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A Star Song



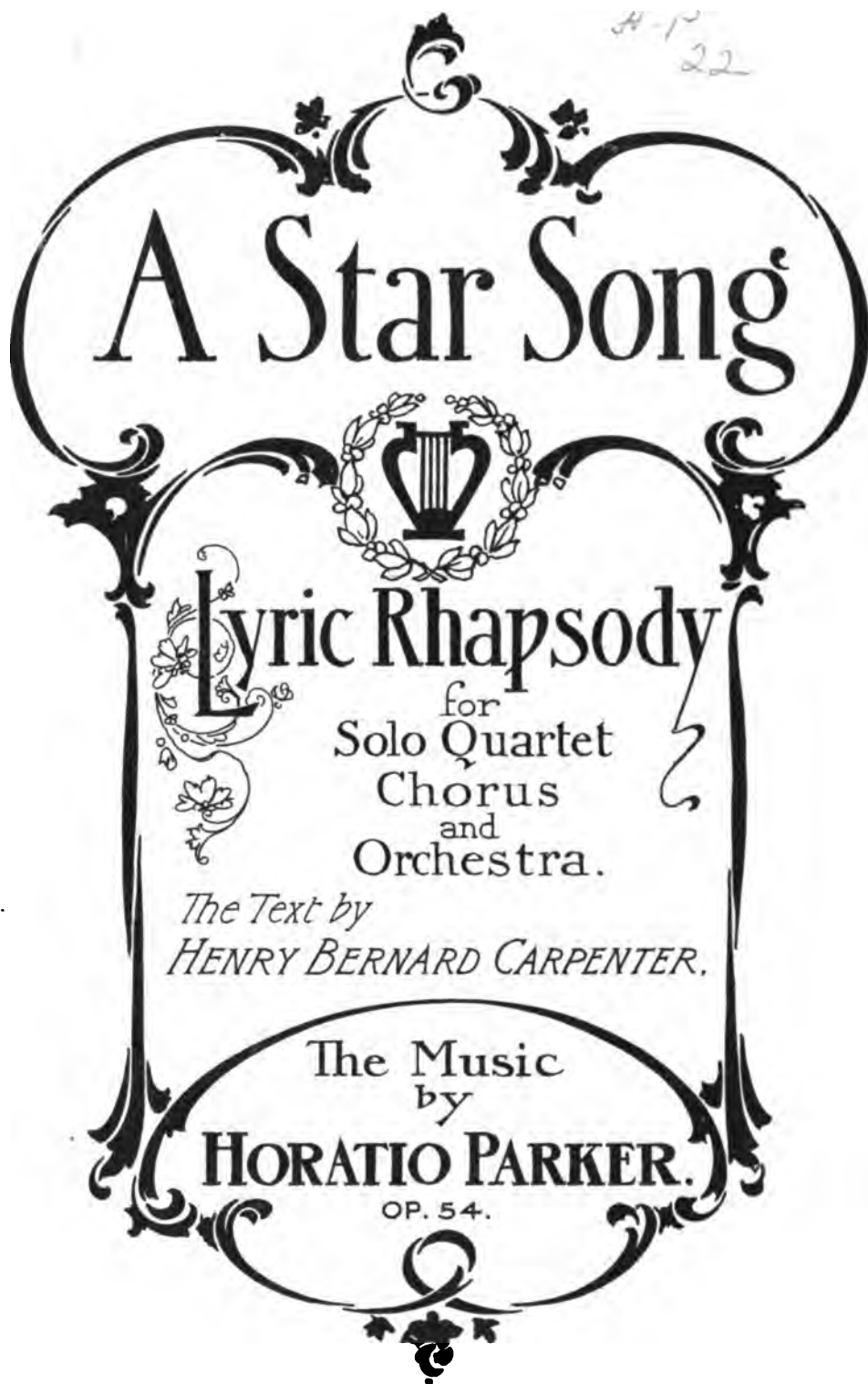
Lyric Rhapsody

for
Solo Quartet
Chorus
and
Orchestra.

The Text by
HENRY BERNARD CARPENTER.

The Music
by
HORATIO PARKER.

OP. 54.



(Orchestra parts may be had of the Publishers.)

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G. SCHIRMER, JR.,
Boston Music Co.,
26 WEST ST., --- BOSTON.

I
A Star Song.

I

MERCURY.

Who is this that looketh forth
With the beauty of the morning,
And the brightness of his birth
Laughs my herald light to scorning,
Like new day between the darkness and
the dawning?

MARS.

Who is this to whom I yield
At his glory's far-seen shimmer,
And my sanguine-circled shield
Fades before him, dim and dimmer,
Swooning deathward as a torrent-thwarted
swimmer?

JUPITER.

Who is this, whose light, like foam,
Blinds mine eyelids, sight impeding,
From whose ray comes cowering home
Eagle knowledge, downward speeding
Like a sea-gull into storm-torn waves
receding?

SATURN.

Who is this from whom I wane,
I, a hermit pale and hoary,
Dreaming o'er my thoughts' domain,
I, the crownless king of story,
And my gray shape sinks unsceptred
in his glory?

THE MORNING STAR.

I am Love, and sit as God
On my silver morn-star singing;
At my music poured abroad,
Every star, his censer swinging,
Strews the darkness with sweet echoes
ever ringing.

II

Where the Moon makes her nest
In the bed of the waning West,
And her veil of thin light through heaven is
no more uplifted,
We, sons of the starry morn,
Out of darkness born,
To the strand of still Night like showers of
her pearl are drifted,—
Gems from her quarried azure aglow,
Eddying flakes from her endless snow,
Gold grain on Time's threshing-floor, by the
fan of his tempest winnowed and sifted.

Lo, the Moon sinks dim
As a bead on a goblets' rim,
Whence the feaster has drained the last
spark of its life resplendent;
And the sky's deep cup, down-turned,
With light unadorned,
Hangs hollow, injewelled with stars, above
earth impendent;
And into the vessel of darkness flow
The shadows borne hither from earth below,—
A stairway stretching to heaven for Death
and the angels on Death attendant.

As a meadow-born mist
Which the cloud-shaping Sun hath kissed,
Melts earthward in showers whose many
rich hues commingle,
So the thoughts that from man aspire
Float up through our lyre
And mix and flow back from our consonant
chords atingle,
And the sigh sent hither that seemed
in vain
Returns like the sound of a spring-tide rain;
For heaven and earth are one world, where
none lives alone, and nothing is single.

When Life plants the thorn
 Where its roses no more are born,
 And dark is the way, and the spirit is
 weary with searching,
 Men look unto us and live
 Through the power that we give,
 And strong grow their steps to the sound
 of our measured marching,
 And we shine like silver cells inwrought
 In the dome that bends over God's own
 thought,
 Strong-pillared in Love, lifted high as Love's
 self, in its infinite overarching.

III

Oh, the music that rings
 From our harp of unnumbered strings
 When that Hand is spread forth which
 spans all the starry spaces!
 When o'er us the world's great Soul
 Is breathed, as the roll
 Of a lengthening wave down the shore's
 loud-echoing places;
 Then we sink as shells in the tide, we fill
 With the music and might of Love's deep will,
 As we sing of the yet unharvested hopes
 for the far earth's happy races.

Aloft and alone,
 All orbs are the wheels of thy throne.
 What space can contain thee, O Life
 that livest for ever,
 O Light beyond lights of the morn,
 On whose tides we are borne,
 As we drink of thy drainless heart as out
 of a river?

Yet the least of the stars beneath thy feet
 Is the home of thy Son, and Love's own seat,
 At whose rise both twilight skies melt away
 in the smiles from his love-stored quiver.

O bringer of dawn
 And of dusk to a world overworn!

Sweet star, twice-named and twice-loved,
 of morn and of even,
 Thou ledest our planet throng
 In the choral song
 With thy prelude string to the strings of the
 starry seven;
 And the hushed skies listen, and back
 there rolls,
 Like a chant from a blessed chorus of souls,
 The low sweet thunder of answering harps
 through the deeps and the heights of
 heaven.

IV

When Night goes abroad,
 Assembling her senate for God,
 Thou kindlest thy song as a torch, and goest
 before us;
 And when the winter nights wane,
 Thou recallest our train,
 And lightest us home with the banners of
 morning spread o'er us.

Thou openest our house, and we shine
 as kings;
 Thou shuttest the door, and the daylight
 springs,
 O Love! the first and the last, thou rereward
 and van of the starry chorus.

All wisdom and worth,
 All lights and loves upon earth,
 All shapes that are born from our moods go
 hence or come hither,
 And angels, and Gods of the sky
 Grow old and then die,
 Born into new life, caught upward we know
 not whither,—

Yea, the stars feel the autumn's hand and
 fade,
 By the breath of the spoiler disarrayed;
 But thine, O Love, is unwasted strength, and
 the lights of thy crown cannot wither.

H. Bernard Carpenter.

A Star Song.

HENRY BERNARD CARPENTER.

I.

HORATIO PARKER, Op. 54.

Introduction, Choral Recitative and Tenor Solo.
 "Who is this that looketh forth?"

Con moto. (♩ = 144.)

The musical score is written for piano and consists of five systems. The first system begins with a piano (pp) dynamic. The second system continues with a piano (p) dynamic. The third system includes a crescendo (cresc.) and a piano-forte (pf) dynamic. The fourth system includes a decrescendo (dim.) and a piano (p) dynamic. The fifth system starts with a piano (pp) dynamic and ends with a poco crescendo (poco cresc.). The score features various musical notations including chords, arpeggios, and melodic lines.

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 4/4. The piece includes various musical notations such as dynamics (*sf*, *p*, *pp*, *espress.*), articulation (*dim.*), and fingerings (e.g., 8, 2). The notation is arranged in six systems, each with a right-hand staff and a left-hand staff. The first system starts with a forte (*sf*) dynamic. The second system features a piano (*p*) dynamic. The third system includes a piano (*pp*) dynamic and an expressive (*espress.*) marking. The fourth system is marked with a piano (*pp*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The notation is arranged in six systems, each with a right-hand staff and a left-hand staff. The first system starts with a forte (*sf*) dynamic. The second system features a piano (*p*) dynamic. The third system includes a piano (*pp*) dynamic and an expressive (*espress.*) marking. The fourth system is marked with a piano (*pp*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic.

CHORUS. (3) *f*
SOPRANO.

Who is this that look-eth forth — With the beau-ty of the

morn - ing, And the bright-ness of his birth —

— Laughs my her - ald light to scorn - ing, Like new day between the darkness and the

dawn - - - ing?

(4) BASS. (CHORUS.)

Who is this to whom I yield_ At his glo - ry's far-seen shim-mer, And my

san - guine - cir - cled shield Fades be - fore him, dim and dim - mer, Swoon-ing

dim.

death ward as a tor - rent - thwart - ed swim-mer?

p

(5)

TENOR (CHORUS)

Who is this, whose light, like foam, Blinds mine eye - lids

sight im-ped-ing, From whose ray comes crow-ring home Ea-gle knowl-edge,

down-ward speed-ing Like a sea-gull in-to storm-torn waves re-

ALTO (CHORUS) (6)

ced-ing? Who is this from whom I wane,

I, a her-mit pale and hoar-y, Dream-ing o'er my thoughts do-main,

I, the crown-less king of sto-ry, And my gray shape sinks un-scep-tred

SOLO TENOR. *ritenuto.* (7) *f a tempo ed animato.*

CHORUS ALTO. I am Love, and in his glo-ry?

ritenuto. p *f a tempo ed animato.* 3

sit as God On my sil-ver morn-star sing-ing, At my

TENOR.

mu - - - sic pour'd a - broad _____ Ev - 'ry

star _____ his cen - - - ser swing - - - ing, Strews the

dark - - - ness with sweet ech - - - oes sweet - ly

ring - - - - - ing,

Ev - 'ry star strews the dark - ness with sweet ech - oes

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes, with some measures marked with a 'V' (accents) and a 'V' (accents) in the bass line.

ev - er ring - ing, I am Love,

The second system continues the vocal and piano parts. The vocal line has a 'dim.' (diminuendo) marking above it. The piano accompaniment has a 'dim.' marking above it and a 'p' (piano) marking below it. The music continues with similar rhythmic patterns and harmonic structure.

and sit as God, I am Love!

The third system shows the vocal line and piano accompaniment. The vocal line has a 'dim.' marking above it. The piano accompaniment has a 'p' marking below it. The music continues with similar rhythmic patterns and harmonic structure.

I am Love! I am Love!

The fourth system concludes the piece. The vocal line has a 'dim.' marking above it. The piano accompaniment has a 'p' marking below it and a 'ppp' (pianissimo) marking below it. The music ends with a final chord and a double bar line.

II

Chorus. "Where the moon makes her nest."

Allegro. (♩ = 88.)

p

SOPRANO. *p*

Where the moon makes her

ALTO.

Where the moon makes her

TENOR. *p*

Where the moon makes her

BASS.

Where the moon makes her

nest In the bed of the waning West, And her veil of thin light Thro'

nest In the bed of the waning West,

nest In the bed of the waning West,

(8)

heav'n is no more up - lift - ed,

pf

We, sons of the star-ry morn, Out of dark - ness

pf

pp

To the strand of still Night,

To the strand of still Night,

pp

born, To the strand of still Night,

still Night _____ like show'rs of her pearl are

still Night _____ like show'rs of her pearl are

still Night _____ like show'rs of her pearl are

drift-ed... Gem- from her quarried az-ure a glow, Ed-dy-ing flakes from her

drift-ed... Gem- from her quarried az-ure a glow, Ed-dy-ing flakes from her

drift-ed... Gem- from her quarried az-ure a glow, Ed-dy-ing flakes from her

end - less snow, Gold grain on Time's threshing-floor, By the fan _____ of his

end - less snow, Gold grain on Time's threshing-floor, By the fan _____ of his

end - less snow, Gold grain on Time's threshing-floor, By the fan _____ of his

tempest winnowed and sift-ed.

tempest winnowed and sift-ed.

tempest winnowed and sift-ed.

ff

dim. molto.

pp

Lo, the moon — sinks dim As a bead on a gob-let's

Lo, the moon sinks dim As a bead on a gob-let's

pp

Lo, the moon sinks dim As a bead on a gob-let's

pp

7 4

drift-ed, — Gems from her quarried az-ure a glow, Ed-dy-ing flakes from her

drift-ed, — Gems from her quarried az-ure a glow, Ed-dy-ing flakes from her

drift-ed, — Gems from her quarried az-ure a glow, Ed-dy-ing flakes from her

(9) *f* end - less snow, Gold grain on Time's threshing-floor, By the fan _____ of his

end - less snow, Gold grain on Time's threshing-floor, By the fan _____ of his

end - less snow, Gold grain on Time's threshing-floor, By the fan _____ of his

tempest winnowed and sift-ed.

tempest winnowed and sift-ed.

tempest winnowed and sift-ed.

ff

dim. molto.

pp

Lo, the moon — sinks dim As a bead on a gob-let's

Lo, the moon sinks dim As a bead on a gob-let's

pp

Lo, the moon sinks dim As a bead on a gob-let's

pp

rim, And the

rim, Whence the feast - er has drain'd the last spark of its life re - splen - dent, And the

rim, And the

rim, Whence the feast - er has drain'd the last spark of its life re - splen - dent, And the

sky's deep cup, down - turn'd, With light un - a - dornd, Hangs

sky's deep cup, down - turn'd, With light un - a - dornd, Hangs

sky's deep cup, down - turn'd, With light un - a - dornd, Hangs

(10)

hol-low, in-jew-el'd with stars, _____

hol-low, in-jew-el'd with stars, _____

hol-low, in-jew-el'd with stars, _____

pp *p*

A-bove earth im - pend - - - ent; And in-to the ves-sel of

A-bove earth im - pend - - - ent; And in-to the ves-sel of

pp *p*

A-bove earth im - pend - - - ent; And in-to the ves-sel of

(11)

darkness Flow the shadows borne hither from earth be-low, A stairway stretching to heav'n —

darkness Flow the shadows borne hither from earth be-low, A stairway stretching to heav'n —

darkness Flow the shadows borne hither from earth be-low, A stairway stretching to heav'n —

p sostenuto.

— for Death — And the angel on Death at - tend - ant.

— for Death — And the angel on Death at - tend - ant.

p sostenuto.

— for Death — And the angel on Death at - tend - ant.

p sostenuto.

pf

cantando.

cresc.

dim. *pp*

(12)

pp

As a mead - ow - born mist, Which the cloud - shap - ing Sun hath kiss'd, —

pp

As a mead - ow - born mist, Which the cloud - shap - ing

pp

As a mead - ow - born mist, Which the cloud - shap - ing Sun hath

pp

As a mead - ow - born mist, —

pp *p*

Melts earth-ward in show'rs Whose man-y rich

Sun hath kiss'd, Melts earth-ward in show'rs Whose man-y rich

kiss'd, Melts earth-ward in show'rs Whose man-y rich

(13)
cresc.

hues com-min - gle, So the thoughts that from man as-

hues com-min - gle, So the thoughts that from man as-

hues com-min - gle, So the thoughts that from man as-

pire Float up thro'our Lyre.

pp

pire Float up thro'our Lyre And mix and flow back fromour con - so-nant

pire Float up thro'our Lyre.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "pire Float up thro'our Lyre." The piano accompaniment begins with a series of chords and a melodic line in the right hand, while the left hand provides a harmonic foundation. The system concludes with the vocal parts continuing their phrase and the piano accompaniment providing a sustained harmonic background.

p *3*

And the sighsent hith-er that

3

chords,fromour con - sonant chords a tin - gle;— And the sighsent hith-er that

pp *p* *3*

fromour con - sonant chords a tin - gle;— And the sighsent hith-er that

3

And the sighsent hith-er that

The second system continues the musical piece. It features more vocal staves and piano accompaniment. The vocal parts have lyrics such as "And the sighsent hith-er that" and "chords,fromour con - sonant chords a tin - gle;—". The piano accompaniment includes various musical notations like triplets (*3*) and dynamic markings (*p*, *pp*). The system ends with a complex piano accompaniment featuring multiple triplets and a dense harmonic texture.

(14)

seem'd in vain Re - turns like the sound of a spring-tide rain; — For heav'n and

seem'd in vain Re - turns like the sound of a spring-tide rain; — For heav'n and

seem'd in vain Re - turns like the sound of a spring-tide rain; — For heav'n and

earth are one world, where none lives a - lone, and noth-ing is

earth are one world, where none lives a - lone, and noth-ing is

earth are one world, where none lives a - lone, and noth-ing is

sin-gle.

sin-gle.

sin-gle.

f

p (15) *pp*

When life plants the thorn Where its ros-es no more are born, And

pp

When life plants the thorn Where its ros-es no more are born, And

p

When life plants the thorn Where its ros-es no more are born,

p *pp*

p cresc.

dark grows the way, And the spirit is wea-ry with searching, Men look unto

dark grows the way, And the spirit is wea-ry with searching, Men look unto

p cresc.

Men look unto

Men look unto

f maestoso.

us And live thro' the pow'r that we give, And strong grow their steps to the

us — And live thro' the pow'r that we give, And strong grow their steps to the

f maestoso.

us — And live thro' the pow'r that we give, And strong grow their steps to the

f maestoso.

(16)

sound of our measured march-ing, And we shine like sil-ver cells in-wrought In the dome that

sound of our measured march-ing, And we shine like sil-ver cells in-wrought In the dome that

sound of our measured march-ing, And we shine like sil-ver cells in-wrought In the dome that

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, with some triplet figures.

bends o-ver God's own thought, Strong _____

bends o-ver God's own thought, _____

bends o-ver God's own thought, _____ Strong: _____

The piano accompaniment continues with a rhythmic pattern, marked with a *crescendo.* in the middle of the section. The right hand has a series of beamed eighth notes, while the left hand provides harmonic support with chords.

(17)

fff

Strong pil - lar'd in Love, lift - ed

Strong

pil - lar'd in Love, lift - ed

fff

Strong pil - lar'd in Love, lift - ed

Strong pil - lar'd in Love, lift - ed

Grandioso.

tutta forza.

high as Love's self, as Love's self, in its in - fi - nite

high as Love's self, in its in - fi - nite

tutta forza.

high as Love's self, in its in - fi - nite

high as Love's self, in its in - fi - nite

Grandioso.

tutta forza.

(18)

a tempo.

o - ver arch - ing. _____

o - ver arch - ing. _____

o - ver arch - ing. _____

a tempo.
ritenuto.

III.

Mezzo-Soprano Solo and Chorus.
 "Oh, the music that rings."

Moderato. (♩ = 72.)

MEZZO-SOPRANO. SOLO.

The piano introduction consists of two measures. The right hand plays a series of ascending and descending sixteenth-note arpeggios, while the left hand provides a steady eighth-note accompaniment. The music is in a key with three flats and a 4/4 time signature.

The first vocal line begins with the lyrics "Oh, the mu - sic that rings From our". The melody is simple and melodic, with a few grace notes. The piano accompaniment continues with the same arpeggiated pattern as the introduction.

The second vocal line continues the melody with the lyrics "harp of un - num - ber'd strings_". The piano accompaniment remains consistent with the previous section.

The third vocal line concludes the phrase with the lyrics "When that Hand is spread". The piano accompaniment continues with the same arpeggiated pattern.

forth which spans all the star - ry

spa - ces!

(19)

(Brass.)

ff

f

When o'er us this world's great Soul is

pf

breathed, As the roll of a length - en - ing

wave down the shore's loud ech - o - ing, pla - - - ces;

dim.

Then we sink as shells in the tide, we

dim.

cresc.

fill With the mu - sic and might of Love's deep will, As we

cresc.

f

(20)

sing — of the yet — un-har - vested hopes For the far earth's happy

f

dim.

ra - - ces.

p

p

A - loft — and a -

cantando

legg.

p

lone, — All orbs are the wheels of thy throne. What

space — can con - tain thee, O Life that liv - est for

(21)

ev - er, O Light be - yond the

lights of the morn, O Light on whose

tides— we are borne, As we

(22)
drink of thy drain - less heart as out of a

dolce.

riv - er? Yet the least of the

stars at thy feet Is the home of thy

pf

pf

Son, and Love's own seat, the

dim.

home of thy Son, and Love's own

dim.

(23)

seat, At whose rise both twilight skies melt a-way in the

pp ppp

smiles from his love-stored qui-ver, melt a-way,

pp

(24)

p a tempo.

melt a - way in smiles. _____ O bring - er of

pp *rit.* *pp*

dawn And of dusk _____ to a world o - ver -

worn! Sweet star, _____

— twice - named and twice - loved, of morn and of

(25)

ev - en, *p* Thou leadest our planet throng In the choral

pp And the hush'd skies lis-ten — And back there rolls, —

pp And the hush'd skies lis-ten — And back there rolls, —

pp And the hush'd skies lis-ten — And back there rolls, —

song, With thy prelude string to the strings of the starry seven; The

— Like a chant from a blessed cho-rous of souls, The low sweet thunder of answering

— Like a chant from a blessed cho-rous of souls, The low sweet thunder of answering

— Like a chant from a blessed cho-rous of souls, The low sweet thunder of answering

sostenuto.

(26)

cresc. low sweet thunder of harps Thro' the deeps of heav'n of heav'n, Wide_

cresc. harps thro' the deeps and the heights of heav'n, The low sweet thunder of an - swer

cresc. harps thro' the deeps and the heights of heav'n, The low sweet thunder of an - swer

cresc. harps thro' the deeps and the heights of heav'n, The low sweet thunder of an - swer

cresc. thro' the deeps and heights of heav'n, the heights of heav'n!

cresc. harps thro' the deeps and the heights of heav'n, of heav'n!

cresc. harps thro' the deeps and the heights of heav'n, of heav'n!

cresc. harps thro' the deeps and the heights of heav'n, of heav'n!

f *cresc.* *ff* *rit.*

IV.

Quartet and Chorus. "When night goes abroad."

Con moto. (♩ = 144.)

8

First system of musical notation. The treble staff begins with a piano (*pp*) dynamic. The bass staff has a *poco cresc.* marking. The system is marked with an 8-measure repeat sign.

8

Second system of musical notation. The treble staff has a *sfz* (sforzando) marking. The system is marked with an 8-measure repeat sign.

8

Third system of musical notation. The treble staff begins with a piano (*p*) dynamic. The system is marked with an 8-measure repeat sign.

cresc.

Fourth system of musical notation. The system is marked with a *cresc.* (crescendo) marking.

Fifth system of musical notation. The system continues the musical piece.

Allegro moderato. (♩ = 112.)

39

espress.

This system shows the piano accompaniment for measures 25 through 28. The right hand features a melodic line with a long slur over measures 25 and 26, and a more active line in measures 27 and 28. The left hand provides a steady eighth-note accompaniment. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute.

(27)

fp

This system contains measures 29 through 32. Measure 29 is marked with a forte piano (*fp*) dynamic. The right hand has a series of chords and moving lines, while the left hand continues with a rhythmic accompaniment. A rehearsal mark (27) is placed above the first measure of this system.

This system shows measures 33 through 36. The piano accompaniment continues with a consistent eighth-note pattern in the left hand and a more complex melodic and harmonic structure in the right hand.

SOPRANO. (SOLO.) *p* When night goes a - broad, _____

ALTO. (SOLO.) When night goes a - broad, _____

TENOR. (SOLO.) *p* When night goes a - broad, _____

BASS. (SOLO.) When night goes a - broad, _____

This section is a vocal solo for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a separate staff. The lyrics are 'When night goes a - broad, _____'. The Soprano and Tenor parts begin with a piano (*p*) dynamic. The piano accompaniment is not present in this section.

pp

This system shows measures 37 through 40. The piano accompaniment resumes with a piano (*pp*) dynamic. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

(28) *cresc.*

As-sem-bling her senate for God, Thou kin-dlest thy song as a torch, _____

As-sem-bling her senate for God, Thou kin-dlest thy

As-sem-bling her senate for God, Thou kin-dlest thy

— and go-est be-fore us;

song and go-est be-fore us; And when win-ter nights wane, Thou re-

song and go-est be-fore us; And when win-ter nights wane, Thou re-

cresc.
Thou light-est us home

cresc.
call - est our train, And light-est us

cresc.
call - est our train, Thou light-est us

(29)

f — with the banners of morn - ing spread o'er us. *p* Thou o-pen-est our house, and we

home with the banners of morn - ing spread o'er us. *f* Thou o-pen-est our house, and we *p*

home with the banners of morn - ing spread o'er us. *f* Thou o-pen-est our house, and we *p*

shine as kings; Thou shuttest the door, and the day - light springs, O

shine as kings; Thou shuttest the door, and the day - light springs, O

shine as kings; Thou shuttest the door, and the day - light springs, O

pp *pf*

Love! the first and the last, thou ere-ward and van of the star - ry cho - rus.

Love! the first and the last, thou ere-ward and van of the star - ry cho - rus.

Love! the first and the last, thou ere-ward and van of the star - ry cho - rus.

f

(30)

SOPRANO. (CHORUS.) *ff*

ALTO. (CHORUS.)

TENOR. (CHORUS.) *ff*

BASS. (CHORUS.)

All wis-dom and worth, All lights and loves up-on

earth, All shape that are born from our moods — go hence or come hither, And angels, and

earth, All shape that are born from our moods — go hence or come hither, And angels, and

earth, All shape that are born from our moods — go hence or come hither, And angels, and

p cresc.

Gods of the sky Grow old and then die,

Gods of the sky Grow old and then die,

Gods of the sky Grow old and then die,

dim. *pp*

Born in - to new life, caught up-ward, we know not whither.

Born in - to new life, caught up-ward, we know not whither.

Born in - to new life, caught up-ward, we know not whither.

pp *dim.*

(31)

Yea, the stars feel au - tumn's

Yea, the stars feel au tumn's

pp *pp* *pp*

hand and fade, By the

hand and fade, By the

breath of the spoil - er dis - ar -

breath of the spoil - er dis - ar -

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts have a melodic line with some grace notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

fp (32)

But thine, O Love, is un-wast - ed strength, and the

ray'd

ray'd

The second system of the musical score consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The key signature remains three flats. The vocal parts have lyrics. The piano accompaniment includes a forte piano (*fp*) marking and a measure number (32) in parentheses. The piano part features a melodic line with a slur and a crescendo hairpin.

lights of thy crown cannot with - er, Thine, O Love, is un - wast - ed

But thine, — O Love, is un-wast-ed strength, and the

(33)

strength, un - wast - ed strength, and the lights of thy crown — can -

But thine, O Love, is unwast - ed strength, and the

lights of thy crown can-not with - er, Thine, O Love, — is un - wast - ed

not with-er, But thine, O Love, thine, O

But thine, O Love, is un-wasted strength, and the

lights of thy crown cannot with-er, thine, O Love, is un-wast-ed, un-

strength, is un-wast-ed strength, Thine, O Love, O Love, is un-

Love, is un-wast-ed strength.

lights of thy crown cannot with-er, And the lights of thy crown cannot with-er, Thine,

wast-ed strength.

wast-ed strength.

(34)

p

Thine, ——— O Love, is un-wast - ed, ——— un-wast-ed_

— O Love, is un-wast - ed strength, Thine, ——— O Love, is un-wast - - ed

strength, ——— un - wast-ed, un -

strength, ——— un - wast-ed, un -

Thine, O Love, ——— is un-wast-ed, un -

Thine, O Love, ——— is un-wast-ed, un -

*pp**pp*

(35)

wast - ed strength, un - wast-ed, Thine, O Love, O -

wast - ed strength, un - wast-ed,

wast - ed strength, But

wast - ed strength, But thine, O Love, is un -

Love, is un - wast - ed strength, un - wast-ed strength.

But thine, O Love, is un -

thine, O Love, is un - wasted strength, un -

wast-ed strength, and the lights of thy crown cannot with - er, the lights of thy crown cannot

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All wis-dom and worth, All lights and loves up-on
 wast-ed strength, All wis-dom and worth, All lights and loves up-on
 wast-ed, All wis-dom and worth, All lights and loves up-on
 with-er,

earth, All shapes that are born of our moods go hence, or come hither,
 earth, All shapes that are born of our moods go hence, or come hither,
 earth, All shapes that are born of our moods go hence, or come hither,

SOLO QUARTET.

All wis-dom and worth, All lights and loves upon earth _____
 All wis-dom and worth, All lights and loves upon earth _____
 All wis-dom and worth, All lights and loves upon
 All wis-dom and worth, All lights and loves upon

CHORUS.

All wis-dom and worth, All lights and loves upon earth _____
 All wis-dom and worth, All lights and loves upon earth _____
 All wis-dom and worth, All lights and loves up-on
 All wis-dom and worth, All lights and loves up-on

(36)

cresc. *ff*

— go hence, — or come hith - er, But thine, O Love, is un-

— go hence, — or come hith - er, But thine, O Love, is un-

cresc. *ff*

earth go hence, or come hith - er, But thine, O Love, is un-

earth go hence, or come hith - er, But thine, O Love, is un-

cresc. *ff*

— go hence, — or come hith - er, But thine, O Love, is un-

— go hence, — or come hith - er, But thine, O Love, is un-

cresc. *ff*

earth go hence, or come hith - er, But thine, O Love, is un-

earth go hence, or come hith - er, But thine, O Love, is un-

cresc. *ff*

earth go hence, or come hith - er, But thine, O Love, is un-

earth go hence, or come hith - er, But thine, O Love, is un-

wast - ed strength, and the lights of thy crown can-not with - er; All wisdom and
 wast - ed strength, and the lights of thy crown can-not with - er; All wisdom and
 wast - ed strength, and the lights of thy crown can-not with - er; All wisdom and
 wast - ed strength, and the lights of thy crown can-not with - er; All wisdom and
 wast - ed strength, and the lights of thy crown can-not with - er;
 wast - ed strength, and the lights of thy crown can-not with - er;
 wast - ed strength, and the lights of thy crown can-not with - er;
 wast - ed strength, and the lights of thy crown can-not with - er;
 wast - ed strength, and the lights of thy crown can-not with - er;

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worth, All lights and loves up-on earth, All lights
 worth, All lights and loves up-on earth, All lights
 worth, All lights and loves up-on earth, All lights
 worth, All lights and loves up-on earth, All lights

ff
 All wis-dom and worth, All lights and loves up-on earth, all lights
 All wis-dom and worth, All lights and loves up-on earth, all lights
ff
 All wis-dom and worth, All lights and loves up-on earth, all lights
 All wis-dom and worth, All lights and loves up-on earth, all lights

(37) *ff*

all loves, all _____ But thine, Love, But thine, Love,

all loves, all _____ But thine, Love, But thine, Love,

all loves, all _____ *ff* But thine, Love, But thine, Love,

all loves, all _____ But thine, Love, But thine, Love,

all loves go hence, Or come hith - er, But thine, Love, But

all loves go hence, Or come hith - er, But thine, Love, But

all loves go hence, Or come hith - er, But thine, Love, But

all loves go hence, Or come hith - er, But thine, Love, But

is unwast - ed strength, _____ And the lights

is unwast - ed strength, _____ And the lights

is unwast - ed strength, _____ And the lights

is unwast - ed strength, _____ And the lights

thine is unwast - ed strength, _____ And the lights

thine is unwast - ed strength, _____ And the lights

thine is unwast - ed strength, _____ And the lights

thine is unwast - ed strength, _____ And the lights

[illegible]

p *cresc.* *ff*

O Love! O Love! O Love!

p *cresc.* *ff*

O Love! O Love! O Love!

p *cresc.* *ff*

O Love! O Love! O Love!

p *cresc.* *ff*

O Love! O Love! O Love!

p *cresc.* *ff*

O Love! O Love! O Love!