

№ 7. WHEN SLEEPING SHALL MY EYELIDS CLOSE  
Quartet - Chorus

Moderato

Oboe

Horns

PIANO

*p espress.*

*pp*

Strings *pizz.*

Eng. Horn

QUARTET

SOPRANO *pp*

ALTO *pp*

TENOR *pp*

BASS *pp*

When sleep - ing shall my eye - lids close And I — must lay me

When sleep - ing shall my eye - lids close And I must lay me

When sleep - ing shall my eye - lids close And I must lay me

When sleep - ing shall my eye - lids close And I — must lay me

(unaccompanied)

down at last, — Per-ils of doubt thro' which I pass'd Shall  
 down at last, — Per-ils of doubt thro' which I pass'd —  
 down at last, — Per-ils of doubt thro' which I pass'd  
 down — at last, Per-ils of doubt thro' which I pass'd Shall

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

*Horn*  
*p*

drift — a - way as twi - light goes. Vis-ions of tasks — I  
 Shall drift as twi - light goes. Vis-ions of tasks — I  
 Shall drift as twi - light goes. Vis-ions of tasks — I  
 drift as twi - light goes. Vis - ions of tasks I

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*Oboe*

*mf* *p*

should have done, Pas - sion of grief for deeds of wrong, of wrong,

should have done, Pas-sion of grief for deeds of wrong, of wrong,

should have done, Pas - sion of grief for deeds of wrong,

should have done, Pas-sion of grief for deeds of wrong, of wrong,

All\_ shall merge in the eve - ning song That marks the

All\_ shall merge in the eve - ning song That marks the

All shall merge in the eve - ning song That marks the

All shall merge in\_ the eve - ning song That marks the

set - ting of my sun.

set - ting of my sun.

set - ting of my sun.

set - ting of my sun.

Ob. 3

mf

Cl.

Horn

mf

3

3

3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register, all with the lyrics "set - ting of my sun." The piano accompaniment includes an Oboe (Ob.) with a triplet of eighth notes, a Clarinet (Cl.) with two triplets of eighth notes, and a Horn. The music is in a minor key and 4/4 time.

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

*p*

Detailed description: This system contains four vocal staves and a piano accompaniment. All vocal parts have the lyrics "Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!". The piano accompaniment is marked *pp* and includes a piano (p) dynamic. The music is in a minor key and 4/4 time.

Mor - tal long - ing for Why \_\_\_ and Whence In - to the urn of

Mor - tal long - ing for Why \_\_\_ and Whence In - to the urn of

Mor - tal long - ing for Why \_\_\_ and Whence In - - to the urn of

Mor - tal long - ing for Why and Whence In - to the urn of

*p* *più moto*  
si - lence thrust!

*p*  
si - lence thrust!

*p*  
si - lence thrust!

*p*  
si - lence thrust!

**ALL THE BASSES**  
*p marcato*  
Who shall fath - om,

*più moto*  
*p* *fp* *cresc.* *marcato*

ALL THE SOPRANOS

Who shall fath - om, in ask - ing

ALL THE ALTOS *mf* Who shall fath - om, in ask - ing

ALL THE TENORS *mf* Who shall fath - om, in ask - ing

Who shall fath - om, shall fath - om, in ask - ing

who shall fath - om, in ask - ing

*cresc.* *f*

why, The pomp and pur - pose of man's re - nown?

why, The pomp and pur - pose of man's re - nown?

why, The pomp and pur - pose of man's re - nown?

why, The pomp and pur - pose of man's re - nown?

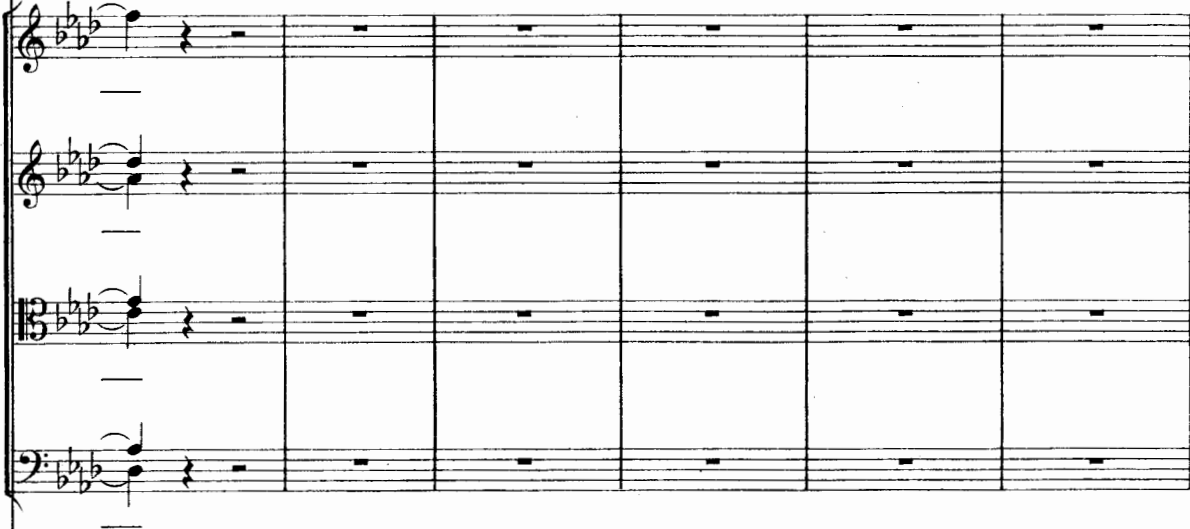
*ff*

SOPRANO SOLO



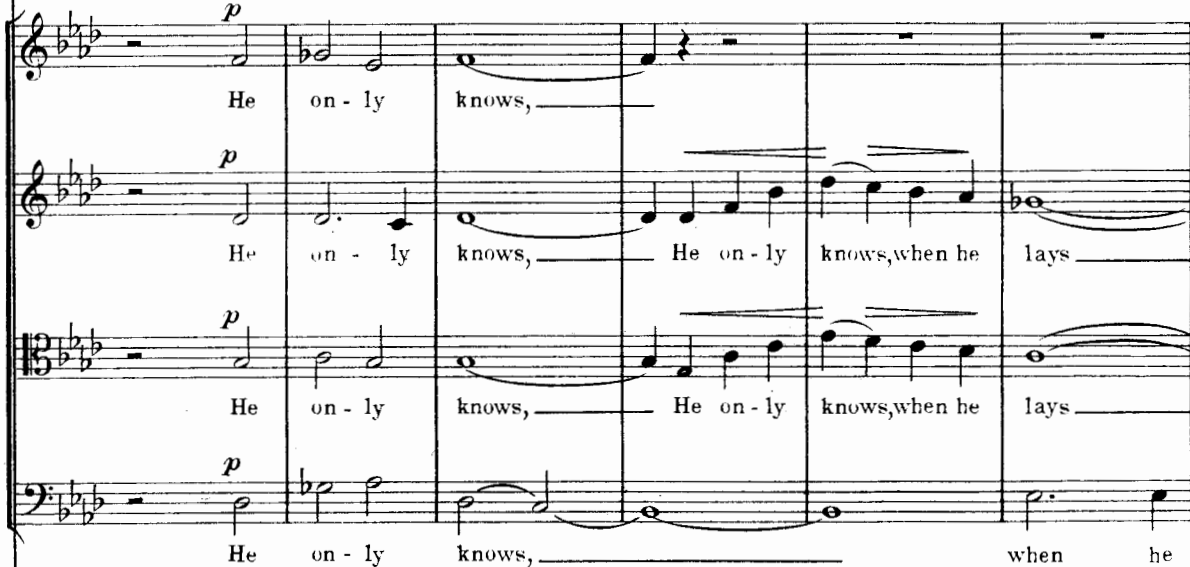
He on - ly knows, \_\_\_\_\_ when he

CHORUS



Empty musical staves for the Chorus section.

SOLO-CHORUS



He on - ly knows, \_\_\_\_\_  
He on - ly knows, \_\_\_\_\_ He on - ly knows, when he lays \_\_\_\_\_  
He on - ly knows, \_\_\_\_\_ He on - ly knows, when he lays \_\_\_\_\_  
He on - ly knows, \_\_\_\_\_ when he



Piano accompaniment for the Solo-Chorus section.

lays him down, It was good to live,

him down, It was good to live,

lays him down, It was good to live,

lays him down, It was good to live,

lays him down, It was good to live,



— it — is good — — — to —

**CHORUS I**

It was — good to live, it — is good — — — to —

It was good to live, it is good — — — to —

It was — good to live, it is good — — — to —

It was — good to live, it — is good — — — to —

**CHORUS II**

— — — — — it is good — — — to

— — — — — it is good — — — to

— — — — — it is good — — — to

— — — — — it is good — — — to

— — — — —

— — — — —

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

*cresc.*  
*Kettle Drum*

*ff* *Brass*

The musical score consists of three systems. The first two systems each have four staves: three vocal staves (soprano, alto, tenor) and one bass staff. Each vocal staff begins with a whole note followed by a half rest, with the word 'die.' and a line underneath. The piano accompaniment is shown in the third system, featuring a Kettle Drum and Brass. The piano part includes triplets and dynamic markings such as 'cresc.' and 'ff'.

QUARTET

*p* Sweet is the mu - - sic in my

*p* Sweet is the mu - sic in my ears, sweet

*p* Sweet, sweet the mu - sic, - sweet

*p* Sweet is the mu - - sic in my

*p* unaccompanied

*p* *K. Dr.*

(Organ)

Sweet is the mu - - sic in my

*mf* ears. That croons the song of

*mf* in my ears That croons the song,

*mf* in my ears That croons the song of

*mf* ears That croons the song of

*mf*

life and death. death. death. death.

the song of life and death.

life, of life and death.

life and death.

*pp*

*pp*

*pp*

*pp*

*pp*

*mf Cl.*

*p*

CHORUS I

Maestoso e moderato

A pray'r of praise, a pray'r with my last

A pray'r of praise, a pray'r with my last

A pray'r of praise, a pray'r with my last

A pray'r of praise, a pray'r with my last

Maestoso e moderato

(Organ)

Ped.

*p* breath, — I send to Him who spent my years. —  
*f*  
*p* breath, — I send to Him who spent my years. —  
*f*  
*p* breath, — I send to Him who spent my years. —  
*f*  
*p* breath, — I send to Him who spent my years. —  
*f*

**ALL THE SOPRANOS**

*mf* Back of the  
*mf* Back of the hills where night is deep, where —

**ALL THE TENORS**

*mf* Orchestra

hills where night is deep,

*mf* **ALL THE ALTOS**

Back of the hills where night is

night is deep,

*mf* **ALL THE BASSES**

Back of the

Piano accompaniment with chords and a melodic line in the bass.

*ff* **FULL CHORUS**

Splen - did - ly sinks my

deep, is deep,— Splen - did - ly sinks my

Splen - did - ly sinks my

Splen - did - ly sinks my

hills where night is deep, Splen - did - ly sinks my

*ff* (unaccompanied)

Kettle drum

Piano accompaniment with chords and a melodic line in the bass.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

SOLO CHORUS

Re - ceive me, God; my day is

Re - ceive me, God; my day is

Re - ceive me, God; my day is

Re - ceive me, God; my day is

my day is done: I  
 my day is done: I on - ly  
 done: I on - ly  
 done: I on -

*p*  
*p*  
*p*  
*p*

Organ

on - ly know that I must sleep.  
 know that I must sleep, must sleep.  
 know that I must sleep, that I must sleep.  
 - ly know that I must sleep.

*rall.* *pp*  
*rall.* *pp*  
*rall.* *pp*  
*rall.* *pp*

CHORUS (MEN'S VOICES)

I on - ly  
 I on - ly

*pp*  
*pp*

*rall.* *pp*



ALL MEN

know that I must sleep.

know that I must sleep.

*p*

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The piano accompaniment begins in the third measure, with a dynamic marking of *p* (piano) in the right hand.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with various chords and melodic lines.

*mf* *p*

*Kettle drum*

This system shows the piano accompaniment for the third system. It includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). Below the piano staves, there is notation for a Kettle drum, consisting of vertical lines with stems and flags.

*pp* *perendosi*

This system shows the piano accompaniment for the fourth system. It includes a dynamic marking of *pp* (pianissimo) and the instruction *perendosi* (diminuendo). Below the piano staves, there is notation for a Kettle drum.

Easter Sunday, April 16, 1922

# Part IV—Re-Birth

## №8. I SLEPT, AND NOW I WAKE

Tenor Solo

*Allegro con brio*

PIANO *ff*

Horns  
Tpts

*ff*

*ff*

Più moderato *TENOR*

I slept, \_\_\_\_\_ and now I wake a-gain.

O wak-ing past my dream-ing! O Love Im-pe-rious

that hast call'd me forth from out my val-ley's shad-ow! \_\_\_\_\_

*p*

I feel my spir - it stir — and half a -

4 Cellos

*Cello I*

*ppp*

wake, Then look — in bright be - wil - der-ment at dawn. —

*rall.*

**Allegro agitato**

A might - y whirl-wind, breath — of the liv - ing

*fz*

God, Sweeps from be - yond — the bar - ri-cades of night, —

and stoop - ing low Lifts me from out — my

*p*

*fz*

*3*

*ff*

dust \_\_\_\_\_ and sets me free.

The first system features a vocal line in 13/8 time with lyrics "dust \_\_\_\_\_ and sets me free." The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Dynamics include *ff* and an 8-measure rest.

*p*

\_\_\_\_\_ I feel the Pow'r \_\_\_\_\_ that moors me \_\_\_\_\_ to It -

*mf*

*fp*

The second system continues the vocal line with lyrics "\_\_\_\_\_ I feel the Pow'r \_\_\_\_\_ that moors me \_\_\_\_\_ to It -". The piano accompaniment features a *fp* dynamic in the bass and *mf* in the treble.

self; \_\_\_\_\_ That keeps the rhythmic pattern of the

*p*

The third system has lyrics "self; \_\_\_\_\_ That keeps the rhythmic pattern of the". The piano accompaniment includes a *p* dynamic and a melodic line in the treble.

*f*

stars; \_\_\_\_\_

*cresc.*

*f*

*meno mosso*

That

*tr*

*3 Fl. pizz. p*  
*Strings*

The fourth system has lyrics "stars; \_\_\_\_\_" and "That". The piano accompaniment includes a *cresc.* dynamic, a *f* dynamic, and a *meno mosso* tempo marking. It also features trills (*tr*) and a section for "3 Fl. pizz. p" and "Strings".

*f*

spins, that spins like a fire-thing in the air, \_\_\_\_\_

The fifth system has lyrics "spins, that spins like a fire-thing in the air, \_\_\_\_\_". The piano accompaniment includes a *f* dynamic and a melodic line in the treble.

*mf* *p molto meno mosso*

The Earth that was my home *più tranquillo*

In the be-gin-ning I look'd up-on cre - a - tion, And my heart grew great with-

in me. — Now that I look up-on a life re-new'd, And

*Allegro f*

know that man is born a - gain, — My heart is —

as — a for-est treed — with won - der,

Allegro non troppo

*f*

My heart is as a for - est treed with won - der, The cym - bals of my

The first system of music features a vocal line in 12/8 time with a forte (*f*) dynamic. The lyrics are "My heart is as a for - est treed with won - der, The cym - bals of my". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked with *f*.

joy - ance make a stir - ring sound,

The second system continues the vocal line with a triplet of eighth notes. The lyrics are "joy - ance make a stir - ring sound,". The piano accompaniment features a more active right hand with sixteenth notes and a steady bass line. Dynamics include *f* and *mf*.

*mf* My sing - ing shakes the day. — *f* Yea, —

The third system shows the vocal line with dynamics *mf* and *f*. The lyrics are "My sing - ing shakes the day. — Yea, —". The piano accompaniment has a more rhythmic right hand with eighth notes and a bass line with some chords. Dynamics include *mf* and *f*.

*mf* as — the new - born plan - ets sang in ec - sta - sy,

The fourth system features the vocal line with dynamics *mf* and *cresc.*. The lyrics are "as — the new - born plan - ets sang in ec - sta - sy,". The piano accompaniment has a very active right hand with sixteenth notes and a bass line with chords. Dynamics include *p* and *cresc.*.

sang — in ec-sta-sy, Yea,

*molto cresc.* *ff*

Detailed description: This system contains the first two staves of music. The vocal line is in a soprano clef with a key signature of two flats and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment consists of two staves. The right hand starts with a half note G3, followed by quarter notes A3, Bb3, and C4, then a quarter rest, and finally a half note G3. The left hand plays a steady eighth-note accompaniment starting with G3. Dynamics include *molto cresc.* and *ff*. An 8-measure rest is indicated above the piano part.

so sing—the voi - - - ces of my

*8*

Detailed description: This system contains the next two staves. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the left hand and quarter-note accompaniment in the right hand. An 8-measure rest is indicated above the piano part.

thank - - - ful - ness.

*ff* *rit.* *a tempo*

*ff* *ffz* *a tempo* *fz* *fz*

Detailed description: This system contains the final two staves of the page. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment features a more active right hand with sixteenth-note runs. Dynamics include *ff*, *ffz*, *a tempo*, *fz*, and *fz*. Performance markings include *ff*, *rit.*, and *a tempo*.

*ff* *ffz sec.*

Detailed description: This system contains the final two staves of the page. The piano accompaniment continues with the active right hand and sustained left hand. Dynamics include *ff* and *ffz sec.*



# № 9. I PRAISE THEE!

## Final Chorus

Allegro non troppo

CHORUS I

Musical score for Chorus I, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is *Allegro non troppo*. The music is in common time (C). The lyrics are "I praise Thee!". The dynamic marking is *ff* (fortissimo). The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

CHORUS II

Musical score for Chorus II, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is *Allegro non troppo*. The music is in common time (C). The lyrics are "I". The dynamic marking is *ff* (fortissimo). The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Piano accompaniment for the final chorus, featuring a grand staff with treble and bass clefs. The tempo is *Allegro non troppo*. The music is in common time (C). The dynamic marking is *ff* (fortissimo). The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

— I glo - ri - fy Thee! — My spir - it on its

praise\_ Thee! I glo - ri - fy Thee! — My

*ff*

The musical score consists of three systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are: "sum - mit shouts Thy name!". The second system also has four vocal staves and piano accompaniment. The lyrics for all parts are: "spir - it on its sum - mit shouts Thy name!". The piano accompaniment in the second system features a more active melody in the right hand. The third system shows the piano accompaniment continuing with a similar active melody. The lyrics for the vocal parts are not present in this system.

sum - mit shouts Thy name! \_\_\_\_\_

sum - mit shouts Thy name! \_\_\_\_\_

sum - mit shouts Thy name! \_\_\_\_\_

sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

*mf* Thou art the Sing - er, *f* man Thy song. —

*mf* Thou art the Sing - er, *f* man Thy song. —

*mf* Thou art the Sing - er, *f* man Thy song. —

*mf* Thou art the Sing - er, — *f* man Thy song. —

*mf* Thou art — the — *f* Sing - er, man Thy song. —

*mf* Thou art — the — *f* Sing - er, man Thy song. —

*mf* Thou art — the — *f* Sing - er, man Thy song. —

*mf* Thou art — the — *f* Sing - er, man Thy song. —

*mf* *f*

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of

— Thou art the source of all

— Be - cause Thou art the source of all my

— Thou art the source of

(unaccompanied)

be - ing's mu - sic, I dare to lift my voice and  
 be - ing's mu - sic, I dare to lift my voice and  
 be - ing's mu - sic, I dare to lift my voice and  
 be - ing's mu - sic, I dare to lift my voice and  
 all my be - ing's mu - sic, I dare to lift my -  
 my mu - sic,  
 be - ing's mu - sic,  
 all my mu - sic, I dare to

*rall.*

sing, — and sing — of Thee.

*rall.*

sing, — and sing — of Thee.

*rall.*

13 sing, — my voice and sing — of Thee.

*rall.*

sing, I lift my voice and sing — of Thee.

*rall.*

voice — and sing — of Thee.

*rall.*

I dare to lift my voice — and — sing of Thee.

*rall.*

13 I dare to lift my voice and sing — of Thee.

*rall.*

lift my voice, to lift my voice and sing — of — Thee.

*rall.*

Largamente  
81  
ff

ORGAN  
ff

8

decresc.

Meno mosso

SOLO CHORUS

TENOR I & II

*p*

BASS I & II

*pp*

O Sing - er, Who hast sent me  
O Sing - er, Who hast sent me

Meno mosso

*p*

*pp*

SOPRANO I & II

*p*

O Sing - er, Who hast sent me forth,

ALTO I & II

*p*

O Sing - er, Who hast sent me forth,

forth,

I am re - turn'd

forth,

I am re - turn'd



I am re - turn'd to Thee.

I am re - turn'd to Thee.

*poco lento*

*rit.*

*p* ORGAN

*attacca*

## FUGUE

Allegro moderato

**ALL THE BASSES**

Home to the voice that sang me, Home to the breath of birth, —

Home to the bells that rang me From heav'n - ly heights to —

**ALL THE TENORS**

Home to the voice that sang me, Home to the breath of birth, —  
earth, Home to the voice that sang me, — Home to the

Home to the bells that rang me From heav'n - ly heights to —  
breath of birth, — Home ——— to breath of

**ALL THE ALTOS**

Home to the voice that sang me, Home to the breath of birth, —  
 earth, From heav'n-ly heights, — from heav'n-ly heights, —  
 birth, From heav'n-ly heights, — from heav'n-ly heights, —

Home to the bells that rang me From heav'n-ly heights to —  
 Home to the bells that rang me From heav'n-ly heights to  
 Home to the bells that rang me From heav'n-ly heights to

ALL THE SOPRANOS

Home to the voice that sang me, Home to the breath of  
 earth, Home to the voice, the voice that sang me, Home—  
 earth, Home to the voice that sang  
 earth, Home to the voice that sang

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics printed below each staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a fermata over the final notes of the vocal parts.

birth, Home to the bells that rang me From heav'n - ly  
 to the breath of birth, Home to the bells that rang me  
 me, Home to the bells that rang me  
 me, Home to the bells that rang me

The second system continues the vocal and piano parts. The lyrics are printed below the vocal staves. The piano accompaniment continues with the same melodic and harmonic structure as the first system. The system concludes with a fermata over the final notes of the vocal parts.

*mf*

heights to earth, from heav'n-ly heights to earth,

*mf*

From heav'n - ly heights to earth,

*mf*

from heav'n-ly heights, from heav'n- ly heights to earth, Home to the

*mf*

from heav'n - ly heights to earth,

*mf*

*p*

*mf*

Home to the pri - mal sod,

hand that wrought me,

*mp*

Home to the

*mf*

*p*

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Home to the pri - mal sod,". The piano accompaniment starts with a rest, then enters with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

mf  
Home to the pri - mal sod,

hand that wrought me, Home to the bells that

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "Home to the bells that rang me, Home to the bells, the Home to the bells that rang me, Home to the bells that". The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *p* and *cresc.*

p cresc.  
Home to the bells that rang

p cresc.  
Home to the bells that rang me, Home to the bells, the

cresc.  
Home to the bells that

cresc.  
rang me, Home to the bells that

me From heav'n - ly  
bells that rang  
rang me From heav'n-ly heights  
rang me From heav'n - ly heights to

heights to earth, Home to the hand that  
me, Home to the hand that  
earth, Home to the hand that  
earth, Home to the hand that

*f* wrought me, Home to the mind that thought me, Home to the breast  
*f* wrought me, Home to the mind that thought me, Home to the  
*f* wrought me, Home to the mind that thought me, Home to the  
*f* wrought me, Home to the mind that thought me, Home to the  
*rall.*

of God.  
 breast of God.  
 breast of God.  
 breast of God. Home to the hand that  
*p*



Home to the pri - mal sod, Home Home

wrought me, Home to the pri - mal sod,

*Viol. I* *mf* *Viol. II* *cresc.*

Detailed description: This system contains the first four measures of the score. It features three vocal staves (Soprano, Alto, Bass) and two violin staves. The vocal parts begin with the lyrics 'Home to the pri - mal sod, Home Home'. The first violin part starts with a melody marked *mf*, and the second violin part enters in the second measure with a melody marked *cresc.* The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more active melody in the right hand.

Home to the breast of God, Home Home

to the mind that thought me, Home to the

thought me, Home to the breast of

Home to the mind that thought me, Home

*Viola* *cresc.* *f*

Detailed description: This system contains the next four measures of the score. The vocal parts continue with the lyrics 'Home to the breast of God, Home Home' and 'to the mind that thought me, Home to the'. The first violin part continues its melody, and the second violin part continues its *cresc.* line. The viola part enters in the second measure with a melody marked *cresc.* and reaches a *f* dynamic in the fourth measure. The piano accompaniment continues with its rhythmic pattern.

*poco rit.* *a tempo*

to the breast of God, to the  
 breast, the breast of God,  
 God, to the breast of God, to the  
 to the breast of God,

*ff* Trombones

breast, the breast of God.  
 Home to the breast of God.  
 breast, the breast of God.  
 of God.

*rall. -*

Largo

## CHORUS I

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

Largo

## CHORUS II

*ff*

Home\_ to the breath of birth,

*ff*

Home\_ to the breath of birth,

*ff*

Home\_ to the breath of birth,

*ff*

Home\_ to the breath of birth,

Largo

*ff Organ*

rang me, Home to the hand that wrought me,  
 rang me, Home to the hand that wrought me,  
 rang me, Home to the hand that wrought me,  
 rang me, Home to the hand that wrought me,

From heav'n - ly heights to earth, Home to the pri - mal  
 From heav'n - ly heights to earth, Home to the pri - mal  
 From heav'n - ly heights to earth, Home to the pri - mal  
 From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal  
 From heav'n - ly heights to earth, Home to the pri - mal

Home to the mind that thought me, Home to the breast of God, the breast

Home to the mind that thought me, Home to the breast of God, the breast

Home to the mind that thought me, Home to the breast of God, to the breast

Home to the mind that thought me, Home to the breast of God, to the breast

sod, Home to the breast, the breast of God, the breast

sod, Home to the breast, the breast of God, the breast

sod, Home to the breast, the breast of God, to the breast

sod, Home to the breast, the breast of God, to the breast

sod, Home to the breast, the breast of God, to the breast

sod, Home to the breast, the breast of God, to the breast

sod, Home to the breast, the breast of God, to the breast

sod, Home to the breast, the breast of God, to the breast

of God. \_\_\_\_\_  
of \_\_\_\_\_ God \_\_\_\_\_  
of God \_\_\_\_\_  
of God \_\_\_\_\_

This system contains four vocal staves. Each staff begins with the lyrics "of God." followed by a long horizontal line. The musical notation consists of long, sustained notes with large, sweeping phrasing lines above them, indicating a slow and expressive performance style.

of God. \_\_\_\_\_  
of \_\_\_\_\_ God \_\_\_\_\_  
of \_\_\_\_\_ God \_\_\_\_\_  
of God \_\_\_\_\_

This system continues the vocal parts from the first system, maintaining the same structure of lyrics and long, sustained musical notes with phrasing lines.

*a tempo* *rall.*  
*Horns*

This system shows the piano accompaniment. The upper staff features a melodic line with a tempo change from *a tempo* to *rall.* (rallentando). The lower staff features a rhythmic accompaniment with dense chordal textures. A section labeled *Horns* is indicated, showing the specific parts for the horn instruments.



