



CHARLES WAKEFIELD CADMAN

THE  
VISION OF SIR LAUNFAL

CANTATA

FOR CHORUS OF MEN'S VOICES  
AND TENOR AND BARITONE SOLI  
WITH  
PIANO AND ORGAN ACCOMPANIMENT

POEM BY  
JAMES RUSSELL LOWELL



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# The Vision of Sir Launfal

(JAMES RUSSELL LOWELL)

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## PROLOGUE

TENOR SOLO  
Over his keys the musing organist,  
Beginning doubtfully and far away,  
First lets his fingers wander as they list,  
And builds a bridge from Dreamland for  
his lay;

Then, as the touch of his loved instrument  
Gives hope and fervor, nearer draws his  
theme,  
First guessed by faint auroral flushes sent  
Along the wavering vista of his dream.

\* \* \* \* \*

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## PART I

### SUMMER

CHORUS  
"My golden spurs now bring to me,  
And bring to me my richest mail,  
For to-morrow I go over land and sea  
In search of the Holy Grail;  
Shall never a bed for me be spread,  
Nor shall a pillow be under my head,  
Till I begin my vow to keep;  
Here on the rushes will I sleep,  
And perchance there may come a vision true  
Ere day create the world anew."  
Slowly Sir Launfal's eyes grew dim,  
Slumber fell like a cloud on him,  
And into his soul the vision flew.  
The crows flapped over by twos and threes,  
In the pool drownsed the cattle up to their  
knees,  
The little birds sang as if it were  
The one day of summer in all the year,  
And the very leaves seemed to sing on the  
trees;  
The castle alone in the landscape lay  
Like an outpost of winter, dull and gray;

BARITONE SOLO  
'Twas the proudest hall in the North  
Countree,  
And never its gates might opened be,  
Save to lord or lady of high degree.

CHORUS  
'Twas the proudest hall in the North  
Countree,  
And never its gates might opened be  
Save to lord or lady of high degree;  
Summer besieged it on every side,  
But the churlish stone her assaults defied;  
She could not scale the chilly wall,  
Though around it for leagues her pavilions  
tall  
Stretched left and right,  
Over the hills and out of sight;  
Green and broad was every tent,  
And out of each a murmur went  
Till the breeze fell off at night.  
The drawbridge dropped with a surly clang,  
And through the dark arch a charger sprang,

Bearing Sir Launfal, the maiden knight,  
In his gilded mail, that flamed so bright  
It seemed the dark castle had gathered all  
Those shafts the fierce sun had shot over  
its wall

In his siege of three hundred summers long,  
And, binding them all in one blazing  
sheaf,  
Had cast them forth; so, young and strong,  
And lightsome as a locust-leaf,  
Sir Launfal flashed forth in his unscarred  
mail,  
To seek in all climes for the Holy Grail.

\* \* \* \* \*

#### TENOR SOLO

As Sir Launfal made morn through the  
darksome gate,  
He was 'ware of a leper, crouched by the  
same,  
Who begged with his hand and moaned as  
he sate;  
And a loathing over Sir Launfal came;  
The sunshine went out of his soul with a  
thrill,  
The flesh 'neath his armor 'gan shrink  
and crawl,  
And midway its leap his heart stood still  
Like a frozen waterfall;

For this man, so foul and bent of stature,  
Rasped harshly against his dainty nature,  
And seemed the one blot on the summer  
morn—

So he tossed him a piece of gold in scorn.

#### BARITONE SOLO

The leper raised not the gold from the dust:  
"Better to me the poor man's crust,  
Better the blessing of the poor,  
Though I turn me empty from his door;  
That is no true alms which the hand can  
hold;  
He gives nothing but worthless gold  
Who gives from a sense of duty;

#### CHORUS

But he who gives but a slender mite,  
And gives to that which is out of sight,  
That thread of the all-sustaining Beauty  
Which runs through all and doth all  
unite—  
The hand cannot clasp the whole of his  
alms,  
The heart outstretches its eager palms,  
For a god goes with it and makes it store  
For the soul that was starving in darkness  
before."

\* \* \* \* \*

## PART II

### WINTER

#### CHORUS

There was never a leaf on bush or tree,  
The bare boughs rattled shudderingly;  
The river was dumb and could not speak,  
For the weaver Winter its shroud had  
spun;  
A single crow on the tree-top bleak  
From his shining feathers shed off the  
cold sun;  
Again it was morning, but shrunk and cold,  
As if her veins were sapless and old,  
And she rose up decrepitley  
For a last dim look at earth and sea.

#### TENOR SOLO

Sir Launfal turned from his own hard gate,  
For another heir in his earldom sate;  
An old, bent man, worn out and frail,  
He came back from seeking the Holy Grail.  
Little he recked of his earldom's loss,  
No more on his surcoat was blazoned the  
cross,  
But deep in his soul the sign he wore,  
The badge of the suffering and the poor.

\* \* \* \* \*

CHORUS

Then nearer and nearer, till, one by one,  
He can count the camels in the sun,  
As over the red, hot sands they pass  
To where, in its slender necklace of grass,  
The little spring laughed and leapt in the  
    shade,  
And with its own self like an infant played,  
And waved its signal of palms.

BARITONE SOLO

"For Christ's sweet sake, I beg an alms."

CHORUS

The happy camels may reach the spring,  
But Sir Launfal sees only the grewsome  
    thing,  
The leper, lank as the rain-blanch'd bone,  
That cowers beside him, a thing as lone  
And white as the ice-isles of Northern seas  
In the desolate horror of his disease.  
And Sir Launfal said:

TENOR SOLO

"I behold in thee  
An image of Him who died on the tree;  
Thou also hast had thy crown of thorns—  
Thou also hast had the world's buffets and  
    scorns—  
And to thy life were not denied  
The wounds in the hands and feet and side:  
Mild Mary's Son, acknowledge me;  
Behold, through him, I give to Thee!"

CHORUS

Then the soul of the leper stood up in his  
    eyes  
And looked at Sir Launfal, and straight-  
    way he  
Remembered in what a haughtier guise  
He had flung an alms to leprosie,  
When he girt his young life up in gilded  
    mail,

And set forth in search of the Holy Grail.  
The heart within him was ashes and dust;  
He parted in twain his single crust,  
He broke the ice on the streamlet's brink,  
And gave the leper to eat and drink,  
'Twas a mouldy crust of coarse brown  
    bread,  
'Twas water out of a wooden bowl—  
Yet with fine wheaten bread was the leper  
    fed,  
And 'twas red wine he drank with his  
    thirsty soul.

TENOR SOLO

As Sir Launfal mused with a downcast face,  
A light shone round about the place;  
The leper no longer crouched at his side,  
But stood before him glorified,  
Shining and tall and fair and straight  
As the pillar that stood by the Beautiful  
    Gate—  
Himself the Gate whereby men can  
Enter the temple of God in Man.

CHORUS

His words were shed softer than leaves  
    from the pine,  
And they fell on Sir Launfal as snows on  
    the brine,  
That mingle their softness and quiet in one  
With the shaggy unrest they float down  
    upon;  
And the voice that was calmer than silence  
    said:

BARITONE SOLO

"Lo, it is I, be not afraid!  
In many climes, without avail,  
Thou hast spent thy life for the Holy Grail;  
Behold!

CHORUS

Behold, it is here!—

BARITONE SOLO

                  this cup which thou  
Didst fill at the streamlet for me but now;  
This crust is my body, broken for thee,  
This water His blood that died on the tree;  
The Holy Supper is kept, indeed,  
In whatso we share with another's need.

CHORUS

Not what we give, but what we share—  
For the gift without the giver is bare;

Who gives himself with his alms feeds  
three—

Himself, his hungering neighbor, and me.”

Sir Launfal awoke as from a swoond:—

“The Grail in my castle here is found!

Hang my idle armor up on the wall,

Let it be the spider's banquet-hall;

He must be fenced with stronger mail,

Who would seek and find the Holy Grail.”

\* \* \* \* \*

# The Vision of Sir Launfal

(James Russell Lowell)

Prepare:

## Prologue\*

Gt. I & II: Op. Diap., Flutes, Oct., Super-Oct.

Sw.: St. Diap., Vox Humana (coup. to Gt.)

Ch.: Vox Angelica & Dolce (coup. to Gt.)  
(Dolce alone, if preferred)

Solo: Op. Diap., Orch. Fl., Tuba Major, Tuba Mirab.

Pedal: 16' & 8'

Charles Wakefield Cadman

**A** Introduction ("Over his keys the musing organist, beginning doubtfully")

**Largo**  
Organ Ch. *ppp* molto religioso

Add Orch. Fl.

Fl. off  
*pp*

**B** Tenor Solo\*\*  
*pp* Quasi Recit.

Over his keys the mus - ing or - ganist, Be - gin - ning doubt - ful - ly and

*mp* Sw. add Trem.

*poco a poco cresc.*

far - a - way, First lets his fin - gers wander as they list, And

*poco a poco cresc.*

Ped.

\* An *impressive silence* is almost imperative before striking the first note of the Prologue, and, when performed, a "program note" to this effect should be inserted in the program. *Composer.*

\*\* The Organ, up to the 17th measure, must be *facile princeps*, thus making the Tenor Solo rather an "Obbligato Recitative."

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builds a bridge from Dream-land for his lay; Then, as the touch of his

*mf*

lov - ed in - strument Gives hope\_ and fer - vor, nearer draws his theme,

First guess'd by faint au - ro - ral flushes sent\_ A - long the wav'ring vis - ta

*ff broadly*

of his dream, First guess'd by faint au - ro - ral flushes sent A - long the wav'ring vista

Vox Hum. off Sw.; add 8' & 4'

*ff*

of his dream.

reduce to Dolce on Ch.  
*ppp*

# Part I

(Summer)

Sw. Foundation stops. Coup. to Ped.

Gt. (as before) Coup. to Ped.

Ped. Add 32' & 8'

**Organ**

**Piano**

Organ part includes: *ff* Solo Org., Sw., Solo

Piano part includes: *ff*, Ped.

**Tenor I**

**Tenor II**

**Chorus**

**Bass I**

**Bass II**

Gt.

Solo Org.

“My

“My

“My

“My

Vocal parts include: *f*, “My

Instrument parts include: *ff*, Solo Org.



gold - en spurs now bring to me, And bring to me my rich-est  
 gold - en spurs now bring to me, And bring to me my rich-est  
 gold-en spurs now bring to me, And bring to me my rich-est  
 gold-en spurs now bring to me, And bring to me my rich-est

Gt.  
 Ped.

mail, For to - mor - row I go o - ver land and sea In  
 mail, my mail, For to - mor - row I go o - ver land and sea In  
 mail, For to - mor - row I go o - ver land and sea In  
 mail. my mail, For to - mor - row I go o - ver land and sea In

search of the Ho - ly, Ho - - - - ly Grail;

search of the Ho - ly, Ho - - - - ly Grail;

search of the Ho - ly, Ho - - - - ly Grail;

search of the Ho - ly, Ho - - - - ly Grail;

Trumpet on, Gt.

Shall nev - er a bed for me be spread, Nor shall a  
 Shall nev - er a bed for me be spread, Nor shall a  
 Shall nev - er a bed for me be spread, Nor shall a  
 Shall nev - er a bed for me be spread, Nor shall a

Trump. off

The first system of the musical score features four vocal staves and two piano accompaniment staves. The vocal parts are arranged in two pairs, with the top pair in treble clef and the bottom pair in bass clef. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are repeated across the four vocal staves. The piano accompaniment includes a section marked 'Trump. off'.

pil - low, a pil - low be un - der my head, Till I be - gin my  
 pil - low, a pil - low be un - der my head, Till I be - gin my  
 pil - low, a pil - low be un - der my head, Till I be - gin my  
 pil - low, a pil - low be un - der my head, Till I be - gin my

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The vocal parts are arranged in two pairs, with the top pair in treble clef and the bottom pair in bass clef. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are repeated across the four vocal staves. The piano accompaniment includes a section marked 'Trump. off'.

Più mosso

*rit.*  
vow to keep; —  
*rit.*  
vow to keep; —  
*rit.*  
vow to keep; —  
*rit.*  
vow to keep, to keep; —

*mf*  
Here on the rush - es,  
*mf*  
Here on the rush - es, here on the rush - es,  
*mf*  
Here on the rush - es, here on the rush - es,

*mp*  
Here on the rush - es,  
*mp*  
Here on the rush - es, here on the rush - es,

*Più mosso*

*rit.*  
*Più mosso*

*ff*  
Here on the rush-es will I sleep, — And per-chance there may come a  
*ff*  
here on the rush-es will I sleep, And per-chance there may come a  
*ff*  
here on the rush-es will I sleep, And per-chance there may come a  
*ff*  
here on the rush-es will I sleep, And per-chance there may come a

*ff*  
*ff*

vi - sion true Ere day cre - ate the world a -

vi - sion true Ere day cre - ate the world, the world a -

vi - sion true Ere day cre - ate the world, the world a -

vi - sion true Ere day cre - ate the world a -

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

new?"

new?"

new?"

new?"

*a tempo*

*a tempo*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

Tenor I *pp molto lento*  
 Tenor II *pp molto lento* Slow-ly Sir Laun-fal's eyes grew dim, Slumber fell like a  
 Bass I *pp molto lento* Slow-ly Sir Laun-fal's eyes grew dim, Slumber fell like a  
 Bass II *pp molto lento* Slow-ly Sir Laun-fal's eyes grew dim, Slumber fell like a  
 Sw. *mp*

cloud on him, And in-to his soul the vi-sion flew.—  
 cloud on him, And in-to his soul the vi-sion flew.—  
 cloud on him, And in-to his soul the vi-sion flew.—  
 cloud on him, And in-to his soul the vi-sion flew.—

Sw. Vox Humana  
 & St. Diap. (Trem.)  
*mp*

*dim.*  
*ppp*

With complete change of mood (♩. = 112)

Piano

*mf* *ff* *mf*

E

Chorus

*mf*

The  
The  
The  
The  
The

*ff*

**Allegro moderato**

*mf*

crows flapped o-ver by twos and threes, twos and threes, In the  
crows flapped o-ver by twos and threes, twos and threes, In the  
crows flapped o-ver by twos and threes, twos and threes, In the  
crows flapped o-ver by twos and threes, twos and threes, In the

**Allegro moderato**

*mf*

pool drows'd the cat-tle up to their knees, drows'd \_\_\_\_\_ in the pool, The

pool drows'd the cat-tle up to their knees, drows'd in the pool, — The

pool drows'd the cat-tle up to their knees, drows'd in the pool, — The

pool drows'd the cat-tle up to their knees, drows'd \_\_\_\_\_ in the pool, The

**Vivace**

lit - tle birds sang, they sang as if 'twere sum - - -

lit - tle birds sang, they sang as if 'twere sum - - -

lit - tle birds sang, they sang as if 'twere one — day — of

lit - tle birds sang, they sang as if 'twere one day . of

**Vivace**



- - - mer, The lit - tle birds sang as if it were The  
 - - - mer, The lit - tle birds sang as if it were The  
 sum - mer, The lit - tle birds sang as if it were The  
 . sum - mer, The lit - tle birds sang as if it were The

one day of sum - mer in all the year; The ver - y leaves seem'd to  
 one day of sum - mer in all the year; The ver - y leaves seem'd to  
 one day of sum - mer in all the year; The ver - y leaves seem'd to  
 one day of sum - mer in all the year; The ver - y leaves seem'd to

sing on the trees, seem'd to sing on the trees:— The castle a-lone in the  
 sing on the trees, seem'd to sing on the trees:— The castle a-lone in the  
 sing on the trees, seem'd to sing on the trees:— The castle a-lone in the  
 sing on the trees, seem'd to sing on the trees:— The castle a-lone in the

land-scape lay Like an out - post of winter, dull and gray,  
 land-scape lay Like an out - post of winter, dull and gray,  
 land-scape lay Like an out - post of winter, dull and gray,  
 land-scape lay Like an out - post of winter, dull and gray,

*dim.*  
dull and gray, dull and gray.

*dim.*  
dull and gray, dull and gray.

*dim.*  
dull and gray, dull and gray.

*dim.*  
dull and gray, dull and gray.

*ff*

**(F) Baritone Solo**

**Maestoso  
ruggedly**

'Twas the proud - est hall in the

North Countree, And nev-er its gates might o - pen'd be, and

nev-er its gates might o - pen'd be, Save to lord or la - dy of high degree.

*mf*

Maestoso

'Twas the proud - est hall in the North Coun-tree, And  
 'Twas the proud - est hall in the North Coun-tree, And  
 'Twas the proud - est hall in the North Coun-tree, And  
 'Twas the proud - est hall in the North Coun-tree, And

Maestoso

nev-er its gates might o - pen'd be, and nev - er its gates might  
 nev-er its gates might o - pen'd be, and nev - er its gates might  
 nev-er its gates might o - pen'd be, and nev - er its gates might  
 nev-er its gates might o - pen'd be, and nev - er its gates might

o - pen'd be, Save to lord or - la - dy of high degree;  
 o - pen'd be, Save to lord or - la - dy of high degree;  
 o - pen'd be, Save to lord or - la - dy of high degree;  
 o - pen'd be, Save to lord or - la - dy of high degree;

(H) *mf*

Sum-mer be - sieged it on ev - 'ry side, But the churl - ish

Sum-mer be - sieged it on ev - 'ry side, But the churl - ish

Sum-mer be - sieged it on ev - 'ry side, But the churl - ish

Sum-mer be - sieged it on ev - 'ry side, But the churl - ish

(H) *mf il basso marcato*

*(♩ = 128)*

*mp*

stone her as - saults de - fied; She could not scale the

stone her as - saults de - fied; She could not scale the

stone her as - saults de - fied; She could not scale the

stone her as - saults de - fied; She could not scale the

*mp*

*ff*

chil - ly wall, Tho' a - round it for leagues her pa - vil - ions

chil - ly wall, Tho' a - round it for leagues her pa - vil - ions

chil - ly wall, Tho' a - round it for leagues her pa - vil - ions

chil - ly wall, Tho' a - round it for leagues her pa - vil - ions

*b*

*ff*  
 tall Stretched left and right, left and right,  
*ff*  
 tall Stretched left and right, left and right,  
*ff*  
 tall Stretched left and right, left and right,  
*ff*  
 tall Stretched left and right, left and right,

The first system of the score consists of four vocal staves and two piano staves. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom in bass clef. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a minor key and features a strong *ff* dynamic. The lyrics are repeated across the vocal staves.

The second system continues the musical score. It features four vocal staves and two piano staves. The vocal staves are mostly empty, indicating a rest for the vocalists. The piano accompaniment continues with complex rhythmic patterns and chordal textures. The *ff* dynamic is maintained.

O - ver the hills and out of sight; Green and  
 O - ver the hills and out of sight; Green and  
 O - ver the hills and out of sight; Green and  
 O - ver the hills and out of sight; Green and

*il basso marc.*

The third system of the score features four vocal staves and two piano staves. The vocal staves contain the lyrics: "O - ver the hills and out of sight; Green and". The piano accompaniment is in grand staff and includes the instruction *il basso marc.* (ad libitum, slow). The music concludes with a final cadence.

broad, green and broad was ev - 'ry tent, And out of  
 broad, green and broad was ev - 'ry tent, And out of  
 broad, green and broad was ev - 'ry tent, And out of  
 broad, green and broad was ev - 'ry tent, And out of

each a mur - mur went, Till the breeze fell off at night,  
 each a mur - mur went, Till the breeze fell off at night, at  
 each a mur - mur went, Till the breeze fell off at night, at  
 each a mur - mur went, Till the breeze fell off at night, at

*rit. e dim.*  
 till the breeze fell off at night.  
*rit. e dim.*  
 night, till the breeze fell off at night.  
*rit. e dim.*  
 night, till the breeze fell off at night.  
*rit. e dim.*  
 night, till the breeze fell off at night.

*pp*

①

The draw-bridge dropped with a  
 The draw-bridge dropped with a  
 The draw-bridge dropped with a  
 The draw-bridge dropped with a

Detailed description: This section contains four vocal staves. Each staff begins with a circled '1' and a fermata. The lyrics are repeated on each staff: 'The draw-bridge dropped with a'. The music is in a high register, featuring eighth and sixteenth notes with accents.

Organ

(♩ = 132)

Detailed description: The organ part consists of two staves. It starts with a circled '1' and a tempo marking '(♩ = 132)'. The music features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings like 'ff'.

Piano

(♩ = 132)

*ff* *con forza*

Detailed description: The piano part consists of two staves. It starts with a circled '1' and a tempo marking '(♩ = 132)'. The music is characterized by a driving, rhythmic accompaniment with dynamic markings 'ff' and 'con forza'.

sur - ly clang, And thro' the dark arch a charg - er sprang,  
 sur - ly clang, And thro' the dark arch a charg - er sprang,  
 sur - ly clang, And thro' the dark arch a charg - er sprang,  
 sur - ly clang, And thro' the dark arch a charg - er sprang,

Detailed description: This section contains four vocal staves with lyrics. The lyrics are: 'sur - ly clang, And thro' the dark arch a charg - er sprang,'. The music features a melodic line with accents and a supporting bass line.

Detailed description: This section contains two piano accompaniment staves. The music continues with a rhythmic accompaniment, featuring dynamic markings and articulation marks like '8'.



Bear - ing Sir Laun - fal, the maid - en knight, In his

Bear - ing Sir Laun - fal, the maid - en knight, In his

Bear - ing Sir Laun - fal, the maid - en knight, In his

Bear - ing Sir Laun - fal, the maid - en knight, In his

The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

gild - - ed mail, that flam'd so bright It

gild - - ed mail, that flam'd so bright It

gild - - ed mail, that flam'd so bright It

gild - - ed mail, that flam'd so bright It

The piano accompaniment continues with a treble and bass clef staff, showing a change in key signature to two flats.

seem'd the dark cas-tle had ga - ther'd all Those  
 seem'd the dark cas-tle had ga - ther'd all Those  
 seem'd the dark cas-tle had ga - ther'd all Those  
 seem'd the dark cas-tle had ga - ther'd all Those

*brill.*

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more static bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

shafts the fierce sun had shot o - ver its wall In his  
 shafts the fierce sun had shot o - ver its wall In his  
 shafts the fierce sun had shot o - ver its wall In his  
 shafts the fierce sun had shot o - ver its wall In his

*g...*

The second system of the score continues with four vocal staves and two piano staves. The vocal parts have the same lyrics as the first system. The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to one sharp (F#), and the time signature remains 4/4. The piano part includes a fermata over a chord in the right hand.

siege of three hun - dred sum - mers long, And, bind - ing them all in one  
 siege of three hun - dred sum - mers long, And, bind - ing them all in one  
 siege of three hun - dred sum - mers long, And, bind - ing them all in one  
 siege of three hun - dred sum - mers long, And, bind - ing them all in one

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble and bass clefs, with lyrics written below each line. The piano accompaniment is in grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some accents and slurs.

blaz - ing sheaf, Had cast them forth: so, young and strong, And *mf*  
 blaz - ing sheaf, Had cast them forth: so, young and strong, And *mf*  
 blaz - ing sheaf, Had cast them forth: so, young and strong, And *mf*  
 blaz - ing sheaf, Had cast them forth: so, young and strong, And

This system continues the musical score with four vocal staves and two piano accompaniment staves. The lyrics are repeated. The piano accompaniment includes dynamic markings such as *fz* (forzando) and *mf* (mezzo-forte). The music continues with similar rhythmic patterns and melodic lines.

light - some as a lo - cust - leaf, as light - some as a  
 light - some as a lo - cust - leaf, as light - some as a  
 light - some as a lo - cust - leaf, as light - some as a  
 light - some as a lo - cust - leaf, as light - some as a

*Ped.* *Ped.*

lo - cust - leaf, Sir Laun - fal flash'd forth in his un - scarred mail,  
 lo - cust - leaf, Sir Laun - fal flash'd forth in his un - scarred mail,  
 lo - cust - leaf, Sir Laun - fal flash'd forth in his un - scarred mail,  
 lo - cust - leaf, Sir Laun - fal flash'd forth in his un - scarred mail,

*fz* *fz* *fz*

24 **J** In strict Choral style ( $\text{♩} = 63$ )

*mf* To seek in all climes for the Ho - - ly Grail, to  
*mf* To seek in all climes for the Ho - - ly Grail, to  
*mf* To seek in all climes for the Ho - - ly Grail, to  
*mf* To seek in all climes for the Ho - - ly Grail, to

**J**

**J**

seek in all climes for the Ho - - ly Grail, to  
seek in all climes for the Ho - - ly Grail, to  
seek in all climes for the Ho - - ly Grail, to  
seek in all climes for the Ho - - ly Grail, to

seek in all climes for the Ho - - - ly, the Ho - - - ly

seek in all climes for the Ho - - - ly, the Ho - - - ly

seek in all climes for the Ho - - - ly, the Ho - - - ly

seek in all climes for the Ho - - - ly, the Ho - - - ly

This block contains a four-part vocal setting of a hymn. The lyrics are "seek in all climes for the Ho - - - ly, the Ho - - - ly". The music is written for four voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The piano part consists of two systems of grand staff notation (treble and bass clefs).

Grail.

Grail.

Grail.

Grail.

Grail.

This block contains a piano solo section. The vocal line consists of five staves, each with the word "Grail." written below it. The piano accompaniment is written in grand staff notation. The final system features a dynamic marking of *ff* (fortissimo) and includes a fermata over a final chord.

(K) Tenor Solo Recit.

As Sir Laun - fal made morn thro' the

(♩ = 180)

Piano

*mf*

dark - some gate, He was 'ware of a lep - er, crouched by the same, Who

begged with his hand and moaned as he sate; And a loathing o - ver Sir

*rapido e drammatico*

Laun - fal came; The sun - shine went out of his soul with a thrill, The

*rit.*

flesh 'neath his ar-mor did shrink and crawl, And mid-way its leap his

*rit.*

*a tempo*

heart stood still Like a fro - zen wa - ter - fall; For this

*a tempo*

*largamente*

man, so\_ foul and bent of stature, Raped harshly 'gainst his

*harshly*

*faster*

dain - ty na - ture, And seemed the one blot on the sum - mer morn, So he

*faster*



toss'd him a piece of gold in scorn, so he toss'd him a piece of gold in

Tenor

Chorus Bass So he toss'd him a piece of gold in

So he toss'd him a piece of gold in

scorn.

scorn.

scorn.

Organ

Gt.

Vivo

Piano

(L)

Baritone Solo

Quasi Recit.

The lep-er raised not the gold from the dust,

Organ

the lep - er raised not the

Organ

Ch.

gold from the dust.

Sw. *ff* Full Sw.

*molto legato, espress.*

(♩ = 80)

*mf* *rall.* *l. h.* *a tempo, molto legato*

"Bet - ter to me the poor man's crust,

Piano

bet - ter to me the poor man's crust, Bet - ter the bless - ing

of the poor, Tho' I turn me\_ emp - ty from\_ his door; That

is no true alms which the hand can hold, that is no true alms which the

hand can hold; He gives nothing but worth-less gold Who gives from a sense of

*broadly*

du - ty.

*mf*

But he who gives but a slen - der mite, And

*mf*

But he who gives but a slen - der mite, And

*mf*

But he who gives but a slen - der mite, And

*mf*

But he who gives but a slen - der mite, And

*rit.*

*mf a tempo*

**Chorus**

Quartet

*N* *mf*  
 That thread of the all-sus - tain - ing Beauty Which  
 That thread of the all-sus - tain - ing Beauty Which  
 That thread of the all-sus - tain - ing Beauty Which  
 That thread of the all-sus - tain - ing Beauty Which

Chorus

gives to that which is out of sight;  
 gives to that which is out of sight;  
 gives to that which is out of sight;  
 gives to that which is out of sight;

Piano

*N*

runs thro' all and doth all unite;  
 runs thro' all and doth all unite;  
 runs thro' all and doth all unite;  
 runs thro' all and doth all unite;

*pp* (♩ = 100)  
 The hand cannot clasp the whole of his alms,  
 The hand cannot clasp the whole of his alms,  
 The hand cannot clasp the whole of his alms,  
 The hand cannot clasp the whole of his alms,

Organ

Piano

The heart out-stretches its eager palms,  
 The heart out-stretches its eager palms,  
 The heart out-stretches its eager palms,  
 The heart out-stretches its eager palms,

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are repeated on each vocal staff.

*Largo* **ff** For a god goes with it and makes it  
 For a god goes with it and makes it  
 For a god goes with it and makes it  
 For a god goes with it and makes it

This system contains four vocal staves and two piano staves. The tempo is marked *Largo* and the dynamic is **ff**. The lyrics are repeated on each vocal staff. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. There are circled '0' symbols at the beginning of the vocal lines and at the end of the piano part.

store, for a god goes with it and makes it store To the soul that was starving in  
 store, for a god goes with it and makes it store To the soul that was starving in  
 store, for a god goes with it and makes it store To the soul that was starving in  
 store, for a god goes with it and makes it store To the soul that was starving in

*cresc. e allargando*  
 dark - ness, in dark-ness be - fore. *ten.*  
*cresc. e allargando*  
 dark - ness, in dark-ness be - fore. *ten.*  
*cresc. e allargando*  
 dark - ness, in dark-ness be - fore. *ten.*  
*cresc. e allargando*  
 dark - ness, in dark-ness be - fore. *ten.*

*Gt. ff* *ten.*  
*ff* *hurry* *ten.*

# Part II

(Winter)

**P** (♩ = 104)

Piano

*mf*

*r. h.*

*l. h.*

*s*

*t*

*p*

Tenor I *p*  
 There was nev-er a leaf on bush or tree,

Tenor II *p*  
 There was nev-er a leaf on bush or tree,

Chorus *p*  
 There was nev-er a leaf on bush or tree,

Bass I *p*  
 The

Bass II *p*  
 The

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are Tenor I, Tenor II, Chorus, Bass I, and Bass II. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics for the vocal parts are: "There was nev-er a leaf on bush or tree,". The piano part includes a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.

The river was dumb and

The river was dumb and

bare boughs rat-tled shuddering-ly; The river was dumb and

bare boughs rat-tled shuddering-ly; The river was dumb and

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "The river was dumb and", "The river was dumb and", "bare boughs rat-tled shuddering-ly; The river was dumb and", and "bare boughs rat-tled shuddering-ly; The river was dumb and". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.



could not speak, For the weav - er Win - ter its shroud had spun; There was  
 could not speak, For the weav - er Win - ter its shroud had spun; There was  
 could not speak, For the weav - er Win - ter its shroud had spun;  
 could not speak, For the weav - er Win - ter its shroud had spun;

The first system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The vocal parts are in a soprano and bass clef, respectively, with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are repeated across the four vocal staves.

nev-er a leaf on bush or tree,  
 nev-er a leaf on bush or tree,  
 The bare boughs rat - tled  
 The bare boughs rat - tled

The second system continues the musical score. It features two vocal staves (soprano and bass) and a piano accompaniment. The lyrics are repeated across the two vocal staves. The piano accompaniment includes a fermata over the first measure of the second system. The lyrics "The bare boughs rat - tled" are written below the vocal staves.

The riv-er was dumb and could not speak, For the  
 The riv-er was dumb and could not speak,  
 shuddering -ly; The riv-er was dumb and could not speak,  
 shuddering -ly; The riv-er was dumb and could not speak,

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

weav-er\_ Winter its shroud had spun, had spun, \_\_\_\_\_ its  
 had spun, \_\_\_\_\_ its  
 had spun, \_\_\_\_\_ its  
 The weav-er Winter its shroud had spun, its

(♩ = 80)

The piano accompaniment continues with a right-hand part and a left-hand part. The tempo marking is (♩ = 80). The key signature remains one sharp (F#) and the time signature is 4/4.

shroud had spun, for the weav-er Win-ter its shroud had spun, had  
 shroud had spun, had  
 shroud had spun, had  
 shroud, its shroud, the

spun, its shroud, its shroud had  
 spun, its shroud, its shroud had  
 spun, its shroud, its shroud had  
 weav-er Win-ter its shroud had spun, its shroud, its shroud had

spun.  
 spun, its shroud had spun, its shroud had spun.  
 spun. *rall.* A  
 spun, its shroud had spun, its shroud had spun, its shroud had spun. A

In a swinging style

From his shin - ing feath - ers shed  
 From his shin - ing feath - ers shed  
 sin - gle crow on the tree - top bleak  
 sin - gle crow on the tree - top bleak

ff  
 off the cold sun; A - gain it was  
 off the cold sun; A - gain it was  
 From his feathers shed off the cold sun;  
 From his feathers shed off the cold sun;

*rapido*  
 morn - ing, shrunk and cold, As  
 morn - ing, shrunk and cold,  
 but shrunk and cold,  
 shrunk and cold,

if \_\_\_\_\_ her veins were sap - - less and old, — And she *mp*

As if \_\_\_\_\_ her veins were sap - - less and old, — And she *mp*

As if her veins were sap - less, sap-less and old, — And she *mp*

As if her veins were sap-less and old, — And she *mp*

The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

rose up de - crep - it - ly, rose up de - crep - it - ly For a last \_\_\_\_\_ *mf* *cresc.*

rose, \_\_\_\_\_ rose, \_\_\_\_\_ For a last dim *mf* *cresc.*

rose, \_\_\_\_\_ rose, \_\_\_\_\_ For a last, \_\_\_\_\_ *mf* *cresc.*

rose up de - crep - it - ly, rose up de - crep - it - ly For a last dim *mf* *cresc.*

The piano accompaniment continues with a grand staff, featuring a melodic line in the right hand and a bass line in the left hand, with dynamic markings *mp*, *mf*, and *cresc.*

*mp*  
 — dim look at earth —  
*mp*  
 look, a last dim look at earth —  
*mp*  
 — last dim look at earth —  
 look at earth —

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics "dim look at earth". The second staff is another vocal line in treble clef with lyrics "look, a last dim look at earth". The third staff is a vocal line in bass clef with lyrics "last dim look at earth". The fourth staff is a piano accompaniment line in bass clef with lyrics "look at earth". The fifth staff is a piano accompaniment line in bass clef. Dynamics include *mp* (mezzo-piano) and *p* (piano).

— and sea. —  
 — and sea. —  
 — and sea. —  
*rit.*  
 — and sea, a last dim look at earth and sea. —  
*rit.*

The second system of the musical score consists of six staves. The top three staves are vocal lines in treble and bass clefs with lyrics "and sea.". The fourth staff is a vocal line in bass clef with lyrics "and sea, a last dim look at earth and sea.". The fifth and sixth staves are piano accompaniment lines in bass clef. Dynamics include *rit.* (ritardando).

① Tenor Solo

(♩ = 100)

Sir Launfal turn'd from his own hard

*mf cresc.*

gate, For an - oth - er heir in his earl - dom sate; An

old, bent man, worn out and frail, an old, bent man, worn out and

*rit.*

*rit.*

frail, He came back from seek - ing the

*mf legato*

*mf*

Ho - - ly Grail, seek - ing the Ho - ly

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'Ho', followed by a quarter note '- ly', a half note 'Grail,', and then a quarter rest. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand, with various accidentals and ties.

Grail. Lit - tle he reck'd of his

The second system continues the vocal line with a half note 'Grail.', followed by a quarter rest, a quarter note 'Lit', a quarter note '- tle', a half note 'he', a quarter note 'reck'd', a quarter note 'of', and a half note 'his'. The piano accompaniment continues with similar melodic and harmonic patterns.

earl - dom's loss, No more on his sur - coat was

The third system features a vocal line with a half note 'earl', a quarter note '- dom's', a half note 'loss,', a quarter rest, a half note 'No', a quarter note 'more', a half note 'on', a quarter note 'his', a quarter note 'sur', a quarter note '- coat', and a half note 'was'. The piano accompaniment includes a prominent bass line with sustained notes.

bla - zoned the cross, But deep in his soul the sign he wore, —

Organ

Piano

*fz*

The fourth system includes a vocal line with a half note 'bla', a quarter note '- zoned', a half note 'the cross,', a quarter rest, a half note 'But', a quarter note 'deep', a quarter note 'in', a quarter note 'his', a quarter note 'soul', a quarter note 'the', a quarter note 'sign', a quarter note 'he wore,', and a half note '—'. Below the vocal line, there are two staves for 'Organ' and 'Piano'. The organ part has a few chords, and the piano part has a complex accompaniment with a dynamic marking of *fz* (forzando).



The badge of the suffering and the poor, the

*l. h.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest followed by the lyrics "The badge of the suffering and the poor, the". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part features a melodic line in the right hand with a slur and a fermata over the final note, and a bass line in the left hand. The tempo marking "l. h." is placed above the piano part.

badge of the suffer - ing and the poor, and the poor. \_\_\_\_\_

$\text{♩} = 116$

*molto stacc.*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "badge of the suffer - ing and the poor, and the poor." followed by a long horizontal line. The piano accompaniment continues with similar melodic and harmonic patterns. The tempo marking "molto stacc." is written in the bottom right corner of the system, along with the tempo indication "♩ = 116".

(R)

Chorus

Then near - er and near - er, till, one by one, He can

Then near - er and near - er, till, one by one, He can

(R)

(♩ = 116)

count the cam - els in the sun, As o - ver the red, hot

count the cam - els in the sun, As o - ver the red, hot

To where, in its slen - der neck - lace of grass,  
 To where, in its slen - der neck - lace of grass,  
 sands they pass The  
 sands they pass The

*l.h.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "To where, in its slen - der neck - lace of grass," on the first line, and "To where, in its slen - der neck - lace of grass," on the second line. Below the vocal staves are two lines of lyrics: "sands they pass The" and "sands they pass The". The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand has a melodic line with some slurs and a fermata over the final measure. The left hand has a bass line with a long note and a fermata.

And with its own self like an  
 And with its own self like an  
 lit - tle spring laughed and leapt in the shade, And with its own self like an  
 lit - tle spring laughed and leapt in the shade, And with its own self like an

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "And with its own self like an" on the first line, "And with its own self like an" on the second line, and "lit - tle spring laughed and leapt in the shade, And with its own self like an" on the third line. Below the vocal staves are two lines of lyrics: "lit - tle spring laughed and leapt in the shade, And with its own self like an" and "lit - tle spring laughed and leapt in the shade, And with its own self like an". The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand has a melodic line with some slurs and a fermata over the final measure. The left hand has a bass line with a long note and a fermata.

in - fant played, And wav - ed its sig - nal of palms, — and  
in - fant played, And wav - ed its sig - nal of palms, — and  
in - fant played, And wav - ed its sig - nal of palms, — and  
in - fant played, And wav - ed its sig - nal of palms, — and

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "in - fant played, And wav - ed its sig - nal of palms, — and". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords marked with a vertical bar and a number (e.g., 1111).

wav-ed its sig-nal of palms. —  
wav-ed its sig-nal of palms. —  
wav-ed its sig-nal of palms. —  
wav-ed its sig-nal of palms. —

The second system continues the vocal and piano parts. The vocal parts are in unison, singing the lyrics "wav-ed its sig-nal of palms. —". The piano accompaniment continues with the same melody and bass line, ending with a final chord.

Baritone Solo

*pleadingly*

“ For Christ’s sweetsake, I beg an alms, for Christ’s sweet sake, I beg an

alms, for Christ’s sweetsake, I began alms, for Christ’s sweet sake, I beg an

*fz*

The musical score is arranged in systems. The top system features a Baritone Solo line in bass clef with lyrics, followed by four staves for the Organ (two treble and two bass clefs) and two staves for the Piano (treble and bass clefs). The second system continues the vocal line and organ/piano accompaniment. The third system shows the organ and piano parts. The fourth system continues the vocal line and organ/piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (e.g., *fz*), and articulation marks.

alms?"

*wildly*

The hap-py cam-els may reach the spring, But Sir

*wildly*

The hap-py cam-els may reach the spring, But Sir

*wildly*

The hap-py cam-els may reach the spring, But Sir

*wildly*

The hap-py cam-els may reach the spring, But Sir

(♩ = 144)

(♩ = 144) *wildly*

Launfal sees on - ly the grewsome thing, The leper, lank as the rain-blanchèd bone, That

Launfal sees on - ly the grewsome thing, The leper, lank as the rain-blanchèd bone, That

Launfal sees on - ly the grewsome thing, The leper, lank as the rain-blanchèd bone, That

Launfal sees on - ly the grewsome thing, The leper, lank as the rain-blanchèd bone, That

prepare Organ

cow-ers be-side him, a thing as lone And white as the ice-isles of

cow-ers be-side him, a thing as lone And white as the ice-isles of

cow-ers be-side him, a thing as lone And white as the ice-isles of

cow-ers be-side him, a thing as lone And white as the ice-isles of

Gt. *ff*

**Tenor Solo** (S) *impressively*

*Broadly rit.* "I be-

Northern seas In the des - o-late horror of his dis-ease. And Sir Launfal said,

Northern seas In the des - o-late horror of his dis-ease. And Sir Launfal said,

North-ern seas In the des - o-late horror of his dis-ease. And Sir Launfal said,

North-ern seas In the des - o-late horror of his dis-ease. And Sir Launfal said, (S)

hold in thee An image of Him who died on the tree; — Thou

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'hold' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

al - so hast had thy crown of thorns, Thou al - so hast had the

The second system continues the vocal line with 'al - so hast had thy crown of thorns, Thou al - so hast had the'. The piano accompaniment features a steady rhythmic pattern with chords.

world's buffets and scorns, And to thy life were not denied The wounds in the hands and

The third system continues with 'world's buffets and scorns, And to thy life were not denied The wounds in the hands and'. The piano accompaniment includes some dynamic markings like *mf* and *f*.

*Più moto e cresc. supplicando*

feet and side: Mild Mary's son, ac-knowledgeme, mild Mary's son, ac-

The fourth system is marked *Più moto e cresc. supplicando*. The vocal line starts with 'feet and side: Mild Mary's son, ac-knowledgeme, mild Mary's son, ac-'. The piano accompaniment is more active and includes a *cresc.* marking.

know - ledge me; Be - hold, thro' him, I give to Thee, I give

The fifth system concludes with 'know - ledge me; Be - hold, thro' him, I give to Thee, I give'. The piano accompaniment features a final cadence with a fermata over the final chord.



to Thee!"

Then the soul of the lep-er stood up in his eyes And

Then the soul of the lep-er stood up in his eyes And

Then the soul of the lep-er stood up in his eyes And

Then the soul of the lep-er stood up in his eyes And

Organ (♩ = 120)

Piano (♩ = 120)

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The next two staves are for the Organ, and the bottom two are for the Piano. The tempo is marked as quarter note = 120. The key signature has two sharps (F# and C#). The organ part features a melodic line with a long note in the first measure. The piano part provides harmonic support with chords and moving lines.

looked at Sir Laun-fal, and straightway he Re - membered in what a

looked at Sir Laun-fal, and straightway he Re - membered in what a

looked at Sir Laun-fal, and straightway he Re - membered in what a

looked at Sir Laun-fal, and straightway he Re - membered in what a

The second system of the musical score continues with four vocal staves and organ/piano accompaniment. The lyrics are repeated across the four vocal staves. The organ part continues with a melodic line, and the piano part provides harmonic support. The tempo and key signature remain the same as in the first system.

haugh-tier guise He had flung an alms to lep - ro - sie, When he  
 haugh-tier guise He had flung an alms to lep - ro - sie, When he  
 haugh-tier guise He had flung an alms to lep - ro - sie, When he  
 haugh-tier guise He had flung an alms to lep - ro - sie, When he

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in unison, and the piano accompaniment features a steady bass line and chords in the right hand.

girt his young life up in gild - ed mail And set forth in search of the  
 girt his young life up in gild - ed mail And set forth in search of the  
 girt his young life up in gild - ed mail And set forth in search of the  
 girt his young life up in gild - ed mail And set forth in search of the

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts are in unison, and the piano accompaniment features a steady bass line and chords in the right hand. The final part of the system includes a more complex piano accompaniment with a melodic line in the right hand.

Ho - ly Grail, and set forthin search of the Ho - - ly,  
 Ho - ly Grail, and set forthin search of the Ho - - ly,  
 Ho - ly Grail, and set forthin search of the Ho - - ly,  
 Ho - ly Grail, and set forthin search of the Ho - - ly,

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are in a high register, with lyrics 'Ho - ly Grail, and set forthin search of the Ho - - ly,'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Ho - - ly Grail.  
 Ho - - ly Grail.  
 Ho - - ly Grail.  
 Ho - - ly Grail.

The second system continues the vocal lines with the lyrics 'Ho - - ly Grail.' on four staves. The piano accompaniment continues with similar complex textures, including arpeggiated figures and block chords.

*Prepare* { Great with reeds  
 Sw. Vox H. & St. Diap. } Gt.

The third system features a 'Prepare' instruction for the organ, enclosed in a bracket with the text 'Great with reeds Sw. Vox H. & St. Diap.' and 'Gt.' to the right. The vocal lines are mostly rests, while the piano accompaniment continues with intricate textures.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music includes various chords and melodic lines. Dynamic markings include *mf* and *mp*. There are also some performance instructions like *Sw.* and *p.*.

Second system of musical notation, continuing from the first. It features two grand staves with treble and bass clefs. The key signature changes to two flats (Bb and Eb). The music continues with complex chordal textures and melodic patterns. A dynamic marking of *mp* is present.

Third system of musical notation, the final system on the page. It includes two grand staves and four vocal staves. The vocal staves have lyrics: "The", "The", "The", "The", and "The a cappella". The piano accompaniment continues with complex textures. Dynamic markings include *mp*. There are also some performance instructions like *8* and *8*.

Ⓣ Moderato sostenuto

heart within him was ash - es and dust; He part - ed in twain his  
heart within him was ash - es and dust; He part - ed in twain his  
heart within him was ash - es and dust; He part - ed in twain his  
heart within him was ash - es and dust; He part - ed in twain his

sin - gle crust, He broke the ice on the stream-let's brink, And  
sin - gle crust, He broke the ice on the stream-let's brink, And  
sin - gle crust, He broke the ice on the stream - - let's brink, And  
sin - gle crust, He broke the ice on the stream-let's brink, And

gave the lep - er to eat and drink.  
gave the lep - er to eat and drink.  
gave the lep - er to eat and drink. 'Twas a  
gave the lep - er to eat and drink. 'Twas a mould-y crust of

'Twas a crust of bread, 'Twas  
'Twas a mould - y crust of bread,  
mould - y crust, 'twas a crust of coarse brown bread,  
coarse brown bread, 'twas a crust of coarse brown bread,





Tenor Solo

*mf*

As Sir Laun-fal mused with a down-cast face, A

(♩ = 92)

Organ



Ch.

(♩ = 92)

Piano



*accel.*

light shone round a - bout the place; The lep - er no long - er

*accel.*

crouch'd at his side, But stood be - fore him glo - ri - fied,

*molto cresc.*

glo-ri - fied,

*Sw. mf*

*furioso*

*l.h.*

Shin - ing and tall and fair and straight As the pil - lar that stood by the

Beau - ti - ful Gate, Him - self the Gate \_\_\_\_\_ where - by men \_\_\_\_\_ can En - ter the



tem - ple of God in man.

Full to Corn. & 15th & 12th

Ped.

*rit. allarg.*

*a tempo*

*ff*

*rit. allarg.*

*a tempo*

Andante

His words were shed softer than

His words were shed softer than

His words were shed softer than

His words were shed softer than

Andante

*ten.* Reduce to 8' & 4' Ch.

*a cappella*

Andante

*a cappella*

leaves from the pine, And they fell on Sir Launfal as snows on the brine, That

leaves from the pine, And they fell on Sir Launfal as snows on the brine, That

leaves from the pine, And they fell on Sir Launfal as snows on the brine, That

leaves from the pine, And they fell on Sir Launfal as snows on the brine, That

min-gle their softness and quiet in one With the shag-gy un-rest they

min-gle their softness and quiet in one With the shag-gy un-rest they

min-gle their softness and quiet in one With the shag-gy un-rest they

min-gle their softness and quiet in one With the shag-gy un-rest they

*pp* float down up-on; And the voice that was calmer than si - lence said, *ppp rit.*

*pp* float down up-on; And the voice that was calmer than si - lencesaid, *ppp rit.*

*pp* float down up-on; And the voice that was calmer than si - lencesaid, *ppp rit.*

*pp* float down up-on; And the voice that was calmer than si - lence said, *ppp rit.*

float down up-on; And the voice that was calmer than si - lence said, —

Slowly and impressively

Baritone Solo

W

*pp*

*mf con moto*

"Lo, it is I, be not a-fraid! In many climes, with-out — a - vail,

Piano

*mp*

*mf con moto*

*f cresc.*

in many climes, with-out — a-vail Thou hast spent thy life for the Holy Grail; Be-

Be-

Be-

Be-

Be-

Organ

Ped.

Piano

*f cresc.*

hold!

hold, it is here! \_\_\_\_\_

hold, it is here, it is here, it is here!

hold, it is here, \_\_\_\_\_ it is here!

hold, be - hold, it is here, it is here, it is here!

(X) This cup which

thou — Didst fill at the stream-let for me but now, didst

With deep significance, and in strict time ( $\text{♩} = 48$ )

fill at the streamlet for me but now; This crust is my bod - - y,

brok - en for thee, This wa-ter His blood — that died on the

tree; The Ho - ly Sup - per is kept, in - deed, In

what - so we share — with an - oth - - er's need;

*rit.* *a tempo*

Ⓢ In strict choral style

*ff* Not what we give, but what we share, For the gift with- *accel.*  
*ff* Not what we give, but what we share, For the gift with- *accel.*  
*ff* Not what we give, but what we share, we share, For the gift with- *accel.*  
*ff* Not what we give, but what we share, we share, For the gift with- *accel.*

Ⓢ Not what we give, but what we share, we share, For the gift with-

Empty musical staves for vocal parts.

Ⓢ In strict choral style (♩ = 63)

*ff tenuto* *accel.*

*poco a poco cresc.*  
 out the giv - er is bare; Who gives him - self with his *poco a poco cresc.*  
 out the giv - er is bare; Who gives him - self with his *poco a poco cresc.*  
 out the giv - er is bare; Who gives him - self with his *poco a poco cresc.*  
 out the giv - er is bare; Who gives him - self with his *poco a poco cresc.*

Prepare (Gt. Full 8s & 2s Sw. (Full) Ped. 8, 16, 32) *poco a poco cresc.*  
 Ped.

*poco a poco cresc.*

alms feeds three, Him - self, his hun-ger-ing neigh-bor, and  
 alms feeds three, Him - self, his hun-ger-ing neigh-bor, and  
 alms feeds three, Him - self, his hun-ger-ing neigh-bor, and  
 alms feeds three, Him - self, his hun-ger-ing neigh-bor, and

me, him - self, his hun-ger-ing neigh - - bor, his neighbor, and  
 me, him - self, his hun-ger-ing neigh - - bor, his neighbor, and  
 me, him - self, his hun-ger-ing neigh - - bor, his neighbor, and  
 me, him - self, his hun-ger-ing neigh - - bor, his neighbor, and

*firmly*  
*allarg.*

me, his neighbor, and me!"

me, his neighbor, and me!"

me, his neighbor, and me!"

me, his neighbor, and me!"

Solo Organ

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics "me, his neighbor, and me!". The piano accompaniment includes a section labeled "Solo Organ" with triplets and a circled "2" indicating a second ending.

joyfully *f*

joyfully *f* Sir

joyfully *f* Sir

joyfully *f* Sir

Sir

Gt.

Trombone Pedal out

Chimes

rit.

*ff*

Detailed description: This system continues the vocal and piano parts. It includes four vocal staves with lyrics "joyfully f" and "Sir". The piano accompaniment features a guitar part labeled "Gt.", a trombone part labeled "Trombone Pedal out", and a chimes part labeled "Chimes". A "rit." (ritardando) marking is present, and the system ends with a circled "2" and a dynamic marking of "ff".



Laun - fal a - woke as from a swoond: "The

Laun - fal a - woke as from a swoond: "The

Laun - fal a - woke as from a swoond: "The

Laun - fal a - woke as from a swoond: "The

*(♩ = 126)*

*(♩ = 126)*

\* Can be played in octaves on manual (if preferred), but pedal is more effective.

Grail in my cas-tle here is found! Hang my i - dle ar - mor up

Grail in my cas-tle here is found! Hang my i - dle ar - mor up

Grail in my cas-tle here is found! Hang my i - dle ar - mor up

Grail in my cas-tle here is found! Hang my i - dle ar - mor up

on the wall, And let it be the spi-der's ban-quet-hall;

on the wall, And let it be the spi-der's ban-quet-hall;

on the wall, And let it be the spi-der's ban-quet-hall;

on the wall, And let it be the spi-der's ban-quet-hall;

He must be fenced with strong - - er mail, Who would

He must be fenced with strong - - er mail, Who would

He must be fenced with strong - - er mail, Who would

He must be fenced with strong - - er mail, Who would

seek and find the Ho - - ly Grail, who would  
seek and find the Ho - - ly Grail, who would  
seek and would find the Ho - - ly Grail, who would  
seek and would find the Ho - - ly Grail, who would

The first system of the score consists of four vocal staves and two piano staves. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "seek and find the Ho - - ly Grail, who would". The second pair of vocal staves has lyrics: "seek and would find the Ho - - ly Grail, who would". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

seek and find the Ho - - ly,  
seek and find the Ho - - ly,  
seek and find the Ho - - ly,  
seek and find the Ho - - ly,

Ped.  
8

The second system of the score continues with four vocal staves and two piano staves. The vocal parts have lyrics: "seek and find the Ho - - ly,". The piano accompaniment includes a "Ped." (pedal) marking and a measure number "8". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

*cresc.*

Ho - - - ly Grail, the Ho - ly

*cresc.*

Ho - - - ly Grail, the Ho - ly

*cresc.*

Ho - - - ly Grail, the Ho - ly

*cresc.*

Ho - - - ly Grail, the Ho - ly

*cresc.*

Grail, the Ho - ly Grail!

Grail, the Ho - ly Grail, the Ho - - - ly Grail!

Grail, the Ho - ly Grail, the Grail!

Grail, the Ho - ly Grail, the Grail!

*fff* *energico*

Chimes

The musical score is written for piano and voice. It consists of two systems of staves. The first system includes four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The piano part features a complex texture with sixteenth-note patterns and sustained chords. The second system also includes four staves, with the piano part showing a melodic line in the right hand and a bass line in the left hand. The score is in D major and 4/4 time. The piano part includes a complex texture with sixteenth-note patterns and sustained chords. The vocal line has a melodic line with some rests. The score is divided into two systems of staves.