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- THERE ARE SEVEN THAT PULL THE THREAD** ("Grania and Diarmid")

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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TO MY WIFE.

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# THE VEIL

POEM

BY

ROBERT BUCHANAN

SET TO MUSIC

FOR SOLI, CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

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COMPOSED EXPRESSLY FOR THE CARDIFF MUSICAL FESTIVAL,  
1910.

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# THE VEIL.

“God’s Mystery will I vindicate, the Mystery of the Veil and of the Shadow; yea, also Death and Sorrow, God’s divine angels on all earths; and I will vindicate the Soul, that the Soul may vindicate the Flesh; and all these things shall vindicate Evil, proving God’s mercy to His creatures, great and small.”

## INTRODUCTION.

*Recit.—Baritone.*

O brother, hold me by the hand, and hearken,  
For these things I shall phrase are thine and  
mine,  
And all men’s—all are seeking for a sign.

## Part 1.

### I.—THE VEIL WOVEN.

“How God in the beginning drew  
Over His face the Veil of blue,  
Wherefore no soul of mortal race  
Hath ever look’d upon the Face.”

*Chorus.*

In the beginning  
Ere Man grew,  
The Veil was woven  
Bright and blue;  
Soft mists and vapours  
Gathered and mingled  
Over the black world  
Stretched below,  
While winds of heaven  
Blew from all places,  
Shining luminous,  
A starry snow.

Blindly, dumbly,  
Darken’d under  
Ocean and river,  
Mountain and dale,  
While over His features,  
Wondrous, terrible,  
The beautiful Master  
Drew the Veil.

Then starry, luminous,  
Rolled the Veil of azure  
O’er the first dwellings  
Of mortal race;  
And since the beginning  
No mortal vision,  
Pure or sinning,  
Hath seen the Face.

Thus it befell to men  
Graveward they journeyed,  
From waking to sleeping,  
In doubt and in fear,  
Evermore hoping,  
Evermore seeking,  
Nevermore guessing  
The Master so near.

*Recit.—Tenor.*

Now an Evangel,  
Whom God loved deep,  
Said, “See! the mortals  
How they weep!  
They grope in darkness,  
They blunder onward  
From race to race,  
Were it not better,  
Once and for ever,  
To unveil the Face?”

*Chorus.*

God said, “Not yet!  
Much is to remember,  
Much to forget;  
Be thou of comfort!  
How should the token  
Silence their wail?”  
And, with eyes tear-clouded,  
He gazed through the luminous,  
Star-inwrought, beautiful  
Folds of the Veil.

### II.—EARTH THE MOTHER.

*Solo—Soprano.*

Beautiful, beautiful the Mother lay,  
Crownèd with silver spray,  
The greenness gathering hushfully around  
The peace of her great heart, while on her breast  
The wayward waters, with a weeping sound,  
Were sobbing into rest—  
For all day long her face shone merrily,  
And at its smile the waves leapt mad and free:

But at the darkening of the Veil, she drew  
The wild things to herself, and husht their cries;  
And went the old life over in her thought,  
Dreamily praying as her memory wrought  
The dimly guessed at, never utter'd tale,  
While over her dreaming,  
Deepen'd the luminous,  
Star-inwrought, beautiful  
Folds of the wondrous Veil.

*Chorus.*

The World grew hoary,  
The World was weary,  
The children cried at  
The empty air:  
"Father of mortals!  
Father! Father!  
Art Thou there?"  
Then the Master answer'd  
From the thunder-cloud:  
"I am God the Maker!  
I am God the Master!  
I am God the Father!"  
He cried aloud.  
Further the Master  
Made sign on sign—  
Footprints of His spirit,  
Voices divine;  
His breath was a water,  
His cry was a wind.

*Solo—Soprano.*

But the people heard not,  
The people saw not—  
Earth and her children  
Were deaf and blind.  
While over them, dreaming,  
Deepen'd the luminous,  
Star-inwrought, beautiful  
Folds of the wondrous Veil.

**Part 2.**

**I.—THE DREAM OF THE WORLD  
WITHOUT DEATH.**

"Songs of corruption, woven thus,  
With tender thoughts and tremulous,  
Sitting with a solemn face  
In an island burying-place,  
While weary waves broke sad and slow  
O'er weedy wastes of sand below,  
And stretch'd on every side of me  
The rainy grief of the gray sea."

*The Watcher at the Deathbed.—Baritone.*

If thou art an angel,  
Who hath seen thee,  
O Phantasy, brooding  
Over my pale one's sleeping?

In the darkness  
I am listening  
For the rustle of thy robe;  
Would I might feel thee breathing,  
Would I might hear thee speaking,  
Would I might only touch thee  
By the hand!

The sound of my weeping  
Disturbeth her not;  
Thy shadow, O Phantasy,  
Lieth like moonlight  
Upon her features—  
What art thou—  
Art thou God's angel?  
Or art thou only  
The chilly night-wind,  
Stealing downward  
From the regions where the sun  
Dwelleth alone with his shadow  
On a waste of snow.  
Art thou the water or earth?  
Or art thou the fatal air?  
Or art thou only  
An apparition  
Made by the mist  
Of mine own eyes weeping?

*Recit.—Tenor.*

Now, sitting by her side, worn out with weeping,  
Behold, he fell to sleep, and had a vision—

*Chorus.*

The Master on His throne  
Openeth now the seventh seal of wonder,  
And beckoneth back the angel men name Death.  
And at His feet the mighty angel kneeleth,  
Breathing not; and the Lord doth look upon  
him,  
Saying, "Thy wanderings on earth are ended."  
A voice arose from out the beauteous earth,  
Crying, "I am grievous for my children."  
A voice arose from out the hollow ether,  
Saying, "The thing ye cursed hath been  
abolished—  
Corruption, and decay, and dissolution!"  
And the world shrieked, and the summer time  
was bitter,  
And men and women feared the air behind  
them;  
And for lack of its green graves the world was  
hateful.  
There was no little token of distraction,  
There was no visible presence of bereavement,  
No comfort in the slow farewell,  
Nor gentle shutting of beloved eyes;  
There were no sweet green graves to sit and  
muse on,  
Till grief should grow a summer meditation,  
The shadow of the passing of an angel—  
Nothing but sudden parting—and a blankness.

*The Mother.—Contralto.*

Whither, O Spirit of the Lord, hast thou  
conveyed them,  
My little ones, my little son and daughter ?  
For lo ! we wandered forth at early morning,  
And winds were blowing round us, and their  
mouths  
Blew rosebuds to the rosebuds, and their eyes  
Looked violets at the violets, and their hair  
Made sunshine in the sunshine, and their  
passing  
Left a pleasure in the dewy leaves behind  
them ;  
And suddenly my little son looked upward,  
And his eyes were dried like dewdrops ; and  
his going  
Was like a blow of fire upon my face.  
And my little son was gone—I knew it  
By the sign He gives the stricken, that the  
lost one  
Lingers nowhere on the earth, on hill or valley,  
Neither underneath the grasses nor the tree-  
roots.  
Then I fled and sought him wildly—  
I sought him in the sunlight and the starlight,  
I sought him in great forests, and in waters  
Where I saw mine own pale image looking at  
me.  
And I forgot my little bright-haired daughter,  
Though her voice was like a wild bird's far  
behind me,  
Till the voice ceased, and the universe was  
silent.  
And stilly, in the starlight, came I backward  
To the forest where I missed him ; and no  
voices  
Broke the stillness as I stooped down in the  
starlight,  
And saw two little shoes filled up with dew,  
And no mark of little footsteps any farther,  
And knew my little daughter had gone also.  
Whither, O Spirit of the Lord, hast thou  
conveyed them  
My little ones, my little son and daughter ?

*The Watcher.—Baritone.*

But I awoke, and lo ! the burthen was uplifted,  
And I prayed within the chamber where she  
slumbered,  
And I cried—"O unseen Sender of Corruption,  
I bless Thee for the wonder of Thy mercy,  
Which softeneth the mystery and the parting."

*Chorus.*

O unseen Sender of Corruption,  
We bless Thee for the wonder of Thy mercy,  
Which softeneth the mystery and the parting.

## II.—THE SOUL AND THE DWELLING.

"A House miraculous of breath  
The royal Soul inhabiteth,  
Alone therein for evermore,  
It seeks in vain to pass the door,  
But through the windows of the eyne  
Signalleth to its kin divine."

*Duet—Soprano and Tenor.*

Come to me ! clasp me !  
Spirit to spirit !  
Tenderly, clingingly,  
Mingle to one !  
Ours are two dwellings,  
Wondrously beautiful,  
Made in the darkness  
Of soft-tinted flesh :  
In the one dwelling,  
Prison'd I dwell,  
And lo ! from the other  
Thou beckonest me !  
I am a Soul !  
Thou art a Soul !  
These are our dwellings !  
O to be free !  
Beauteous, beloved,  
Is thy dear dwelling ;  
All o'er it blowing  
The roses of dawn—  
Bright is the portal,  
The dwelling is scented  
Within and without ;  
Now I approach thee,  
Sweetness and odour  
Tremble upon me—  
Wild is the rapture !  
Thick is the perfume !  
Sweet bursts of music  
Thrill from within !  
Come to me ! close to me !  
Tenderly, clingingly,  
Mingle to one !  
Wildly within me  
Some eager inmate  
Rushes and trembles,  
Peers from the eyes  
And calls in the ears,  
Yearns to thee, cries to thee,  
Claiming old kinship  
In lives far removed !  
Pent in its prison  
Must each miraculous  
Spirit remain—  
Yet inarticulate,  
Striving to language  
Music and memory,  
Rapture and dream !  
Yea, from my forehead  
Kiss the dark fantasy !  
Tenderly, clingingly,  
Mingle to one !

Is not this language ?  
 Music and memory,  
 Rapture and dream ?  
 O in the dewy-bright  
 Day-dawn of love,  
 Is it not wondrous,  
 Blush-red with roses,  
 The beautiful, mystical  
 House of the Soul ?

*Quartet and Chorus.*

My Soul, thou art wed  
 To a perishable thing,  
 But Death from thy strange mate  
 Shall sever thee full soon,  
 If thou wilt reap wings  
 Take all the Flesh can give :  
 The sorrow, the hope, the fear,  
 That floweth along the veins :  
 Take all, nor be afraid ;  
 Cling close to thy mortal Mate !  
 So shalt thou duly wring  
 Out of thy long embrace  
 The hunger and thirst whereof  
 The Master maketh thee wings ;—  
 Be not afraid, my Soul,  
 To leave thy Mate at last,  
 But put her gently down  
 In the earth beneath thy feet.  
 And dry thine eyes and hasten  
 To the imperishable springs ;  
 And it shall be well for thee  
 In the beautiful Master's sight,  
 If it be found in the end  
 Thou hast used her tenderly.

**Part 3.**

**I.—SONGS OF SEEKING.**

“ Songs of Seeking, day by day,  
 Sung while wearying on the way,—  
 Feeble cries of one who knows  
 Nor whence he comes, nor whither goes.  
 Yet of his own free will doth wear  
 The bloody Cross of those who fare  
 Upward and on, in sad accord,  
 The footsore Seekers of the Lord.”

*The Seeker.—Baritone.*

The World is wondrous round me—God's green  
 World—  
 A World of gleaming waters and green places.  
 Sweet it is to sit in leafy Forests,  
 And hear the stirring of strange breaths  
 In the branches ;  
 And sweet it is to sail on crystal Waters,  
 The Hills above me and the Hills beneath me ;  
 I love all grand and gentle and strange things  
 And unto me all seasons utter pleasure :  
 Spring, standing startled, listening to the  
 skylark,  
 And Summer, in her gorgeous loose apparel,

And Autumn, with her dreamy drooping lashes,  
 And Winter, with his white hair blown about  
 him.

Yea, everywhere there stirs a deathless beauty,—  
 Yet nought endureth ; all the glory fadeth ;  
 And power and joy and sorrow are interwoven.

The World is wondrous round me—God's green  
 World—

Yet evermore a trouble doth pursue me—  
 A hunger for the wherefore of my being,  
 A wonder from what regions I have fallen

As in the snowy stillness,  
 Where the stars shine greenly  
 In a mirror of ice,  
 The Reindeer abideth alone,  
 And speedeth swiftly  
 From her following shadow  
 In the moon,—  
 I speed for ever  
 From the mystic shape  
 That my life projects  
 And my soul perceives.—  
 Doth Thy winged lightning  
 Strike, O Master,  
 The timid Reindeer  
 Flying her shade ?  
 Will Thy wrath pursue me,  
 Because I cannot  
 Escape the shadow  
 Of the thing I am ?

I gladden in the glad things of the World,  
 Yet crying always, “ Wherefore, and Oh,  
 wherefore ?

What am I ? Wherefore doth the World seem  
 happy ? ”

I sadden in the sad things of the World,  
 Yet crying, “ Wherefore are men bruised and  
 beaten ?

Whence do I grieve and gladden to no end ? ”

My trouble grows tenfold when I behold  
 The agony and burden of my fellows,  
 The pains of sick men, and the groans of  
 hungry.

The gifts of earth are given to the base ;  
 The monster of the Cities spurns the martyr ;  
 The martyr dies, denying : and I wonder.

I have pried and pondered,  
 I have sought to find Thee,  
 Yet still must roam  
 Through desolate regions  
 Of wondrous thought !

O Spirit of the grand things and the gentle !  
 Wherefore, O wherefore art Thou veil'd and  
 hidden ?

Wherever men sinned and wept  
 I wandered in my quest ;  
 At last in a garden of God  
 I saw the Flower of the World.



*Chorus.*

This Flower had human eyes,  
Its breath was the breath of the mouth :  
Sunlight and starlight came,  
And the Flower drank bliss from both.

Whatever was formless and base  
Pass'd into fineness and form ;  
Whatever was lifeless and mean  
Grew into beautiful bloom.

O beautiful Flower of the World,  
Miraculous Blossom of things,  
Light as a faint wreath of snow  
Thou tremblest, to fall in the wind.

O beautiful Flower of the World,  
Fall not, nor wither away ;  
He is coming—He cannot be far—  
The Lord of the Flow'rs and the Stars.

O wonderful Spirit divine !  
That walkest the garden unseen,  
Come hither, and bless, ere it dies,  
The beautiful Flower of the World.

*The Seeker.—Baritone.*

Then I cried : “ O Thou Unseen !  
O Spirit of the grand things and the gentle !  
Unfold to me the image of Thy features,  
Come down upon my heart, that I may know  
Thee ! ”

## II.—THE LIFTING OF THE VEIL.

*Chorus.*

Then in a vision  
The Veil was lifted  
And the Face was there !  
.

*Recit.—Tenor.*

All was quiet :  
The heart of the City  
Stood silently ;  
Each man brooded  
On the Face alone—  
And men no longer

Knew the common sorrow,  
The common yearning,  
The common love :  
A nameless trouble  
Was in the air—  
The heart of the world  
Had no pulsation—  
’Twas a piteous Sabbath  
Everywhere !

*The Seeker.*

Then I fell on my knees  
And wept, and murmured,  
“ My Soul, how fares it  
This day with thee ? ”  
And my pale Soul answer’d—  
“ A terror hath me—  
I feel not, stir not—  
’Twere surely better  
Not to be ! ”

. . . . .  
I awoke—and, rising,  
My Soul look’d forth—  
The Dawn was glimmering  
All silver pale,  
And slowly fading  
With a mystic tremor,  
The Lights gleam’d beautiful  
In the wondrous Veil !  
.

*Solo Soprano and Chorus.*

O Shadows, be at peace, for ye shall rest—  
Out of your cloudy being springs serene  
The Bow of Mystery that spans the globe !  
Rainbow of promise ! Colour, Light and Soul !  
That lives, that dies—now here, now faded  
wholly—  
Ever assuring, ever blessing us,  
Ever eluding, ever beckoning ;  
Touching forlornest places with its tints,  
Fringing the clouds with flowers of crimson  
fire,  
And melting, melting far away,  
Yonder ! upon the dimmest peak of Heaven !

*Robert Buchanan.*

# PART I.

## I. THE VEIL WOVEN.

"How God in the beginning drew  
 Over his face the Veil of blue,  
 Wherefore no soul of mortal race  
 Hath ever look'd upon the Face."

Molto Andante e sostenuto. ♩ = 58.

**CHORUS.**

Soprano. *pp* The

Alto. *pp* In the be - ginning, Ere Man grew, The

Tenor. *pp* The

Bass. *pp* In the be - ginning, Ere Man grew, The

3 *pp*

Veil was wo-ven Bright and blue; Soft mists and  
 Veil was wo-ven Bright and blue; *pp* Soft mists and  
 Veil was wo-ven Bright and blue;  
 Veil was wo-ven Bright and blue;

*pp* *pp* *pp*  
 R.H. *pp*  
 Ped. \*

vapours Gather'd and ming-led O - ver the black world  
 vapours Gather'd and ming-led O - ver the black world, o - ver the  
 O - - ver the  
 Soft mists and vapours Gath - er'd and ming-led O'er the

*pp* *pp*



dumbly, Darken'd under Ocean and river, Mountain and dale, While *p*

dumbly, Darken'd under Ocean and river, Mountain and dale, While *p*

dumbly, Darken'd under Ocean and river, Mountain and dale, While *p*

dumbly, Darken'd under Ocean and river, Mountain and dale, While *p*

*sempre pp*

*mf* o-ver his features, Wondrous, *p* ter-rible, *pp* The beau-tiful Mas-ter Drew

*mf* o-ver his features, Wondrous, *p* ter-rible, *pp* The beau-tiful Mas-ter Drew

*mf* o-ver his features, Wondrous, *p* ter-rible, *pp* The beau-tiful Mas-ter Drew

*mf* o-ver his features, Wondrous, *p* ter-rible, *pp* The beau-tiful Mas-ter Drew

*mf* *p*

*rall.* **5** *a tempo* *p*

the Veil: Then starry, lu-minous Rolled the

*rall.* *a tempo* *p*

the Veil: Then lu-minous Rolled the

*rall.* *a tempo* *p*

the Veil: Then

*rall.* *a tempo* *p*

the Veil: Then star-ry

*rall.* *p a tempo* **5** *poco espress.*

*Ped.* \*

Veil of a-zure O'er the first dwell-ings Of mor-tal race;

Veil of a-zure O'er mor-tal race;

Rolled the Veil of a-zure O'er the first dwell-ings Of mor-tal race;

Rolled the Veil of a-zure O'er mor-tal race;

*mf* No mor - tal

*mp* And since the be - ginning *cresc.* No mor - tal vision, no mortal

*mp cresc.* And since the be - ginning *p* No

*mp cresc.* And since, No mortal vision, Pure or

*poco cresc.* *cresc.*

6 *p* vi - sion, Pure or sin - ning, Hath seen\_ the Face. *pp poco rit. a tempo*

*p* vi - sion, Pure or sin - ning, Hath seen\_ the Face. *pp poco rit. a tempo*

vi - sion, Pure or sin - ning, Hath seen\_ the Face. *pp poco rit. a tempo*

*p* sinning, Hath seen\_ the Face. *pp poco rit. a tempo*

6 *p* *dim.* *poco rit.* *pp a tempo*

*Fed. \**

Molto Allegro.

Molto Allegro.  $\text{♩} = 132$ .

*mf* *cresc.* *f*  
 Thus it be-fell to men Graveward they journeyed, From waking to sleeping, In

*mf* *cresc.* *f*  
 Thus it be-fell to men Graveward they journeyed, From waking to sleeping, In

*mf* *cresc.* *f*  
 Thus it be-fell to men Graveward they journeyed, From waking to sleeping, In

*mf* *cresc.* *f*  
 Thus it be-fell to men Graveward they journeyed, From waking to sleeping, In



doubt, in doubt and in fear,

doubt, in doubt and in fear,

doubt, in doubt and in fear,

doubt, in doubt and in fear,

7 *Largamente.*

E - vermore

E - vermore

E - vermore

E - vermore

7 *Largamente.*  $\text{♩} = 108.$ 

*ff* *molto rit.*

*ff* *più sostenuto*

hop-ing, E - vermore seeking, Ne - ver-more,

hop-ing, E - vermore seeking, Ne - ver-more,

hop-ing, E - vermore seeking, Ne - ver-more,

hop-ing, E - vermore seeking, Ne - ver-more,

*ff accel.*

*ff accel.*

*ff accel.*

*ff accel.*

*accel.*

ne - vermore guess-ing The Mas-ter so near;

ne - vermore guess-ing The Mas-ter so near;

ne - vermore guess-ing The Mas-ter so near;

ne - vermore guess-ing The Mas-ter so near;

ne - vermore guess-ing The Mas-ter so near;

*p poco rit. Molto lento.*

*p poco rit.*

*p poco rit.*

*p poco rit.*

*p poco rit.*

*poco rit. Molto lento. ♩ = 50.*

8 *L'istesso tempo. (♩ = ♩)*

*espressivo*

*poco rall.*

Andante molto tranquillo. ♩=60.  
Tenor Solo.

Lento.  
quasi Recit.

Now an E - vangel, Whom God loved

*a tempo p molto espress.*

*cresc.*

deep, Said, "See! the mortals, How they weep! They grope in

*a tempo ♩=60.*

*mf*

*dim.*

darkness, They blunder onward From race to race,

Poco meno.

*p a piacere*

Come I. ♩=60.

9

Were it not better, Once and for e-ver, To un - veil the Face?"

**CHORUS.**

**Soprano.** *Più lento.* *p poco rit.*  
*p* God said— "Not yet? Much is to re - member, Much to for - get;

**Alto.** *p poco rit.*  
*p* God said— "Not yet? Much is to re - member, Much to for - get;

**Tenor.** *p poco rit.*  
*p* God said— "Not yet? Much is to re - member, Much to for - get;

**Bass.** *p poco rit.*  
*p* God said— "Not yet? Much is to re - member, Much to for - get;

*Più lento.*  $\text{♩} = 50.$  *poco rit.*  
*p* *pp*

**Molto Adagio. Lento Come I.**

*pp* *3* **10** *p*  
 Be thou of com - fort! How should the token Silence their wail?"

*pp* *3* *p*  
 Be thou of com - fort! How should the token Silence their wail?"

**Molto Adagio. Lento Come I.**  $\text{♩} = 50.$

*pp* *3* **10** *p*

*pp rall.*

And, with *pp rall.*

And, with *pp rall.*

And, with *pp rall.*

And, with *rall.*

*p*

*dim.*

Andante molto sostenuto.

eyes tear - cloud - ed, He gazed through the lu - mi - nous,

eyes tear - cloud - ed, He gazed through the lu - mi - nous,

eyes tear - cloud - ed, He gazed through the lu - mi - nous,

eyes tear - cloud - ed, He gazed through the lu - mi - nous,

Andante molto sostenuto. ♩ = 58.

*pp*

*f*

*ped*

\*

*sempre pp*  
 Star - in-wrought, beau - ti - ful, Folds of the Veil. —

*sempre pp*  
 Star - in-wrought, beau - ti - ful, Folds of the Veil. —

*sempre pp*  
 Star - in-wrought, beau - ti - ful, Folds of the Veil. —

*sempre pp*  
 Star - in-wrought, beau - ti - ful, Folds of the Veil. —

*molto cresc.*

11 *Largamente.*

*ff*

*Ped.* \*

*P*

*sempre dim.*

*ppp*

*Ped.* \*

## II. EARTH THE MOTHER.

Poco Allegretto ma tranquillo. ♩ = 68.

Musical score for piano accompaniment, consisting of five systems of staves. The music is in 2/4 time and B-flat major. It features various dynamics including *p*, *pp*, and *sempre p*, along with triplets and slurs. A measure number '12' is indicated above the fourth system.

Soprano Solo.

*p a piacere*

*poco rit.*      *a tempo*      Beautiful,      beau - ti -

*colla voce*

Musical score for Soprano Solo, consisting of two systems of staves. The vocal line begins with a rest, followed by the lyrics "Beautiful, beau - ti -". The piano accompaniment is marked *p* and *colla voce*. The tempo changes from *poco rit.* to *a tempo*.

-ful the Mother lay, \_\_\_\_\_ Crowned with silver spray,

*sempre p*

The greenness gath' - ring hush-fully a - round The peace of

*dim.*

13  
her great heart, while on her breast The way - ward Wa - ters,

*p*

*p poco rall.* *poco rall.*  
with a weep-ing sound, - Were sobbing in - to rest.

*pp poco rall.* *p poco rall.* *a tempo*



*mf* 14 *accel.*

For all day long her face shone mer - ri - ly, And

*p* *accel.*

*cresc. ed accel.*

*più lento*

at its smile the waves leapt mad and free: But at the

*cresc. ed accel.* *mf*

*f accel.*

*p*

dark' - ning of the Veil, she drew The wild things to her - self, and

*più lento* *p* *mf accel.* *f*

*più tranquillo*

15

*mp*

husht their cries; - And went the old life

*a tempo (Come I.)*  $\text{♩} = 68.$  *p* *p* *p* *3*

o - ver in her thought, Dream-i-ly praying, dream - i-ly

praying as her memory wrought The dim-ly guessed at, ne-ver ut-ter'd

*dim. e poco rall.* *p rall.*

16 *a tempo* *molto tranquillo*

tale, While over her dreaming, Deepen'd the

*a tempo* ♩ = 68. *molto tranquillo* ♩ = 60.

lu - minous, Star-inwrought, beau - tiful Folds of the won - drous

Veil.

**CHORUS.**

Soprano.

Alto. *p*

Tenor. *p*

Bass. *p*

The World was weary, The children cried.

The World grew hoary, The World was weary, The children cried.

The World grew hoary, The World was weary, The children cried.

*cresc.*

*mp* *cresc.*

The World grew hoary, The World was *cresc.*

— at The em - pty air: The World grew hoary, The World was *cresc.*

— at em - pty air: *mp* The World was *cresc.*

— at The em - pty air: *mp* The World was weary, The

*mp* *cresc.*

*poco accel.* **f**  
 weary, The chil - dren cried at The empty air: — "Fa-ther of mortals!"  
*poco accel.*  
 wea-ry, The children cried at the air: — **f**  
*poco accel.*  
 weary, The chil-dren cried at The empty air: — "Fa - ther of  
*poco accel.*  
 chil-dren, the children cried —

*poco accel.* **f** — **sf**  
 3

**f** Fa - ther! Fa - ther! Fa - ther! Art Thou there?  
**f** Fa - ther! Fa - ther! Fa - ther! Art Thou there?  
**f** mortals!" Fa - ther! Fa - ther! Art Thou there?  
**f** "Fa - ther of mor-tals!" Fa - ther! Art Thou there?

**sf** **ff**

*a tempo*

*a tempo* *mf*

*a tempo* *mf*

*a tempo* *mf*

Then the Mas - - ter an - swer'd From the

Then the Mas - - ter an - swer'd From the

Then the Mas - - ter an - swer'd From the

*a tempo* ♩ = 60.

*fff*

*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. The piano part is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo is marked 'a tempo' and the time signature is 3/4. The piano part features a prominent triplet pattern in the right hand and a more active bass line. Dynamics range from *mf* to *fff*. The tempo marking '♩ = 60' is present.

*Molto largamente.*

*ff*

"I am

*ff*

thun - der - cloud: \_\_\_\_\_ "I am

*ff*

thun - der - cloud: \_\_\_\_\_ "I am

*ff*

thun - der - cloud: \_\_\_\_\_ "I am

*Molto largamente.* ♩ = 108.

*p* *cresc.*

*ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef. The piano part is in a grand staff. The key signature has two flats. The tempo is marked 'Molto largamente' and the time signature is 3/4. The piano part features a complex texture with triplets and a crescendo. Dynamics range from *p* to *ff*. The tempo marking '♩ = 108' is present.

God the Ma - ker! I am  
God the Ma - ker! I am  
God the Ma - ker! I am  
God the Ma - ker! I am

The piano accompaniment consists of two staves. The right hand features chords and melodic lines with accents and slurs. The left hand has a rhythmic accompaniment with sixteenth notes and rests. The key signature has two flats, and the time signature is 4/4.

19

God the Mas - ter! I am  
God the Mas - ter! I am  
God the Mas - ter! I am  
God the Mas - ter! I am

19

The piano accompaniment continues with similar textures to the first system, including sixteenth-note patterns and chords. The right hand has a prominent melodic line with slurs and accents. The left hand provides a steady accompaniment. The key signature remains two flats, and the time signature is 4/4.

*poco accel.* *f* *3*

God the Fa-ther!" He cried a-loud— Further, the Mas-ter Made sign on sign—

*poco accel.* *f* *3*

God the Fa-ther!" He cried a-loud— Further, the Mas-ter Made sign on sign—

*poco accel.* *f* *3*

God the Fa-ther!" He cried a-loud— Further, the Mas-ter Made sign on sign—

*poco accel.* *f* *3*

God the Fa-ther!" He cried a-loud— Further, the Mas-ter Made sign on sign—

*poco accel.* *f* *3* = 60.

*dim.* *p* *3*

Footprints of his spirits, Voi-ces divine; His breath was a

*dim.* *p* *3*

Footprints of his spirits, Voi-ces divine; His breath was a

*dim.* *p* *3*

Footprints of his spirits, Voi-ces divine; His breath was a

*dim.* *p* *3*

Footprints of his spirits, Voi-ces divine; His breath was a

*dim.* *p* *3*

Soprano Solo.

20 Molto tranquillo.

Lento. quasi Recit.

But the peo - ple  
wa-ter,  
wa-ter,  
wa-ter,  
wa-ter, His cry was a wind.

20 Molto tranquillo. ♩ = 60.

Lento

heard not, The peo - ple saw not, -

*p poco rall.**pp Lento*

Earth and her chil - dren Were deaf and blind.



*p*

While, o - ver them dream - ing, Deep-en'd the lu - minous,

*pp*

or

*mf* Star-in-wrought: *f* *rall.* *pp* *Poco più lento.*

Star - inwrought, beau - ti-ful Folds of the won - drous

CHORUS.

Alto. *ppp*

Tenor. *ppp* While, o - ver them

Bass. *ppp* While, o - ver them

*cresc.* *f* *rall.* *pp* *Poco più lento. ♩ = 54.*

Veil. *rall.*

deep-en'd the won - drous Veil.

deep-en'd the won - drous Veil.

deep-en'd the won - drous Veil.

*rall.* *pp*

## PART II.

## I. THE DREAM OF THE WORLD WITHOUT DEATH.

"Songs of Corruption, woven thus,  
 With tender thoughts and tremulous,  
 Sitting with a solemn face  
 In an island burying-place,  
 While weary waves broke sad and slow  
 O'er weedy wastes of sand below,  
 And stretch'd on every side of me  
 The rainy grief of the gray Sea."

Lento misterioso. ♩ = 54.

The piano introduction is in 4/4 time, marked 'Lento misterioso' with a tempo of ♩ = 54. It features a melody in the right hand and a more active accompaniment in the left hand. Dynamics include *p* and *pp*. There are triplets in both hands.

THE WATCHER AT THE DEATHBED.  
 Baritone Solo.

*p molto tranquillo quasi Recit.*

If thou art an Angel, Who hath

The baritone solo is in 4/4 time, marked 'p molto tranquillo quasi Recit.'. The lyrics are 'If thou art an Angel, Who hath'. The piano accompaniment is in 4/4 time, marked *p* and *pp*.

seen thee, O Phantasy, brooding Over my pale one's sleeping?  
*a tempo* *rall.*

The baritone solo continues with the lyrics 'seen thee, O Phantasy, brooding Over my pale one's sleeping?'. The tempo is marked 'a tempo' and 'rall.'. The piano accompaniment is in 3/4 time, marked *p* and *pp*. There are triplets and a 'lunga' marking in the piano part.

21 Poco più adagio. ♩ = 44 or ♩ = 88.

The piano introduction is in 3/4 time, marked 'Poco più adagio' with a tempo of ♩ = 44 or ♩ = 88. It features a melody in the right hand and a more active accompaniment in the left hand. Dynamics include *pp*.

*pp*

In the dark - ness I am list' - ning For the

*pp*

*3*

rustle of thy robe; ————— Would I might feel thee breathing,

*pp*

Would I might hear thee speaking, ————— Would I might on - ly

*pp*

*p*

touch — the By the hand! ————— The

*p*

*3*

$\text{♩} = 44.$

*quasi Recit. tranquillo*

22

sound of my weep-ing Dis - turb - eth her not; *a tempo*

Thy shadow, O Phan-ta-sy, Li-eth like moon-light Upon her

*Poco più mosso. ♩=62. molto espress. molto accel.*

features, What art thou - Art thou God's An - gel? Or art thou on-ly The

*dim. sempre accel.*

chill - y night-wind, Steal - ing downward From the regions where the sun Dwelleth a-

*dim. p sempre accel.*

*poco rit.*  
*p* **23** Adagio, Come I. ♩ = 44.

-lone with his shadow      On a waste of snow?

*p quasi Recit.* *2*

Art thou the wa-ter or earth?

*a tempo*  
*p*

*pp quasi Recit.* *f* *Più vivo.*

Or art thou the fa-tal air?— Or art thou on-ly An

*Più lento.*  
*molto espress.*  
*f* *dim.* *P*

ap-pa-ri-tion      Made \_\_\_\_\_ by the mist Of mine own eyes weep-ing?

24 Adagio, Come I. ♩=44.

pp

Tenor Solo.

Molto lento.  
p quasi Recit.

Now, sitting by her

rall.

pp

p Recit.

side, worn out with weeping, a tempo Be-hold, he fell to

pp

pp

sleep, and had a vision.

a tempo

p

pp

Molto maestoso e sostenuto, quasi adagio.

Soprano.

25

*f*

The Mas - ter

Alto.

The Mas - ter

Tenor.

The Mas - ter

Bass.

The Mas - ter

CHORUS.

Molto maestoso e sostenuto, quasi adagio. ♩ = 56.

25

*mp*

*cresc.*

*f*

*sf*

*f marcato*

on His throne — Openeth now the seventh seal of won-der, And beckoneth

on His throne — Openeth now the seventh seal of won-der, And beckoneth

on His throne — Openeth now the seventh seal of won-der, And beckoneth

on His throne — Openeth now the seventh seal of won-der, And beckoneth

*sempre f*

*ff* back the an - - gel men name Death. *molto rit.* *ff a tempo*

*ff* back the an - - gel men name Death. *molto rit.* *ff a tempo*

*ff* back the an - - gel men name Death. *molto rit.* *ff a tempo*

*ff* back the an - - gel men name Death. *molto rit.* *ff a tempo*

*ff* *molto rit.* *a tempo* ♩ = 56.

*ff* *ff* *ff*

*Ped.* \*

26

*f*

3 6 7 6

Soprano. *mf*

And at His feet the mighty An - - gel

Tenor. *mf*

And at His feet the mighty An - - gel

*sf* *p* 3 *f* 6



kneeleth,  
*mf*  
 And at His feet the mighty An - - gel  
 kneeleth,  
*mf*  
 And at His feet the mighty An - - gel

*sf* *p* *f* *dim.*

This system features a vocal line and a piano accompaniment. The vocal line consists of two staves, each with the lyrics "kneeleth, And at His feet the mighty An - - gel". The piano accompaniment includes a treble clef staff with a triplet of eighth notes, a sixteenth-note run, and a sixteenth-note triplet, and a bass clef staff with a steady eighth-note accompaniment. Dynamics include *mf*, *sf*, *p*, *f*, and *dim.*

Breathing not; and the Lord doth look up-on him, Saying,  
 kneeleth, and the Lord doth look up-on him, Saying,  
 Breathing not; and the Lord doth look up-on him, Saying,  
 kneeleth, Breathing not; Saying,

*p*

This system continues the musical score with vocal lines and piano accompaniment. The vocal line consists of four staves with the lyrics: "Breathing not; and the Lord doth look up-on him, Saying, kneeleth, and the Lord doth look up-on him, Saying, Breathing not; and the Lord doth look up-on him, Saying, kneeleth, Breathing not; Saying,". The piano accompaniment includes a treble clef staff with triplet and sixteenth-note patterns, and a bass clef staff with eighth-note accompaniment. Dynamics include *p*.

27

*P* *accel.* *f*

"Thy wan-der-ings on earth are ended." A

*P* "Thy wan-der-ings on earth are ended."

*P* "Thy wan-der-ings on earth are ended."

*P* "Thy wan-der-ings on earth are ended."

27

*pp* *accel.* *cresc.*

Vivace.

*f* *ff*

voice a - rose\_ from out the beau-te-ous earth, Cry-ing, "I am

*ff* "I am

*f* *ff*

Cry-ing, "I am

*ff* "I am

Vivace. ♩ = 76.

*f* *pp.*



thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

28

-lu - tion!" And the world shrieked, and the summer-time was bitter

-lu - tion!" And the world shrieked, the summer-time was bitter

-lu - tion!" And the world shrieked, the summer bitter

-lu - tion!" And the world shrieked, the summer bitter

28

And men and women feared the air behind them; And for lack of its green

And men and women feared the air behind them; And for lack of its green

And men and women feared the air; — And for lack of its green

And men and women feared the air; — And for lack of its green

29

Pochissimo meno mosso.

graves the world was hateful.

graves the world was hateful. There was no little

graves the world was hateful.

graves the world was hateful.

Pochissimo meno mosso.

29

*cresc.* *ff* *p* *p* *p*

*♩* = 66.

There was no vi - si - ble presence of be -  
 to - ken of dis - traction,      There was no vi - si - ble presence of be -

*p* *3*

*p*

-reavement,      No com - fort in the slow fare - well, — Nor  
 -reavement,      No com - fort in the slow fare - well, — Nor

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

*p* *p*

30 Ancora più sostenuto.

gentle shutting of beloved eyes; There were no sweet green

gentle shutting of beloved eyes; There were no sweet green

There were no sweet green

No

30 Ancora più sostenuto. ♩=56.

Ped.

graves to sit and muse on, Till grief should grow a summer medi-

graves to sit and muse on, Till grief should grow a summer medi-

graves to sit and muse on, Till grief should grow a summer medi-

graves to muse on, Till grief should grow a summer medi-

\* Ped. \* Ped. \*

Allegro vivo.

-ta-tion, *p* *pp*

-ta-tion, The shadow of the passing of an angel—

-ta-tion, *pp*

-ta-tion, The shadow of the passing of an angel—

*pp* *f*

Allegro vivo. ♩=132.

THE MOTHER. Contralto Solo.

31 Listesso tempo.

Whither, O Spirit of the

Nothing but sud-den parting— and a blankness.

Nothing but sud-den parting— and a blankness.

Nothing but sud-den parting— and a blankness.

Nothing but sud-den parting— and a blankness.

*f* *p* *sf* *f*

31 Listesso tempo. ♩=132.



Lord, hast thou conveyed — them, My little ones, my little son and

Andante semplice.  $\text{♩} = 92$ .

daugh - ter? For

lo! we wandered forth at ear - ly morn-ing, And winds were blow-ing round us,

32

and their mouths Blew rose - buds — to the rose-buds, and their

eyes Looked vi - o - lets at the vi - o - lets, and their

hair Made sunshine in the sunshine, and their passing Left a pleasure in the

*poco rit.* *a tempo* *p*  
dewy leaves behind them; And suddenly my

*poco rit. e dim.* *a tempo* *p*

*rall.* *pp Lento*  
little son looked upward, And his eyes were dried like dew-drops;

*rall.* *Lento* *pp*

33 Molto Allegro.  $\text{♩} = 72$  or  $\text{♩} = 144$ .

and his go - ing Was like a blow of fire up -

- on my face. And my

little son was gone - I knew it By the sign He gives the stricken,

that the lost one Lin-gers no - where on the earth,  
(no-where on the earth,)

34

*f accel.* *f espressivo*

on hill or val - ley, Neith - er un - der-neath the

*f sempre accel.* *sempre f*

*f rall.* *Molto Allegro.  $\text{♩} = 72.$*  *mp* *sempre agitato*

grasses nor the tree-roots. Then I fled and sought him wild - ly - I

*accel.* *rall.* *sfp* *p*

*cresc.* *f*

sought him in the sun - light and the star - - - light,

*cresc.* *f*

35 *mf* *cresc.* *f*

I sought him in great for - ests, and in wa - - - ters

*p* *cresc.* *f*

*f*

Where I saw mine own pale im - age look - ing at me.

*f*

And I forgot my lit - tle bright-haired

*p* *f*

*f*

daugh - ter, Though her voice was like a wild birds far be - hind me,

*f* *p*

36 Più tranquillo.

*pp poco rall.*

*p* *pp poco rall.*

Till the voice ceased, and the un-iverse was silent.

*pp* *pp* *pp*

13142

Andante semplice. ♩=92. *pp*

And stilly, in the starlight, came I backward To the

*poco rall.* *p* Più tranquillo. ♩=72.

forest where I missed him; and no voices Brake the stillness as I stooped down in the

*colla voce* *pp*

Poco adagio. ♩=46. *pp* *Recit. molto lento*

starlight, And saw two lit-tle shoes filled

*pp* *molto lento*

up with dew, And no mark\_ of lit-tle foot-steps an-y

*a tempo* *pp*

37

*f* *poco accel.* *p rall.*

farther, And knew ——— my little daughter had gone al-so.

*sf* *mf poco accel.* *rall.* *p lunga f*

Allegro vivo. ♩=132.

*f* *f*

Whith- er, O Spir- it of the Lord, hast thou con-veyed them, My

*ff* *ff*

lit- tle ones, my son, my lit- tle son and

38

*a tempo* *accel.*

daugh- ter?

*f* *ff*

*Ped.* \*

48 Poco adagio. ♩=44.

THE WATCHER. Baritone Solo.

Allegro moderato.

♩=100.

But I a - woke, and lo!

*pp* *poco rall.* *p* *mf*

Detailed description: This block contains the first system of the musical score. It features a vocal line for a baritone solo and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'But I a - woke, and lo!'. The piano accompaniment starts with a *pp* dynamic and includes a *poco rall.* marking. The system concludes with a *p* dynamic marking.

39 Più tranquillo. ♩=72.

the burthen was up - lift - ed, And I prayed with - in the

*mf* *pp* *p*

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'the burthen was up - lift - ed, And I prayed with - in the'. The piano accompaniment features a *mf* dynamic and a *pp* dynamic marking. The system ends with a *p* dynamic marking.

cham - ber where she slum - bered, And I cried - "O

*f* *f*

Detailed description: This block contains the third system of the musical score. The vocal line continues with the lyrics 'cham - ber where she slum - bered, And I cried - "O'. The piano accompaniment features a *f* dynamic marking. The system ends with a *f* dynamic marking.

Molto sostenuto. ♩=50.

un - seen Send - er of Cor - rup - tion, I bless Thee for the won - der

*mf*

Detailed description: This block contains the fourth system of the musical score. The vocal line continues with the lyrics 'un - seen Send - er of Cor - rup - tion, I bless Thee for the won - der'. The piano accompaniment features a *mf* dynamic marking. The system ends with a *mf* dynamic marking.



*allargando*

*p* of Thy mercy, Which softeneth the mystery and the part - -

*f*

**CHORUS.**

Soprano. *ff* "O

Alto. *ff* "O

Tenor. *ff* "O

Bass. *ff* "O

*ff*

*allargando*

*p*

*mf*

*a tempo*

- ing?"

*largamente* *f*

un - seen Sender of Cor - rup - tion, We bless Thee for Thy mer - cy, for the

*largamente* *f*

un - seen Sender of Cor - rup - tion, We bless Thee for Thy mer - cy, for the

*largamente* *f*

un - seen Sender of Cor - rup - tion, We bless Thee for Thy mer - cy, for the

*largamente* *f*

un - seen Sender of Cor - rup - tion, We bless Thee for Thy mer - cy, for the

*largamente*  $\text{♩} = 50.$

*a tempo*

*ff*

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

*f* *p*

*allargando* *f* *ff* *a tempo*

and the part - - - ing."

*allargando* *f* *ff* *a tempo*

and the part - - - ing."

*allargando* *f* *ff* *a tempo*

and the part - - - ing."

*allargando* *f* *ff* *a tempo*

and the part - - - ing."

*molto allargando* *ff*

Ped. \*

## II. THE SOUL AND THE DWELLING.

"A House miraculous of breath  
 The royal Soul inhabiteth.  
 Alone therein for evermore,  
 It seeks in vain to pass the door;  
 But through the windows of the eyne  
 Signalleth to its kin divine."

Andante con moto quasi Andantino. ♩ = 116.

First system of the piano introduction, starting with a piano (*p*) dynamic. The music is in a 6/8 time signature and features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of the piano introduction, continuing the melodic and harmonic development.

Soprano Solo.

41 *mp espressivo*

Soprano vocal line starting at measure 41 with the lyrics "Come to me! clasp me!".

Tenor Solo.

Come to me! clasp me!  
*mp espressivo*

Tenor vocal line starting at measure 41 with the lyrics "Come to me! clasp me!".

Come to me! clasp me!

41

Piano accompaniment for the vocal entries, starting at measure 41. It includes dynamics such as *pp* and *p*.

Spi-rit to spi-rit! cling-ing-ly, ten-der-ly, *poco rall.*

Spi-rit to spi-rit! Ten-der-ly, cling-ing-ly, Min- *poco rall.*

Piano accompaniment for the end of the page, featuring a sustained chord in the left hand and a melodic line in the right hand.

*mf a tempo*

Min-gle to one! Ours are two dwell-ings, Won-drous-ly beau - ti-ful,

- gle to one!

*p colla voce* *mf a tempo*

Ped. \*

*mf*

Made in the dark-ness Of soft-tint-ed

*mf* Ours are two dwellings, Wondrously beau - ti-ful, *mf* Made in the

*p*

Ped. \*

*dim.* *poco rall.* *a tempo*

flesh, Made in the dark-ness Of soft-tint-ed flesh:

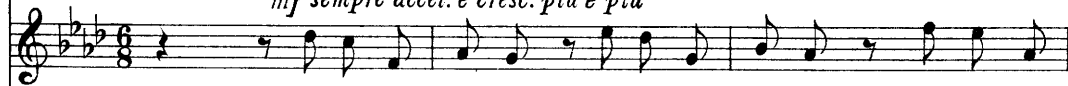
*dim.* *poco rall.* *a tempo*

dark-ness Of soft-tint-ed flesh, of soft-tint-ed flesh:

*dim.* *poco rall.* *a tempo*

42 *mf sempre accel. e cresc. più e più*

In the one dwell-ing, Pri-son'd I dwell, And lo! from the o-ther Thou

*mf sempre accel. e cresc. più e più*

In the one dwelling, in the one dwelling, Pri-son'd I

42

*mp sempre accel. e cresc. più e più**f allargando*

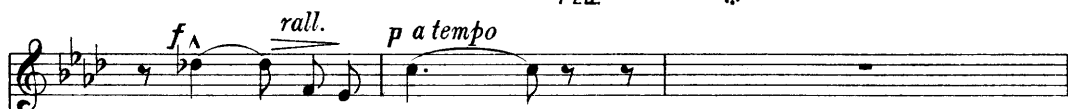
bec-kon-est me! I am a Soul! These are our dwell-ings!



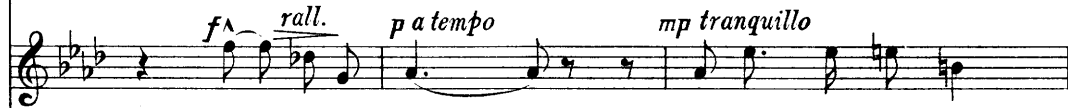
dwell, Thou art a Soul! These our dwell-ings!

*f*  $\text{♩} = 100.$ *f allargando*

Ped. \*



O to be free!



O to be free! Beauteous, be-lov-éd,

 $\text{♩} = 116.$ *p rall.**a tempo**p tranquillo*

Is thy dear dwelling; All o'er it blowing The ro-ses of dawn-

43

*cresc. ed agitato*

Bright is the por-tal, The dwell-ing is scent - ed, is scent-ed With-

43

*p cresc. ed agitato* *f* *dim.*

*Poco meno mosso.*  
*p con tenerezza* *ten.*

Now I ap-proach thee, Sweetness and o-dour,

*poco rall.* *p con tenerezza* *ten.*

- in and with-out; Now I ap-proach thee, Sweetness and o-dour,

*Poco meno mosso.* ♩ = 100. *ten.*

*p poco rall.* *p*

*sempre p* 44 *mf*

sweetness and o - dour Trem-ble up - on me - Wild is the rap-ture!

*sempre p* *mf*

sweetness and o - dour Trem-ble up - on me - Wild is the rap-ture!

*sempre p* 44 *p*

*accel. e cresc.*

Thick is the perfume! Wild is the rap-ture! Sweet bursts of mu - sic,

*accel. e cresc.*

Thick is the perfume! Thick is the per - fume!

*accel. e cresc.*

*mf* *poco rall.* *mp*

Sweet bursts of mu - sic Thrill from with-in! Clasp me!

*mf* *poco rall.* *mp*

Sweet bursts of mu - sic Thrill from with-in! Come to me! clasp me!

*mf* *dim. e rall.* *P*

*pp rit.* *p rall.* *poco rall.*

Come to me! close to me! Cling-ing-ly, ten-der-ly, Min-gle to

*pp rit.* *p rall.* *p poco rall.*

close to me! Ten-der-ly, Min - gle to

*pp colla voce* *p* *rall.*

**45** *f a tempo, agitato*

one! Wild - ly, wild-ly with - in me Some in - mate

one!

**45** *mf a tempo*  $\text{♩} = 116$

*Ped.* \*

*mf accel.*

rush-es, Some ea-ger in - mate Rush-es and trem-bles,

*f agitato*

Wild-ly with-in me Some ea-ger in - mate

*mp accel.*

*Ped.* \*



*cresc.* *f*  $\wedge$

And calls in the ears, — Years to thee, cries to thee!

*mf accel.* *f*  $\wedge$   $\wedge$

Peers from the eyes — And years to thee, cries to thee!

*cresc.*

*f* *poco rall.*

Claim-ing old kin - - - ship In lives, in lives — far re -

*f* *poco rall.*

$\text{♩} = 116.$  Claim-ing old kin-ship In lives, in lives — far re -

*f a tempo* *dim.* *p* *poco rall.*

*Ped.* \*

46 *p tranquillo*

- moved! Pent in its pri - son Must each mi-ra - culous

*p tranquillo*

- moved! Pent in its pri-son Must each mi-ra - culous Spi-rit re-main,

*a tempo, tranquillo* 46 *p*

*mp agitato e cresc.*

*P* Spi-rit re-main, Stri-ving to lan - guage  
 Yet in - ar - ti - cu-late,

*P* *agitato*

Mu - sic and mem - o - ry, Rap - ture and dream! Yea, from my fore - head  
 Mu - sic and mem - o - ry, Rap - ture and dream! Yea, from my fore - head

*f poco rall.* *f largamente*  
*mf agitato* *f poco rall.* *f largamente*

*cresc.* *mf poco rall.* *f largamente*

Kiss the dark fan - ta - sy! Ten - der - ly, Min - gle to one!  
 Kiss the dark fan - ta - sy! cling - ing - ly, Min - gle to one!

*ten.* *mf* *dim.*  
*ten.* *mf* *dim.*

*ten.* *P*

*p tranquillo* *poco rall.*

Is not this lan-guage? Music and memory, Rap - ture, rapture and dream?

*p tranquillo* *p poco rall.*

Is not this lan-guage? Music and memory, Rap - ture and dream?

*p tranquillo* *poco rall.*

47 *mf a tempo* *f molto largamente*

O in the dew - y - bright Day - dawn of love, O in the dewy - bright

*f molto largamente*

47 *mf a tempo* *f molto largamente*

*mf a tempo* *f molto largamente*

*mf = 116.* *f molto largamente*

*Ped. \**

*a tempo* *mf accel. sempre e cresc.*

Day - dawn of love, Is it not won - drous, Blush - red with ro - ses, The

*mf accel. sempre e cresc.*

Day - dawn of love, Is it not won - drous, is it not

*a tempo* *mp accel. sempre e cresc.*

*f* *allargando*

beau-ti-ful, mys-ti-cal House of the Soul! O won-drous, is \_\_\_\_\_  
 O won-drous

won-drous, Blush-red with ro-ses, is it not,

*f* *allargando*

*Ped.* \*

*f* *accel.* *poco rall.* - *f* - - - *Più lento.*

— it not wondrous, The beau-ti-ful, mys-ti-cal House of the Soul! —

*accel.* *poco rall.* - *f* - - - *Più lento.*

is it not wondrous, The beau-ti-ful, mys-ti-cal House of the Soul! —

*accel.* *f* *poco rall.* *P*

48 *p* *pp.* *molto rall.*

Is it not wondrous, won-drous, The House of the Soul!

*pp.* *molto rall.*

The House of the Soul!

48 *rall.* *pp* *pp tranquillo* *poco rall.*

Lento solenne.  
Contralto I.

61  
L'istesso tempo.

SOLI.

Contralto II.

But

Soprano.

But

Alto.

*pp*

*slentando*

Tenor.

*pp*

My Soul, thou art wed — To a perish-a-ble thing, —

Bass.

*pp*

My Soul, thou art wed — To a perish-a-ble thing, —

Lento solenne. ♩=58.

My Soul, thou art wed — To a perish-a-ble thing, —

L'istesso tempo.

♩=58. *pp*

death from thy strange mate Shall sever thee full soon,

death from thy strange mate Shall sever thee full soon,

Baritone Solo.

But death shall sever thee full soon,

*pp*  
If

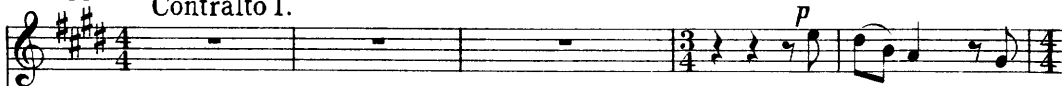
*pp*  
If

*pp*  
If

If

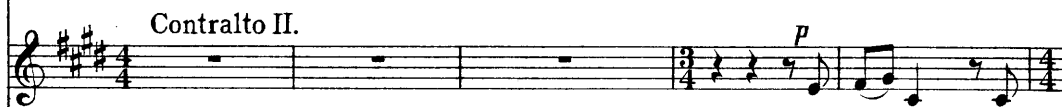
49

Contralto I.



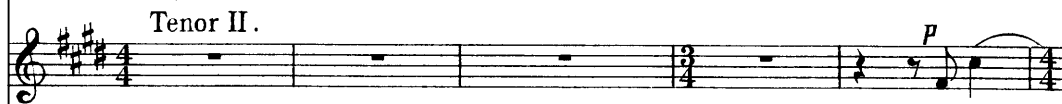
The sor-row, the

Contralto II.



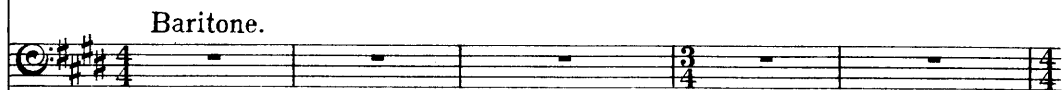
The sor-row, the

Tenor II.



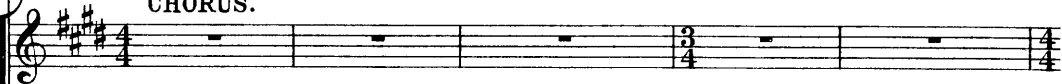
The hope,—

Baritone.



49

CHORUS.



thou wilt reap wings Take all—the Flesh can give:—



thou wilt reap wings Take all—the Flesh can give:—



thou wilt reap wings Take all—the Flesh can give:—

49



hope, the fear, That floweth a-long the veins:

hope, the fear, That floweth a-long the veins:

— the fear, — That floweth a-long the veins:

That flow - eth a-long the veins:

Take all, nor be a-

Take all, nor be a-

Take all, nor be a-

Take all, nor be a-

Soprano Solo.

*poco più lento*

Is it not wondrous, The beau-ti-ful

Tenor I Solo.

*poco più lento*

Is it not wondrous, The beau-ti-ful

*dim.* *poco più lento* *pp*

- fraid; Cling close to thy mor-tal Mate!

*dim.* *pp*

- fraid; Cling close to thy mor-tal Mate!

*dim.* *pp*

- fraid; Cling close to thy mor-tal Mate!

*dim.* *pp*

- fraid; Cling close to thy mor-tal Mate!

*poco più lento* *pp*



*rall.* 50

House of the Soul!—

*rall.* 50

House of the Soul!—

Contralto I. *mp* *p*

So shalt thou du - ly wring Out of thy long embrace The

Contralto II. *mp* *p*

So shalt thou du - ly wring Out of thy long embrace The

Tenor II. *p* *p*

Out of thy long embrace The

Baritone. *mp* *p*

Thou shalt du - ly wring Out of thy long embrace The

CHORUS. 50

50 = 58.

*p*

*SOLI.*

Contralto I.  
hun - ger and thirst, the hunger and thirst where - of The

Contralto II. *cresc.*  
hun - ger and thirst, the thirst where - of The

Tenor II. *cresc.*  
hun - ger and thirst, where-of The

Baritone. *cresc.*  
hun - ger and thirst, the thirst where - of The

Mas - ter mak - eth thee wings; -

Mas - ter mak - eth thee wings; -

Mas - ter mak - eth thee wings; -

Mas - ter mak - eth thee wings; -

**CHORUS.**

Be not a-fraid, my Soul, To

Be not a-fraid, my Soul, To

Be not a-fraid, my Soul, To



*mf* feet. And dry thine eyes and has - ten To the im - per - ish - a - ble *dim.*

*mf* feet. And dry thine eyes and has - ten *P* To the

*mf* feet. And dry thine eyes and has - ten *P* To the

*mf* And dry thine eyes and has - ten *P* To the

*p* springs; And it shall be well for thee *espress.* *mf* In the

*p* *espress.* springs; It shall be well for thee

springs; *p* *espress.* It shall be well for

springs; *p* *espress.* It shall be well for

*pp*

beau-ti-ful Master's sight, If it be  
 In the beau-ti-ful Master's sight, If it be  
 thee If it be  
 thee In the beau-ti-ful Master's sight, If 'tis

found in the end Thou hast used her, used her  
 found in the end Thou hast used her  
 found in the end Thou hast used her  
 found in the end Thou hast used her

52

ten - der - ly.

ten - der - ly.

ten - der - ly.

CHORUS.

52 *pp* ten - der - ly. *rall.*

My Soul, thou art wed To a per - ish - a - ble *rall.*

My Soul, thou art wed To a per - ish - a - ble *rall.*

My Soul, thou art wed To a per - ish - a - ble *rall.*

52 *pp* My Soul, thou art wed To a per - ish - a - ble *rall.*

52 *♩ = 58.* *rall.*

Soprano Solo. *poco più lento* *pp* *rall.*

Is it not wondrous, The beautiful mys - ti - cal House of the Soul!

Tenor I Solo. *poco più lento* *pp* *rall.*

Is it not wondrous, The beautiful mys - ti - cal House of the Soul!

thing.

thing.

thing.

thing.

thing.

*poco più lento* *pp* *pp rall.*

# PART III.

## I. SONGS OF SEEKING.

"Songs of Seeking, day by day,  
Sung while wearying on the way,—  
Feeble cries of one who knows  
Nor whence he comes, nor whither goes.  
Yet of his own free will doth wear  
The bloody Cross of those who fare  
Upward and on, in sad accord,  
The footsore Seekers of the Lord!"

Molto Allegro.  $\text{♩} = 138.$

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a dynamic of *f* and features a seven-measure melodic phrase in the right hand, marked *lunga* and *sf*. The second system continues with a *pp* dynamic and another *lunga* phrase. The third system features a six-measure melodic phrase in the right hand, marked *f* and *sf*. The fourth system starts with a *pp* dynamic and a six-measure melodic phrase, followed by a *ff* dynamic. The fifth system is marked *molto rit.* and *a tempo f*, with a tempo change to  $\text{♩} = 69.$  and the instruction *espressivo*. It includes a triplet of eighth notes in the right hand.

*f* *lunga* *pp* *f* *Ped.* *sf* \*

*lunga* *pp* *f* *lunga* *Ped.* *sf* \*

*pp* *f* *6* *6* *ff* \*

53  $\text{♩} = 69.$  *espressivo* *molto rit.* *a tempo f*

*f* *3*

First system of musical notation for piano. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *f*. Performance markings: accent (^) and fermatas.

Second system of musical notation for piano. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *f accel.* Performance markings: triplet (3) and accent (^).

Third system of musical notation for piano. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *sff*, *dim.*, *p*, *ff*. Performance markings: accent (^) and fermatas.

Molto lento. ♩=44. Poco più mosso, ma tranquillo. ♩=56.

Fourth system of musical notation for piano. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *pp*, *p*. Performance markings: triplet (3) and fermatas.

THE SEEKER. Baritone Solo.

Fifth system of musical notation for piano and baritone solo. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Dynamics: *p*, *sempre p*. Performance markings: fermatas.



*tranquillamente* *f* *largamente* *p*

World is won-drous round me - God's green World - A World of gleaming

*f colla parte*

*a tempo* **54** *p*

wa-ters and green pla-ces. Sweet it is to sit in leaf-y

*p a tempo*

$\text{♩} = 56.$

*poco rall.*, *a tempo*

For - ests, And hear the stir-ring of strange breaths In the branches;

*p* *colla parte*

*poco cresc.* *dim.* *p*

And sweet it is to sail on crys-tal Wa - ters, The Hills a - bove me, and the

*p* *p*

55

Hills be-neath me; I love all grand and gentle and strange things, And

*cresc.* un-to me all sea - sons ut - ter pleasure: *mf* Poco più Vivace. ♩=69. Spring, standing startled,

*cresc.* *poco accel.* *mf leggiero*

lis - ten - ing to the sky - lark, And Sum - mer, in her

*f*

gor - geous loose ap - par - el, And Au - tumn, with her

*mf*

*slentando*  
*dim.* *Poco meno mosso.* ♩=58.

dream-y droop-ing lash-es, And Win-ter, with his white hair blown a -

*colla parte*  
*dim.* *p*

*Poco lento.* ♩=96.

56 *p* *slentando*

- bout him. Yea, ev-'ry-where there stirs a death-less beau-ty,-

*p* *pp*

*Tempo Iº* ♩=56.

*mf* *f* *Più lento.* ♩=46.  
*molto espressivo*

Yet nought en-dur-eth; all the glo-ry fad-eth; And pow'r and joy and

*mf* *p* *sf* *p* *f*

*dim.* *p* *P*

sor-row are in-ter-wo-ven. The

♩=46.

*pp* *3*

*non affrettare*

*f* *grandioso* 57

World is won-drous round me— God's green World!

*f* *ff molto largamente*

Molto vivace.  $\text{♩} = 72. \text{♩} = 144.$

*molto rit.*

*f*

Vivace.  
*p quasi a tempo*

Yet e-ver-more a trou-ble doth pur-sue me—

*colla voce*

*a tempo f*

*sempre a tempo cresc.*

A hun-ger for the where-fore of my

*cresc.*

*f* *poco rall.*

be - ing, A won - der from what re - gions I have fall - en.

*Allegro poco moderato.* ♩ = 88. *pp misterioso*

As in the snow - - y

still - ness, Where the stars shine green - ly In a

58 *p*

mir - - ror of ice, The

Rein - deer a - bi - deth a - lone, And speed - eth

*poco cresc.*

swift - ly From her fol - low - ing sha - dow In the

*dim.* *p*

*dim.* *p*

*Poco più mosso. ♩ = 100.*

moon - I speed for e - ver From the

*mp* *p*

*cresc.*

mys - tic shape That my life pro - jects, And my soul per -

*sempre cresc.*

59 *f*

- ceives — Doth Thy wing-èd

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a fermata over a quarter note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include a forte (*f*) marking.

light - - - ning Strike, O Mas - ter, The ti - mid

The second system continues the vocal and piano parts. The vocal line has a fermata over a quarter note before the word 'ning'. The piano accompaniment features a dense texture with many sixteenth notes. Dynamics include *f* and *mp*.

Rein - deer Flying her shade? Will Thy wrath pur -

The third system shows the vocal line with a fermata over a quarter note. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f*.

- sue me, Be - cause I can - not Es - cape the sha - dow Of the

The fourth system concludes the page. The vocal line features a fermata over a quarter note. The piano accompaniment includes triplets and a crescendo. Dynamics include *f*, *mp*, *accel.*, and *cresc.*

60 a tempo.  $\text{♩} = 100.$  Andante con moto.  $\text{♩} = 60.$

thing I am? I gladden in the

*f* *attacca subito* *ff* *dim. e rit.* *p*

*slentando* *a tempo*

glad things of the World,— Yet cry-ing al-ways, "Wherefore, and oh, where - fore?"

*p colla voce* *a tempo*

p colla voce marking and an *a tempo* marking."/>

*mf* *poco slentando* *a tempo*

What am I? Wherefore doth the World seem hap-py?"

*p* *colla voce* *a tempo*

61 *p* *slentando* *a tempo* *cresc. ed agitato* *mf*

I sadden in the sad things of the World, Yet cry-ing, "Wherefore are

*p* *colla voce* *cresc. ed agitato* *mf*



*f a tempo* *slentando*

men bruised and beaten? Whence do I grieve, whence do I grieve and gladden

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked *f a tempo*. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands. The tempo then shifts to *slentando* for the second part of the system.

*p a tempo* *p* *accel. e cresc.*

to no end?" My trouble grows ten-fold when I be-

*p a tempo* *p* *accel.*

The second system continues the vocal and piano parts. The vocal line has a more somber tone, marked *p a tempo*. The piano accompaniment features a complex texture with triplets and a crescendo leading to an acceleration, marked *accel. e cresc.* and *accel.*

*mf*

- hold The a-go-ny and bur - den of my fel - lows, The

*cresc.*

The third system shows the vocal line in a medium-forte (*mf*) dynamic. The piano accompaniment is highly rhythmic, featuring many triplets and a clear crescendo, marked *cresc.*

pains of sick men, and the groans of hungry.

*f* *poco rit.*

The final system on the page features a vocal line that concludes with a long note, marked *f*. The piano accompaniment is dense and rhythmic, marked *poco rit.* (ritardando).

62 a tempo maestoso. ♩=60.

*f*

The gifts of earth are

*ff*

*ff*

*p*

*f*

gi - ven to the base; — The mon - ster of the Ci - ties

*f*

*p*

*f*

*p*

spurns the martyr; The mar - tyr dies, — de - ny-ing: and I

*f* *accel.*

*p a tempo*

*f* *accel.* *sf*

63 *p*

won - der. I have pried and pon - dered, I have sought to

*p* *pp*

*p* *pp*

♩=60.

find Thee, Yet still must roam Through de - so - late re - gions Of won - drous

thought! O Spi - rit of the

*♩ = 60.*

grand things and the gen - tle! Where - fore, O where - fore

*Molto Adagio.*  
*ff molto espressivo*

art Thou veil'd and hidden?

64 Come I<sup>a</sup> *♩ = 60.*

*mp* Wher-e-ver men sinned and wept I wan - dered in my quest; *mf* At

last in a Gar - den of God I saw the Flow'r of the

*poco rall.*

*p* *poco rall.*

Quasi l'istesso tempo e molto tranquillo.

World.

**CHORUS.** Soprano. *pp*

This Flow'r had hu - man eyes, Its

Alto. *pp*

This Flow'r had hu - man eyes, Its

Quasi l'istesso tempo e molto tranquillo. ♩ = 60.

*pp* *pp*

*Ped.* \*

breath was the breath of the mouth; Sun - light and

*p* Sun - light and

breath was the breath of the mouth; Sun - light and

*pp* *Ped.* \*

star - light came, And the Flow'r drank bliss from both.

star - light came, And the Flow'r drank bliss from both.

*pp*

*Ped.* ✱

65

What - e - ver was form-less and base Pass'd in-to fine - ness and

What - e - ver was form-less and base Pass'd in-to fine - ness and

Tenor.

Bass.

What - e - ver was form-less and base Pass'd in-to fine - ness and

What - e - ver was form-less and base Pass'd in-to fine - ness and

*f* *rit.* *3*

65

*f* *colle voci* *3*

*a tempo* *f* *dim. e rit. 2*

form; What - e - ver was life-less and mean Grew in-to beau - ti - ful

form; What - e - ver was life-less and mean Grew in-to beau - ti - ful

form; What - e - ver was life-less and mean Grew in-to beau - ti - ful

form; What - e - ver was life-less and mean Grew in-to beau - ti - ful

*f* *dim. e rit. 2*

*a tempo* *f* *dim. e rit.*

*a tempo* 66

bloom. — *a tempo* *pp* *tranquillo*  
 O beau - ti - ful

bloom. — *a tempo* *pp* *tranquillo*  
 O beau - ti - ful Flow'r of the World, — O

*a tempo f* *pp* *pp*

*P* *mf*  
 Mi - ra - cu - lous Bloss - som of

the *mf*  
 Flow'r of the World, — Mi - ra - cu - lous Bloss - som of things,

*P* *mf*  
 Mi - ra - cu - lous Bloss - som of things, Light

*mf*  
 Flow'r of the World, O beau - ti - ful Flow'r

*poco cresc.* *mf*

things, Light as a faint wreath of snow Thou tremblest to fall,

Light as a wreath of snow Thou tremblest to fall, thou

as a faint wreath of snow Thou tremblest to fall, thou

O Flow'r, As a faint wreath of

thou trem-blest to fall in the wind.

trem - blest, trem-blest to fall in the wind. O

trem - blest, trem-blest to fall in the wind. O

snow Thou trem - blest to fall in the wind.

67 Soprano I. *p*  
O beau - ti-ful

Soprano II. *p*  
O beau - ti-ful

Alto I.  
beau - ti-ful Flow'r of the World,

Alto II. *p*  
beau - ti-ful Flow'r of the World, beau - ti-ful

67 Tenor I. *p*  
Beau - ti-ful Flow'r of the World,

Tenor II.  
beau - ti-ful Flow'r of the World,

Bass I. *p*  
Beau - ti-ful Flow'r of the World,

Bass II. *p*  
O - beau - ti-ful Flow'r of the World,

67 *p*



Flow'r of the World, Fall not, nor wi - ther away,

Flow'r of the World, Fall not, nor wi - ther away,

beau - ti-ful Flow'r, Fall not, nor wi -

Flow'r of the World,

beau - ti-ful Flow'r, Fall not, nor wi -

Flow'r of the World,

Flow'r\_ of the World, beau-ti-ful

beau - ti-ful Flow'r\_ of the World, beau-ti-ful

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The music is in a minor key and 4/4 time. Dynamics include piano (*p*) and accents. There are triplets in the piano accompaniment.

fall not, nor wi - ther a-way; He is coming, He is coming, He can -

fall not, nor wi - ther a-way; He is coming, He is coming, He can -

- ther a-way, He — is coming, He is coming, He can -

Fall not, nor wi - ther, He is coming, He is coming, He can -

- ther a-way, He is coming, He is coming, He can -

Fall not a - way, He is coming, He is coming, He can -

Flow'r, Flow'r of the World, Fall not, He is

Flow'r, Flow'r of the World, Fall not, He is

*poco accel. e cresc.*

-not be far — The Lord of the Flow'rs, the Lord of — the Flow'rs — and the

*poco accel. e cresc.*

-not be far — The Lord of the Flow'rs, the Lord of — the Flow'rs — and the

*poco accel. e cresc.*

-not be far — The Lord of the Flow'rs, the Lord of — the Flow'rs — and the

*poco accel. e cresc.*

coming, He is — com - ing, Lord — of Flow'rs, of Flow'rs and the

*poco accel. e cresc.*

*f*

*a tempo ff* **68** *marcato*

Stars, He is com - ing, the Lord of the Flow'rs and the Stars, the

*a tempo ff* *marcato*

Stars, He is com - ing, the Lord of the Flow'rs and the Stars, the

*a tempo ff* *marcato*

Stars, He is com - ing, the Lord of the Flow'rs and the Stars, the

*a tempo ff* *marcato*

Stars, He is com - ing, the Lord of the Flow'rs and the Stars, the

*a tempo* **68**

*ff* *marcato*

*sempre f* *rit.* *ff* 69 *a tempo*  
 Lord of the Flow'rs and the Stars. O won - derful  
*sempre f* *rit.* *ff* *a tempo*  
 Lord of the Flow'rs and the Stars. O won - derful  
*sempre f* *rit.* *ff* *a tempo*  
 Lord of the Flow'rs and the Stars. O won - derful  
*sempre f* *rit.* *ff* *a tempo*  
 Lord of the Flow'rs and the Stars. O won - derful

*molto rit.* 69 *a tempo*  
*sempre f* *ff*

*molto largamente a tempo* *ff* *poco rit.*  
 Spir - it di - vine! That walk - est the Gar - den un -  
*molto largamente a tempo* *ff* *poco rit.*  
 Spir - it di - vine! That walk - est the Gar - den un -  
*molto largamente a tempo* *ff* *poco rit.*  
 Spir - it di - vine! That walk - est the Gar - den un -  
*molto largamente a tempo* *ff* *poco rit.*  
 Spir - it di - vine! That walk - est the Gar - den un -

*molto largamente a tempo* *ff* *poco rit.*

Ped.



*a tempo* *ff* *molto largamente*  
 - seen, O won - derful Spir - it di -

*a tempo* *ff* *molto largamente*  
 - seen, O won - derful Spir - it di -

*a tempo* *ff* *molto largamente*  
 - seen, O won - derful Spir - it di -

*a tempo* *ff* *molto largamente*  
 - seen, O won - derful Spir - it di -

*a tempo* *ff* *molto largamente*

Ped. \*

*a tempo* *f* 70 *Poco più vivace.* *mf*  
 - vine! Come hither, and bless, ere it dies, The beau - ti-ful Flow'r

*a tempo* *f* *mf*  
 - vine! Come hither, and bless, ere it dies, The beau - ti-ful Flow'r

*a tempo* *f* *mf*  
 - vine! Come, come hither, and bless, ere it dies, The beau - ti-ful

*a tempo* *f* *mp*  
 - vine! Come, come hither, and bless, ere it dies, The beau - ti-ful

*a tempo* 70 *Poco più vivace.* ♩ = 80. *poco cresc.*

*p* *poco cresc.*  
 Ped. \* Ped. \* Ped.

Ancora più vivace.

of the World, Come \_\_\_\_\_ and bless, \_\_\_\_\_ ere it dies, come and bless, -  
 of the World, Come \_\_\_\_\_ and bless, \_\_\_\_\_ ere it dies, come and bless, -  
 Flow'r of the World, \_\_\_\_\_ come and bless, -  
 Come, \_\_\_\_\_ come \_\_\_\_\_ and bless, \_\_\_\_\_ O come \_\_\_\_\_ and

Ancora più vivace. ♩ = 96.

ere it dies, \_\_\_\_\_ come and bless \_\_\_\_\_ the Flow'r of the  
 Alto I. \_\_\_\_\_  
 ere it dies, \_\_\_\_\_ come and bless \_\_\_\_\_ the Flow'r of \_\_\_\_\_ the  
 Alto II. \_\_\_\_\_  
 ere it dies, \_\_\_\_\_ come and bless \_\_\_\_\_ the Flow'r of the  
 \_\_\_\_\_  
 ere it dies, \_\_\_\_\_ come and bless the Flow'r \_\_\_\_\_ of the  
 \_\_\_\_\_  
 bless, \_\_\_\_\_ O come \_\_\_\_\_ and bless the Flow'r, \_\_\_\_\_ O

71 Allegro vivace.

Soprano I.

World, O Spir - it di - vine, O Spir - it di -

Soprano II.

World, O Spir - it di - vine, O

World, O Spir - it di - vine, Spir - it di -

World, O Spir - it di - vine,

World, Spir - it di - vine,

World, O Spir - it, O

Spir - it di - vine, O

Spir - it di - vine, O

71 Allegro vivace. ♩=132.

*sempre f*

- vine, O Spir - it di -

Spir - it di - vine, O Spir - it di -

- vine, O Spir - it, O Spir - - it di -

O Spir - it di - vine, O Spir - - it di -

O Spir - it di - vine, Spir - it di -

Spir - it, O Spir - it, Spir - it di -

Spir - it di - vine, Spir - it, O Spir - it di -

Spir - it, O Spir - it, Spir - it di -

8



*ff* 72

- vine, \_\_\_\_\_ Come \_\_\_\_\_ and bless,

*ff*

- vine, \_\_\_\_\_ Come, \_\_\_\_\_ come \_\_\_\_\_ and bless,

*ff*

- vine, \_\_\_\_\_ Come \_\_\_\_\_ and bless \_\_\_\_\_ the Flow'r, come \_\_\_\_\_

*ff*

- vine, \_\_\_\_\_ O bless \_\_\_\_\_ the Flow'r, come \_\_\_\_\_

*ff*

- vine, \_\_\_\_\_ Come, \_\_\_\_\_ come \_\_\_\_\_ and bless,

*ff*

- vine, \_\_\_\_\_ Come, \_\_\_\_\_ come \_\_\_\_\_ and bless,

*ff*

- vine, \_\_\_\_\_ Come \_\_\_\_\_ and bless \_\_\_\_\_ the Flow'r, come \_\_\_\_\_

*ff*

- vine, \_\_\_\_\_ O bless \_\_\_\_\_ the Flow'r, come \_\_\_\_\_

72

*ff*

come and bless the Flow'r of  
 and bless the Flow'r of  
 come and bless the Flow'r of  
 and bless the Flow'r of

*ff* *molto rit.*

THE SEEKER. Baritone Solo.  
 Adagio.

Allegro, Come I.

*poco rit.*

Then I cried: "O Thou Un-  
 the World!  
 the World!  
 the World!  
 the World!"

*fff*

Adagio.

Allegro, Come I. ♩ = 132.

*colla parte*

*a tempo* **73** *molto rit.* *a tempo*

- seen! O Spir-it of the grand things and the gen - tle!

*a tempo* *colla parte* *a tempo*

Moderato con moto. ♩=66

Un - fold to me the im - age of Thy fea - tures,

*f* *mf* *p*

*mf* *accel.* *f* *mf rit.*

Come down up - on my heart, that I may know Thee!"

*cresc.* *accel.* *f*

Molto lento e solenne. ♩=50.

*con tutta forza* *ff* *rit.*

II. THE LIFTING OF THE VEIL.

*Listesso tempo.*

Alto. *\* pp* *rall.*

Bass. *pp* *rall.*

Then in a vi-sion The Veil was lift-ed And the Face was

*Listesso tempo.* ♩ = 50. *rall.*

*ff* *ppp*

Tenor Recit. *73 p quasi a tempo*

All was qui-et: The

there!

there!

*a tempo* ♩ = 50. *73*

*solenne* *pp* *pp*

heart of the Ci-ty Stood si-lent-ly; Each man brood-ed On the

*p* *p*

\* These words are to be spoken in a low mysterious voice.

*rall. ten.* *p* *poco espressivo*

Face a-lone— And men no long-er Knew the com-mon

*colla parte* *p* *pp*

sor-row, The com-mon year-ning, The com-mon love:—

*pp*

*p*

A name-less trouble Was in the air— The heart of the world Had no pul-

*p* *3*

-sa-tion— 'Twas a pi-te-ous Sab-bath Ev'-ry-

- where!

Poco più mosso ma sempre tranquillo. ♩ = 60.

THE SEEKER. Baritone Solo.

74

Then I fell on my knees And wept, and mur-mured, "My

*poco rall.* *a tempo*

Soul, how fares it This day with thee?" And my pale Soul

*poco rall.* *a tempo*

ans-wer'd— "A ter - ror hath me— I feel not, stir not—

*p cresc.* *mf agitato*

*p poco rit.* *a tempo*

'Twere sure - ly bet - - ter, better Not to be!" *a tempo* ♩ = ♩ (♩ = 60).

*p* 75

I a - woke - and, ris - ing, My Soul — look'd

*p* *dim.* *pp*

*P* *b2*

forth - The Dawn was glim - mer - ing, All sil - ver

*P* *b2*

Poco più tranquillo. ♩=54.

pale, And slow - - ly fa - ding With a mys - tic

*rall.* *dim.* *pp* *Ped.* \*

76

tremor, The Lights gleam'd beauti - ful In the won - - drous

*cresc.*

Veil!

*mf* *p* *dim.*

Soprano Solo. *Molto sostenuto.* *poco rall.* *a tempo*

Soprano. O Shadows, be at peace,— for ye shall rest

Alto.

*poco rall.* *Molto sostenuto.*  $\text{♩} = 54$  *poco rall.* *a tempo*

*p* *Ped.* \*

*a tempo*

Out of your clou- dy

Sha - dows, be at peace,— for ye shall rest

pp *poco rall.* *a tempo*

pp *poco rall.* *a tempo*

Tenor. Sha - dows, be at peace,— for ye shall rest

pp *poco rall.* *a tempo*

Bass. ye shall rest

pp *poco rall.* *a tempo*

ye — shall rest

*pp* *p*



being springs serene The Bow of Mys - tery that spans the

ye —

ye —

*poco cresc.*

*dim.*

Ped. \* Ped. \*

*P*

globe! Rain - bow of promise! Col - our, Light and

shall rest -

shall rest -

77

*cresc.*

*P*

77

*cresc.*

Ped. \*

Ped. \*

Soul! — That lives, — that dies —

*p*

*pp*

now here, — now faded whol - ly — E - - -

*mf*

*p*

- - ver as - sur - ing, e - - ver bless - ing us,

*mf espressivo*

*p*

*dim.*

Ped.

E - ver e - lu - ding, e - ver beckon - ing, e - ver

*p*

*dim.*

*pp*

*pp*

78

CHORUS.

beckoning; *p* O Rain - bow of

Soprano I.  
Rain - bow of promise!

Soprano II.  
*p* Rain - bow of promise!

Alto.  
*p* Rain - bow of promise!

Tenor I.  
Col - our, Light and Soul!

Tenor II.  
*p* Rain - bow of promise!

Bass.  
*p* Rain - bow of promise!

Col - our, Light and Soul!

78 *p* *sempre p*

prom - ise! Col - our, Light and Soul!

Soprano. *p* Light and

Col - our, Light and Soul! - *p* Light and

Alto *p* Light and

Col - our, Light and Soul! - *p* Light and

Tenor. *p* Light and

Rain - - bow! *p* Light and

Bass. Col - - our, Light and

79

*mp*

Touch - ing for-lorn-est pla- ces with its tints,

Soul!

Soul!

Soul!

*mp*

Touch - ing for-lorn-est pla- ces

*mp*

Touch - ing for-lorn-est pla- ces

79

*mp*

*mp*

*mf*

Fring - ing the clouds with flowers of

Fring - ing the clouds with flowers of crimson fire,

Fring - ing the clouds with flowers of crimson fire,

with its tints,

with its tints,

*mp*

*cresc.* *rall.*

crimson fire, fringing the clouds\_ with crim - son fire, \_\_\_\_\_ And

*cresc.* *dim. e/rall.*

80 *pp a tempo*

melt - ing, melt *pp* - ing, melt-ing far a -

*pp* Melt - ing a way,

*pp* Melt-ing, melt-ing, *pp* melt ing,

Melt - ing a - way, melt - ing a -

80 *a tempo*

*pp*

*Ped.* \* *Ped.* \* *Ped.* \*

*P*  
- way, Yon-der! up-on the dim-mest peak of  
*P*  
melt-ing far a - way,  
*P*  
far a - way,  
*P*  
- way, far a - way,  
*P*  
far a - way,

*Ped.* \* *Ped.* \*

*P*  
Heav'n, melt - ing, melt-ing yon-der, yon-der upon the dim-mest peak,  
*pp*  
melt - ing, melt - ing yon - der,  
*pp*  
melt - ing, melt - ing yon - der,  
*pp*  
melt - ing, melt - ing yon - der, yon -  
*pp*  
yon-

*p senza affrettare*  
*dim.* *pp*

81

upon the dimmest peak of Heav'n,—  
 on the dimmest peak of Heav'n,—  
 on the dim - mest peak of Heav'n, melt - ing, melt - ing  
 - der, on the dim - mest peak of Heav'n, melt - ing, melt - ing  
 - der, on the dim - mest peak of Heav'n, melt - ing, melt - ing

81

*pp* *pp* *pp* *pp* *pp*

*dim.* *pp*

Ped. \* Ped. \*

*p* *rall. e dim. -*  
 yon - der! up - on the dimmest peak of  
 yon - der far - a - way,  
 yon - der far - a - way,  
 yon - der far - a - way,

*rall. -* *pp* *dim.*

Ped. \* Ped. \*

*a tempo*  
*pp*

Heav'n!

*a tempo* *pp* *dim.* *ppp*

yon-der! up-on the dim - mest peak of Heav'n!

*a tempo* *pp* *dim.* *ppp*

yon-der! up-on the dim - mest peak of Heav'n!

*a tempo* *pp* *dim.* *ppp*

yon-der! up-on the dim - mest peak of Heav'n!

*a tempo* *pp* *dim.* *ppp*

yon-der! up-on the dim - mest peak of Heav'n!

*a tempo* *pp* *ppp*

*Ped.* \*

*lunga*

*smorzando* *ppp* *pppp*

\* *Ped.*