - er a'. The second, third, and fourth staves have lyrics 'sun-ward path - - way of the soul. —'. The music is in a key with two flats and a 3/4 time signature. The melody is simple and lyrical, with a fermata over the final note of each line.

Poco animato

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The right hand features chords and moving lines, while the left hand provides a steady bass line. There are triplets and a piano (p) dynamic marking in the right hand.

new ho - ri - zon Call - ing o - ver the pur - ple hill, —

Detailed description: This system contains four vocal staves. The top staff has lyrics 'new ho - ri - zon Call - ing o - ver the pur - ple hill, —'. The second, third, and fourth staves are empty. The music is in the same key and time signature as the first system. The melody is simple and lyrical, with a fermata over the final note of the first line.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand features chords and moving lines, while the left hand provides a steady bass line. There are triplets and a piano (p) dynamic marking in the right hand.

128

Ev - er a - mid the mu - sic fall - ing, A mel - o - dy un - re -

Ev - er a - mid the mu - sic fall - ing, A mel - o - dy un - re -

Ev - er a - mid the mu - sic fall - ing, A mel - o - dy un - re -

Ev - er a - mid the mu - sic fall - ing, A mel - o - dy un - re -

128

mem - ber'd still; Ev - er to grow, ev - er to gain Wild - er joy,

mem - ber'd still; Ev - er to grow, ev - er to gain Wild - er joy,

mem - ber'd still; Ev - er to grow, ev - er to gain Wild - er joy,

mem - ber'd still; Ev - er to grow, ev - er to gain Wild - er joy,

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "wi - ser pain, Di - vi - ner peace to con - quer and de - fend". The music is in a minor key with a common time signature. The lyrics are spread across the staves, with some words appearing on multiple lines.

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line. The music includes various chords and melodic lines, with some triplets in the bass line.

Four vocal staves with lyrics: "By more than mor-tal strife: Life, ev - er -". The music is marked *molto ritenuto* and *ff*. A circled number "129" is placed above the first staff. The lyrics are spread across the staves.

Piano accompaniment for the second system, featuring a right-hand melody and a left-hand bass line. The music is marked *molto ritenuto* and *ff*. A circled number "129" is placed above the first staff. The accompaniment includes chords and melodic lines.

a tempo

last-ing life, World with-out end. _____
a tempo

last-ing life, World with-out end. _____
a tempo

last-ing life, World with-out end. _____
a tempo

last-ing life, World with-out end. _____
a tempo

ff

(♩ = 80)
a tempo

World with - out end. _____

World with - out end. _____

World with - out end. _____

World with - out end. _____

World with - out end. _____

(rit.)

(rit.)

(rit.)

(rit.)

rit.

dim.

p

A - men, A - - men.

p

A - men, A - - men.

p

A - men, A - - men.

p

A - men, A - - men.

p

pp

p

pp

Cadenza

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