

Part II - Life

No 4 INTO THE NOON OF LABOR

Bass Solo

Moderato e maestoso

PIANO

f *ff* Tutti *f* *ff*

Detailed description: This block contains the piano introduction. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a triplet of eighth notes in the bass clef, followed by a series of chords and melodic lines. Dynamic markings include *f* (forte), *ff* (fortissimo), and *Tutti*. There are also accents and slurs throughout the piece.

In-to the noon of la - bor I go

Detailed description: This block shows the first part of the vocal line and piano accompaniment. The vocal line is in the bass clef, starting with a triplet of eighth notes. The piano accompaniment is in the grand staff. The lyrics are "In-to the noon of la - bor I go". The music continues with chords and melodic lines in both hands.

forth that I may reap my des-ti-ny.— Sor-row is my

Detailed description: This block shows the second part of the vocal line and piano accompaniment. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a prominent triplet in the bass clef. The lyrics are "forth that I may reap my des-ti-ny.— Sor-row is my". The music includes various dynamics and articulations.

lot, and la-bor my a - chieve-ment, The beau-ty of God's hand-i-work my

Detailed description: This block shows the third part of the vocal line and piano accompaniment. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a prominent triplet in the bass clef. The lyrics are "lot, and la-bor my a - chieve-ment, The beau-ty of God's hand-i-work my". The music includes various dynamics and articulations.

God, O God, be-cause of mine en-deav - er!

Cl.

mf

Detailed description: This system contains the first line of music. The vocal line is in the bass clef with a key signature of two flats. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are "God, O God, be-cause of mine en-deav - er!". A clarinet (Cl.) part is indicated above the vocal line. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

p
Lis - ten thro' mine ears, Thou of my sing-ing sanc - tu - a - ry,

molto tranquillo

Cl.

p

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Lis - ten thro' mine ears, Thou of my sing-ing sanc - tu - a - ry,". The piano accompaniment features a prominent triplet pattern in both hands. A clarinet (Cl.) part is indicated above the vocal line. The tempo/mood is marked "molto tranquillo". The dynamic is marked "p".

Lis - ten thro' mine ears *espress.* that I hear Thy si - lent mu - sic;

mf

Cl.

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "Lis - ten thro' mine ears *espress.* that I hear Thy si - lent mu - sic;". The piano accompaniment continues with the triplet pattern. A clarinet (Cl.) part is indicated above the vocal line. The dynamic is marked "mf".

mf
Look thro' mine eyes, that I vis - ion the un - seen;

Ob.

mf

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "Look thro' mine eyes, that I vis - ion the un - seen;". The piano accompaniment continues with the triplet pattern. An oboe (Ob.) part is indicated above the vocal line. The dynamic is marked "mf".

mf Speak thro' my lips, that I ut - ter words of glad-ness. Walk Thou with *p*

me, ——— work Thou thro' me, That I may make ———

Fl. *Ob.*

——— Thee man-i-fest in all my ways. ———

f I will praise Thee, God, praise Thee with the la - bor of my

hands, — And with the ser - vice of my

spir - it! I will praise Thee with the

la - bor of my hands, And with the ser - vice of my spir - -

Slower

it!

rall.

№5 I KNOW MY FIRES CONSUME TOO FAST

Quartet

Andantino *p*

SOPRANO

ALTO

TENOR

BASS

PIANO

pp

I know my

I know my

I know my

I know my

I know my

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

Viol. Solo

Cello Solo

But oh, the joy of mount-ing flame, The gift of those who

But oh, the joy of mount-ing flame, The gift of those who

But oh, the joy of mount-ing flame, The gift of those who

But oh, the joy of mount-ing flame, The gift of those who

p came. *mf* Burn, my spir - it, *cresc.* burn

p came. *mf* Burn, my spir - it, *cresc.* burn

p came. *mf* Burn, my spir - it, *cresc.* burn

p came. *mf* Burn, my spir - it, *cresc.* burn

came. Burn, my spir - it, burn

burn in the blast! *f* These bones to ash must turn at last, *pp*
 — in the blast! *f* These bones to ash must turn at last, *pp*
 — in the blast! *f* These bones to ash must turn at last, *pp*
 — in the blast! *f* These bones to ash must turn at last, *pp*

pp

These bones to ash must turn at last, *mf* So light the world in beau - ty's *f*
 These bones to ash must turn at last, *mf* So light the world in beau - ty's *f*
 These bones to ash must turn at last, *mf* So light the world in beau - ty's *f*
 These bones to ash must turn at last, *mf* So light the world in beau - ty's *f*

mf *f*

name!—

Grief, I have

p

name!—

Grief, I have

p

name!—

Grief, I have

p

name!—

Grief, I have

p

rall.

Viol. solo

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with three sharps (F#, C#, G#). The lyrics are "name!—" followed by "Grief, I have". The piano accompaniment features a complex texture with chords and moving lines. A "Viol. solo" section is marked with a "p" dynamic and a "rall." tempo change.

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

f

mf

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

f

mf

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

f

mf

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

f

mf

Cello Solo

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in the same clefs and key as the first system. The lyrics are "climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;". The piano accompaniment features a complex texture with chords and moving lines. A "Cello Solo" section is marked with a "p" dynamic and a "rall." tempo change.

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

Viol. Solo

p *Wood* *mf* *pp*

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each — is a friend to me, True — with-out

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each — is a friend to me, True — with-out

end to me, Each doth extend to me Knowledge and grace.—

end to me, Each doth extend to me Knowledge and grace.—

end to me, Each doth extend to me Knowledge and grace.—

end to me, Each doth extend to me Knowledge and grace.—

mf *f*

p I know my fires consume too fast, I know that soon they will have pass'd, cre - scen -

p I know my fires consume too fast, I know that soon they will have pass'd, cre - scen -

p I know my fires consume too fast, I know that soon they will have pass'd, cre - scen -

p I know my fires consume too fast, I know that soon they will have pass'd, cre - scen -

p I know my fires consume too fast, I know that soon they will have pass'd, cre - scen -

do - - - do - - - *ff*

But oh, the joy of mount - ing flame, So light the world,

do - - - do - - - *ff*

But oh, the joy of mount - ing flame, So light the world,

do - - - do - - - *ff*

But oh, the joy of mount - ing flame, So light the world,

do - - - do - - - *ff*

But oh, the joy of mount - ing flame, So light the world,

rit.

world in beau - - - ty's name!

So light the world in beau - ty's name!

rit.

So light the world in beau - ty's name!

ff a tempo

rit.

dim.

p

Part III – Death

№6. INTO THE VALLEY-LAND

Chorus with Soprano Solo

Andantino

PIANO

p Horn Solo

pp Violas divisi

This system shows the beginning of the piano accompaniment. The piano part is in 6/8 time with a key signature of two flats. The Horn Solo part is in the treble clef, and the Violas divisi part is in the bass clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

p Cl.

This system continues the piano accompaniment. The piano part is in the treble clef, and the Clarinet part is in the bass clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Clarinet part has a melodic line in the bass clef.

pp Cellos divisi

This system continues the piano accompaniment. The piano part is in the treble clef, and the Cellos divisi part is in the bass clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Cellos divisi part has a melodic line in the bass clef.

pp Kettle Drum

Bass Cl.

This system continues the piano accompaniment. The piano part is in the bass clef, and the Kettle Drum and Bass Cl. parts are in the bass clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Kettle Drum part has a rhythmic pattern in the right hand, and the Bass Cl. part has a melodic line in the left hand.

Horn II

Horn I

This system continues the piano accompaniment. The piano part is in the bass clef, and the Horn II and Horn I parts are in the bass clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Horn II part has a melodic line in the right hand, and the Horn I part has a melodic line in the left hand.

SOLO-CHORUS

p
In-to the val-ley land my feet de-scend,— and man may

p
In-to the val-ley land my feet de-scend,— and man may

p
In-to the val-ley land my feet de-scend,— and man may

p
In-to the val-ley land my feet de-scend,— and man may

not — go with me; — But Thou, — O God, com-

not, may not go with me; — But Thou, O God, com -

not, may not go with me; — But Thou, O God, com -

not — go with me; — But Thou, O God, com -

Horn *p*

pan-ion me in love that I be un-a-fraid.—

pan-ion me in love that I be un-a-fraid.—

pan-ion me in love that I be un-a-fraid.—

pan-ion me in love that I be un-a-fraid.—

mf

mf

mf

mf

Ob. I & II

Engl. Horn

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

Wood

p

p

mf

and sounds of earth fall dim - ly on mine ears. —

mf

soul, and sounds of earth fall dim - ly on mine ears. —

mf

soul, and sounds of earth fall dim - ly on mine ears. —

soul,

mf

f

Slow - ly the sun goes wes - ter - ing in the hills, — and the

f

Slow - ly the sun goes wes - ter - ing in the hills, —

and the

and the

crim - son pa - geant of my pass - ing hour —
 crim - son pa - geant of my pass - ing hour —
 And the crim - son pa - geant of my pass - ing hour —
 crim - son pa - geant of my pass - ing hour —

Flames in their deeps — and moves — a - cross the
 Flames in their deeps — and moves — a - cross the
 Flames in their deeps — and moves — a - cross the
 Flames in their deeps — and moves a - cross the

p *rall.*
p *rall.*
p *rall.*
p *rall.*

sky. —

sky. —

sky. —

sky. —

p

p

Some - thing with - in me reach - es back to

Some - thing with - in me reach - es back to

p *a tempo*

p *cresc.* *f*

and fills me with ex - ult - ing. As the

cresc. *f*

birth, — and fills me with ex - ult - ing.

cresc. *f*

birth, — and — fills me with ex - ult - ing.

cresc. *f*

ff. wa - ters of a riv - er sweep the *p* won - ders
ff As the wa - ters of a riv - er sweep the *p* won - ders
ff As the wa - ters of a riv - er sweep the *p* won - ders
ff As the wa - ters of a riv - er sweep the *p* won - ders

As the wa - ters of a riv - er sweep the won - ders

ff *p*

ff of cre - a - tion thro' my be - ing, *mf*
ff of cre - a - tion thro' my be - ing, *mf* And birth and
ff of cre - a - tion thro' my be - ing, *mf* And birth and death
ff of cre - a - tion thro' my be - ing,

ff *mf* *p* *cresc.*

And birth and death are so in sep - a - rate, I know not
 death are so in sep - a - rate, I know not
 are so in sep - a - rate, I know not
 are so in sep - a - rate, I know not

each from each. each. each. each. each.
 each from each. each. each. each. each.
 each from each. each. each. each. each.
 each from each. each. each. each. each.

FULL CHORUS

Più Allegro

And yet a might - y fear - ing

And yet a might - y fear - ing

Più Allegro

And yet a might - y fear - ing falls up - on me.

And yet a might - y fear - ing falls up - on me.

falls up - on me.

falls up - on me.

marcato

p Shad-ows de-scend and blur the crim-som hills. *f* A wind flung from a
p Shad-ows de-scend and blur the crim-som hills. *f* A wind flung from a
p Shad-ows de-scend and blur the crim-som hills. A
p Shad-ows de-scend and blur the crim-som hills. A

p *f*

mf womb of ice Blows from the shores of
mf womb of ice Blows from the shores of
mf wind flung from a womb of ice Blows from the shores of
mf wind flung from a womb of ice Blows from the shores of

mf

noth - ing - ness. *f* The *p* shad - ows shed their shoes of

noth - ing - ness. *f* The *p* shad - ows shed their shoes of

noth - ing - ness. *f*

noth - ing - ness. *f*

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. Dynamics include *f* and *p*.

stealth; Call - ing the

stealth; Call - ing the

p They run in na - ked swift - ness from the hills Call - ing the

p They run in na - ked swift - ness from the hills Call - ing the

The piano accompaniment continues with a grand staff. It includes a triplet of eighth notes in the right hand and a steady bass line. Dynamics include *p*.

hosts of dark - ness.

hosts of dark - ness.

hosts of dark - ness.

hosts of dark - ness.

ff

ff

CHORUS II

The winds sing a song of

The winds sing a song of

The winds sing a song of

The winds sing a song of

The winds sing a song of

ff

ff

ff

ff

CHORUS I

ff

I

The winds a - rise and shout their

The winds a - rise and shout their

The winds a - rise and shout their

The winds a - rise and

CHORUS II

II

fu - ry,

fu - ry,

fu - ry,

fu - ry,

ff

pas - sion down the world,
pas - sion down the world,
pas - sion down the world,
shout their pas-sion down the world,

ff
The winds a-rise and shout their
ff
The winds a-rise and shout their
ff
The winds a-rise and shout their
ff
The winds a-rise and shout their

The winds a-rise and shout their

CHORUS II

II

pas - - - sion down the world.

pas - sion down the world.

pas - - - sion down the world.

pas - sion down the world.

cresc.

Detailed description: This block contains the vocal and piano parts for the second chorus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are 'pas - - - sion down the world.' The piano part includes a 'cresc.' marking. The key signature has two flats, and the time signature is 4/4.

II

Wood wind

Detailed description: This block contains the woodwind and piano accompaniment for the second chorus. It features a woodwind staff and a grand piano accompaniment. The woodwind part is marked 'Wood wind'. The piano part includes a 'ff' marking. The key signature has two flats, and the time signature is 4/4.

FULL CHORUS

p Drain'd in a pit - i - less draught
p Drain'd in a pit - i - less draught
p Drain'd in a pit - i - less draught

mf Drain'd in a pit - i - less draught
mf Drain'd in a pit - i - less draught
mf Drain'd in a pit - i - less draught

CHORUS I

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

CHORUS II

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Drain'd in a draught are the splen - dors of the skies.

ff

ff

Tow'rs of cy - press touch the heights,

ff

Tow'rs of cy - press touch the heights,

ff

Tow'rs of cy - press

ff

Tow'rs of cy - press

ff

The musical score consists of three systems. The first system features a Soprano and Bass vocal line with lyrics "Tow'rs of cy - press touch the heights," and a piano accompaniment. The second system continues the vocal parts with the same lyrics. The third system shows the piano accompaniment in detail, including a treble and bass clef with various chords and melodic lines. Dynamic markings include *ff* (fortissimo) throughout.

p

Yea, in a

ff

Tow'rs of cy - press touch the heights; Yea, in a

p

Yea, in a

ff

Tow'rs of cy - press touch the heights; Yea, in a

ff

touch the heights;

ff

Tow'rs of cy - press touch the

ff

touch the heights;

ff

Tow'rs of cy - press touch the

p *cresc.*

bat - tle - ment of gloom, *f*

bat - tle - ment of gloom, *f*

bat - tle - ment of gloom, *f*

bat - tle - ment of gloom, *f*

Yea, in a bat - tle - ment of gloom *f*

heights; _____ Yea, in a bat - tle - ment of gloom *f*

Yea, in a bat - tle - ment of gloom *f*

heights; _____ Yea, in a bat - tle - ment of gloom *f*

Yea, in a bat - tle - ment of gloom *f*

heights; _____ Yea, in a bat - tle - ment of gloom *f*

cresc. *ff*

I

in a bat - tle - ment of gloom The

cresc. *ff*

in a bat - tle - ment of gloom The

cresc. *ff*

in a bat - tle - ment of gloom The

cresc. *ff*

in a bat - tle - ment of gloom The

cresc.

II

touch the heights; The

cresc.

touch the heights; The

cresc.

touch the heights; The

cresc.

touch the heights; The

cresc. *ff*

ALL

tow'rs of cy-press o-ver-whelm the heav'ns.

tow'rs of cy-press o-ver-whelm the heav'ns.

tow'rs of cy-press o-ver-whelm the heav'ns.

tow'rs of cy-press o-ver-whelm the heav'ns.

Piano accompaniment for the first system, showing the right and left hands with chords and melodic lines.

Vocal staves for four voices (Soprano, Alto, Tenor, Bass) with rests. The music is in G major and 4/4 time.

Piano accompaniment for the second system, showing the right and left hands with chords and melodic lines. Dynamics include 'fff'.

Molto meno mosso *p* **ALTOS**

My peace is per-ish'd,

p **TENORS**

My dreams are fall-en from me.

SOLO CHORUS

TENOR I. Lento *pp* *mf*

In-to the night no plan-et speeds its glo-ry; The stars are drown'd.

TENOR II *pp* *mf*

In-to the night no plan-et speeds its glo-ry; The stars are drown'd.

BASS I *pp* *mf*

In-to the night no plan-et speeds its glo-ry; The stars are drown'd.

BASS II *pp* *mf*

In-to the night no plan-et speeds its glo-ry; The stars are drown'd.

Lento *pp* *mf*

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

SOPRANO SOLO

Why_ hast Thou hid - den Thy - self, O God?

Eng. Horn

pp

Andante

Why hast Thou turn'd Thy face_ a-side And_ bur - den'd me with

p

night? ———

Viol. Solo

espr.

3/4

Allegro moderato

f

Where is my dream of death, And where its sanc - tu - a - ry?

f

3/4

ff

dim.

The heat of hell as - sails me, — I — am con - sumed in

ff

decresc.

3/4

f

bit - ter - ness and pain. — Re - veal — Thy - self, O un - for - get - ting

f

3/4

Spir - it! Un - fold Thy-self — that I — may be en - shrined In the

beau - ty of Thy pres - ence, In the beau - ty of Thy pres - ence. —

Drive forth this mock - ing coun - ter - feit of death, For it — is —

Thou — who art my Death, O liv - ing God — It is Thou — who art my

Death, — and on - ly Thou!

Meno mosso molto tranquillo

pp

My fear - ing pass - es from me: —

As a heav - y man - tle fall - ing from tired — shoul - ders My —

fear - ing slips a - way. — Thou hast heard my cry, — O great Be -

stow - er, Thou hast heard my cry, Thou — hast lift - ed me

up, — Thou hast de - liv - erd me!

p

Can - dles are set at my feet — that I be not lost for ev - er.

mf

The blight of dark-ness is re-solved in - to e - ven-tide, — in - to

rit.

p

rall.

tran - quil - e - ven - tide. —

rall.

Cl.

pp a tempo

rall.

Larghetto e tranquillo

pp

rall.

Harp

Horns

SEMI-CHORUS

SOPRANO I

SOPRANO II

ALTO I

ALTO II

Now does the hush— of night— lie pur - ple on the

Now does the hush— of night— lie pur - ple on the

Now does the hush— of night— lie pur - ple on the

Now does the hush— of night— lie pur - ple on the

p

hills, _____ The moon walks soft - ly in a trance of sleep; Her

hills, _____ The moon walks soft - ly in a trance of sleep; Her

hills, _____ The moon walks soft - ly in a trance of sleep; Her

hills, _____ The moon walks soft - ly in a trance of sleep; Her

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

p I hang my qui - et lute up - on her curve —

p I hang my qui - et lute up - on her curve —

p I hang my qui - et lute up -

p I hang my qui - et lute up -

And let the night winds chant my
And let the night winds chant my
on her curve And let the night winds chant my
on her curve And let the night winds chant my

The score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "And let the night winds chant my / on her curve And let the night winds chant my". The piano part consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

SOPRANO I
re qui - em,
SOPRANO II
re qui - em,
ALTO I
re qui - em,
ALTO II
re qui - em,
TENOR I
-
TENOR II
-
BASS I
And let the night winds chant my re - qui - em,
BASS II
And let the night winds chant my re - qui - em,

This section contains vocal staves for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II, along with piano accompaniment. The lyrics are: "re qui - em," for the vocalists and "And let the night winds chant my re - qui - em," for the basses. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

pp
chant _____ my re - qui-em.

pp
chant _____ my re - qui-em.

pp
chant _____ my re - qui-em.

pp
chant _____ my re - qui-em.

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

cl.
p Solo

rall. *p a tempo*
 Wa-ters of peace a - rise, — and
rall. *p a tempo*
 Wa-ters of peace a - rise, — and
rall. *a tempo p*
 Wa-ters of peace a - rise, — and
rall. *a tempo p*
 Wa-ters of peace a - rise, — and
rall. *a tempo*
 re - qui - em. —
rall. *a tempo*
 re - qui - em. —
rall. *a tempo*
 re - qui - em. —
rall. *a tempo*
 re - qui - em. —
rall. *a tempo p*

drift — me down the spa - cious-ness of si - lence and of song! —

drift — me down the spa - cious-ness of si - lence and of song! —

drift — me down the spa - cious-ness of si - lence and of song! —

drift — me down the spa - cious-ness of si - lence and of song! —

p

God lights —

God lights — His sol - emn watch - fires

God

mf

cresc.

mf

mf *cresc.*

God lights His sol - emn

cresc.

His sol - emn watch - - fires,

o - ver - head, His sol - emn

lights His sol - emn watch - -

f *pp*

watch - - fires o - - ver - head to keep the

f *pp*

watch - - fires o - - ver - head to keep the

f *pp*

watch - - fires o - - ver - head to keep the

f *pp*

fires o - - ver - head to keep the

vi-gil of man's mys-ter-y. In the tri-umph of sur-

vi-gil of man's mys-ter-y. In the tri-umph of sur-

vi-gil of man's mys-ter-y. In the tri-umph of sur-

vi-gil of man's mys-ter-y. In the tri-umph of sur-

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

ren-der I take Thy gift of

ren-der I take Thy gift of

ren-der I take Thy gift of

ren-der I take Thy gift of

mf rall. *mf rall.* *mf rall.* *mf rall.* *mf rall.*

Horn

p poco lento *pp*

sleep. — Lean low, — Thou Shep-herd of my

p *pp*

sleep. — Lean low, — Thou Shep-herd of my

p *pp*

sleep. — Lean low, — Thou Shep-herd of my

p *pp*

sleep. — Lean low, — Thou Shep-herd of my

poco lento *p* *pp*

dreams; — lean low to meet me as I lift on

dreams; — lean low to meet me as I lift on

dreams; — lean low to meet me as I lift on

dreams; — lean low to meet me as I lift on

mf *pp*

high The chal-ice of my
 high The chal-ice of my
 high The chal-ice of my
 high The chal-ice of my

mf *pp*

rit.

dy - ing.
 dy - ing.
 dy - ing.
 dy - ing.
 dy - ing.

rit. *Harp* *Largamente* *p esp.*

molto rall. *p*

pp