

## PART II.

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

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

Lento misterioso. ♩ = 54.

THE WATCHER AT THE DEATHBED.  
Baritone Solo.

*p molto tranquillo quasi Recit.*

If thou art an An-gel, Who hath

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

21 Poco più adagio. ♩ = 44 or ♩ = 88.

*pp*

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

*sempre pp*

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

*pp*

Would I might hear thee speaking, \_\_\_\_\_ Would I might on - ly

*p*

*pp*

touch \_\_\_\_\_ thee By the hand! \_\_\_\_\_ The

*p*

*pp*

♩ = ♩ = 44.

*quasi Recit. tranquillo*

22

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

*p*

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

*p*

*Poco più mosso.* ♩ = 62.

*molto espress.*

*molto accel.*

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

*f* *f* *f* *f* *f* *f*

*cresc.* *f* *f* *f* *f* *f*

*molto accel.*

*Ped* \*

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

*dim.* *sempre accel.*

*dim.* *p sempre accel.*

*poco rit.*

23 Adagio, Come I. ♩ = 44.

-lone with his shadow      On a waste of snow?

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked *poco rit.* and *p*. The piano accompaniment consists of a treble and bass clef staff. The bass line has a sixteenth-note figure with a *sf* dynamic, followed by a triplet of eighth notes. The treble line has a sustained chord and a triplet of eighth notes.

*p quasi Recit.*

Art thou the wa-ter or earth?

*a tempo*

The second system continues the vocal line and piano accompaniment. The vocal line is marked *p quasi Recit.* and *a tempo*. The piano accompaniment features a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line, both marked *p*.

*pp quasi Recit.*

*Più vivo.*

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

The third system shows a change in tempo and dynamics. The vocal line is marked *pp quasi Recit.* and *f*, with a *Più vivo.* tempo change. The piano accompaniment features a *sf* dynamic and a triplet of eighth notes in the bass line.

*Più lento.*  
*molto espress.*

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

The fourth system concludes the page with a *Più lento.* and *molto espress.* tempo change. The vocal line is marked *f* and *dim.*. The piano accompaniment features a *f* dynamic and a triplet of eighth notes in the bass line.

24 Adagio, Come I. ♩=44.

pp

Tenor Solo.

Molto lento.  
p quasi Recit.

Now, sitting by her

rall.

pp

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

p Recit.

pp

pp

sleep, and had a vision.

a tempo

p

pp

Molto maestoso e sostenuto, quasi adagio.  
Soprano.

25

*f*

CHORUS.

Alto. The Mas - ter

Tenor. The Mas - ter

Bass. The Mas - ter

The Mas - ter

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

25

*mp* *cresc.* *f* *sf*

*f marcato*

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

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

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

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

*sempre f*

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

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

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

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

*ff* *molto rit.* *a tempo* ♩ = 56.

*ff* *ff* *ff*

*Ped.* \*

26 *f*

3 6 7 6

Soprano. *mf*

And at His feet the mighty An - - gel

Tenor. *mf*

And at His feet the mighty An - - gel

*mf* *p* 3 *f* 6

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

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

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

The first system of the score consists of four staves. The top two staves are vocal lines for soprano and alto, with lyrics 'kneeleth, And at His feet the mighty An - - gel'. The bottom two staves are piano accompaniment. The piano part features a melody in the right hand with dynamics *sf*, *p*, *f*, and *dim.*, and a bass line in the left hand. There are triplets and sixteenth-note runs in the piano part.

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

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

The second system of the score consists of four staves. The top two staves are vocal lines for soprano and alto, with lyrics 'Breathing not; and the Lord — doth look up-on him, Saying, kneeleth, and the Lord — doth look up-on him, Saying,'. The bottom two staves are piano accompaniment. The piano part features a melody in the right hand with dynamics *p* and triplets, and a bass line in the left hand.



27

*p* *accel.* *f*

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

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

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

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

27

*pp* *accel.* *cresc.*

Vivace.

*f* *ff*

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

*ff* "I am

*f* *ff*

Cry-ing, "I am

*ff* "I am

Vivace. ♩ = 76.

*f*



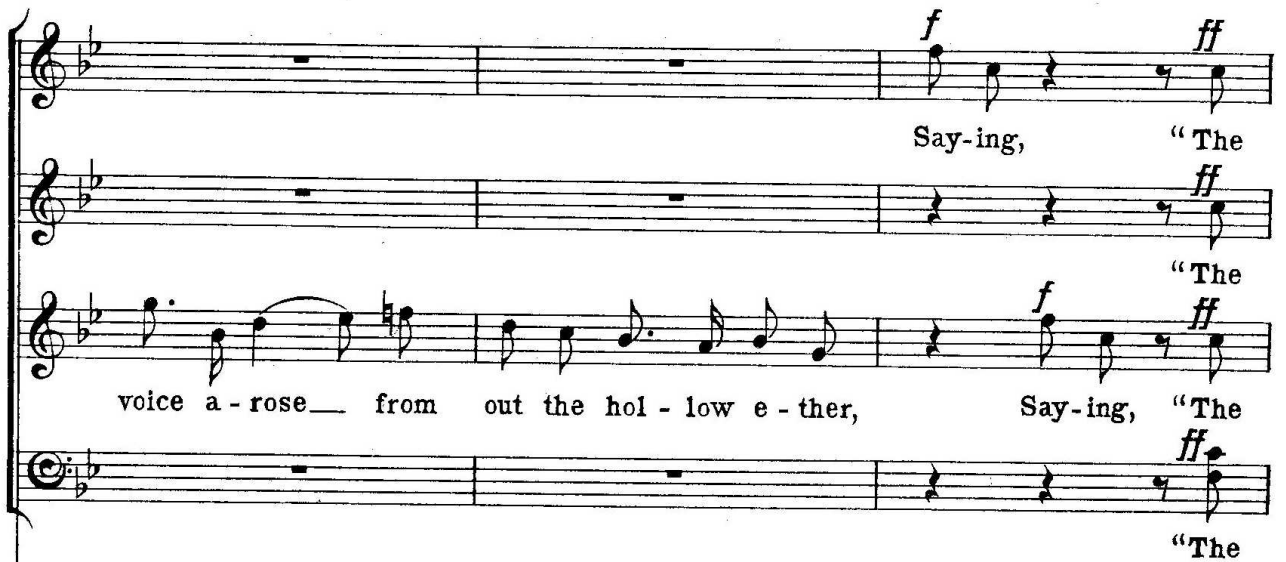
griev - ous for my chil - dren!"

griev - ous for my chil - dren!"

griev - ous for my chil - dren!" *f* A

griev - ous for my chil - dren!"

*ff* *p.* 10



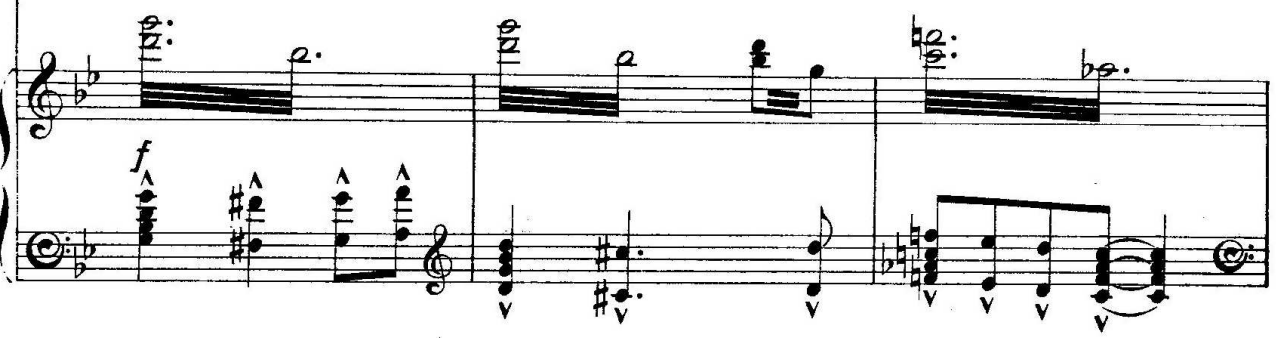
*f* *ff*

Say-ing, "The *ff*

voice a - rose\_ from out the hol - low e - ther, *f* *ff*

Say-ing, "The *ff*

"The



*f* *p.* *b9:* *b9:* *b9:* *b9:*

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

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

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

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

28

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

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

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

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

28

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

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

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

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

29  
Tranquillo.

graves the world was hateful.

graves the world was hateful. There was no little

graves the world was hateful.

graves the world was hateful.

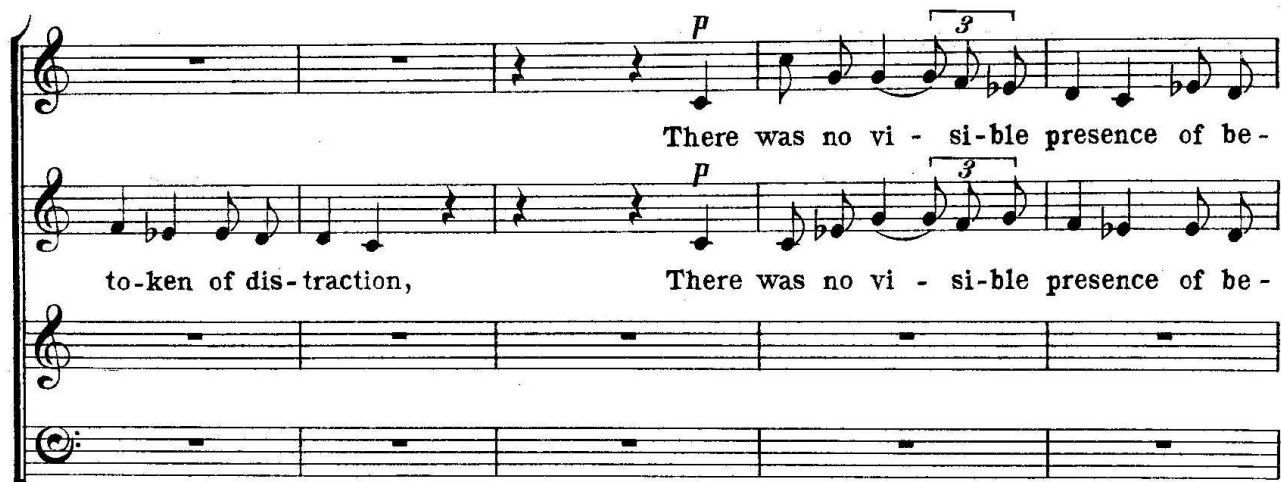
Tranquillo.  
29

*cresc.*

*ff*

*p*

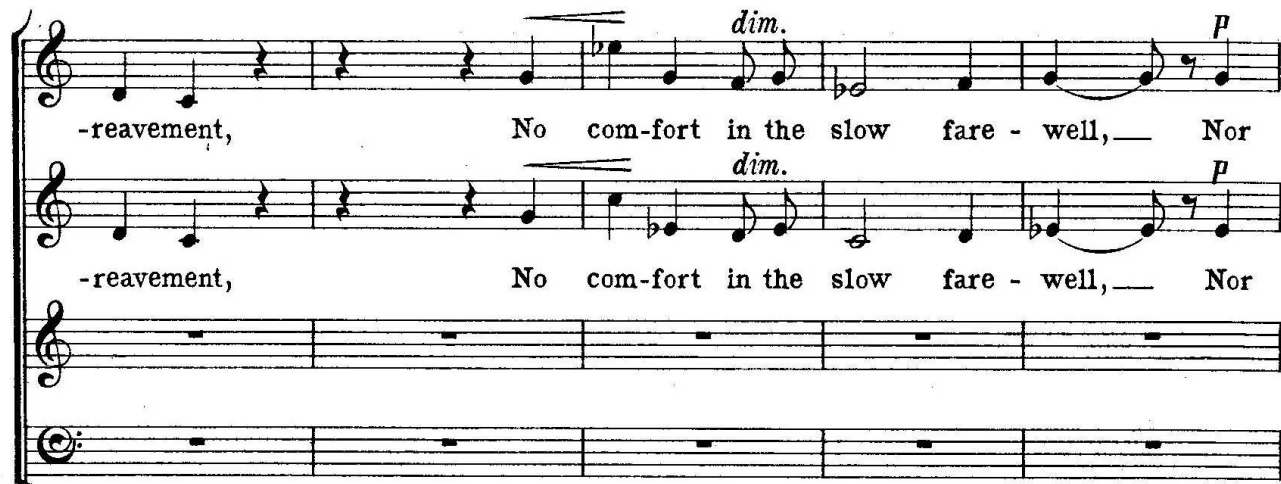
*p*



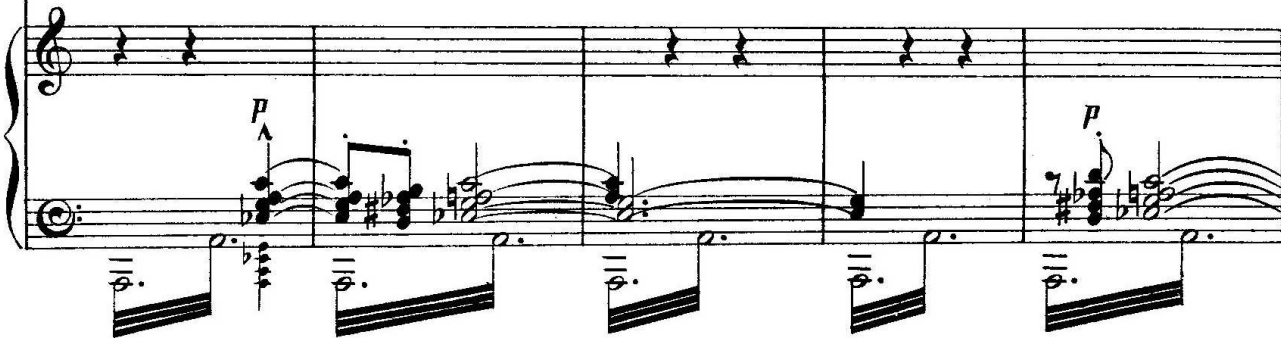
*p* There was no vi - si - ble presence of be -  
to - ken of dis - traction, *p* There was no vi - si - ble presence of be -



*p*



-reavement, *dim.* No com - fort in the slow fare - well, — Nor *p*  
-reavement, *dim.* No com - fort in the slow fare - well, — Nor *p*



*p* *p*

30 Ancora più sostenuto.

gentle shutting of belov - éd eyes; There were no sweet green  
 gentle shutting of belov - éd eyes; There were no sweet green  
 There were no sweet green  
 No

30 Ancora più sostenuto. ♩=56.

*p*  
*p*  
 Ped.

graves to sit and muse on, Till grief should grow a sum - mer me - di -  
 graves to sit and muse on, Till grief should grow a sum - mer me - di -  
 graves to sit and muse on, Till grief should grow a sum - mer me - di -  
 graves to muse on, Till grief should grow a sum - mer me - di -

\* Ped. \* Ped. \*

Allegro vivo.

-ta-tion, *p* *pp*

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

-ta-tion, *p* *pp*

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

*pp* *f* Allegro vivo. ♩=132.

THE MOTHER. Contralto Solo.

31 *L'istesso tempo. con passione*

Whither, O Spirit of the

*f* *p*

Nothing but sud-den parting - and a blankness.

*f* *p*

Nothing but sud-den parting - and a blankness.

*f* *p*

Nothing but sud-den parting - and a blankness.

*f* *p*

Nothing but sud-den parting - and a blankness.

*f* *sf* *f* 31 *L'istesso tempo. ♩=132.*

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

Andante semplice.  $\text{♩} = 92$ .

daugh - ter? For

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

32

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



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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "eyes Looked vi - o - lets at the vi - o - lets, and their". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

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

*cresc.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "hair Made sunshine in the sunshine, and their passing Left a pleasure in the". The piano accompaniment features a *cresc.* (crescendo) marking above the right hand and below the left hand, indicating a gradual increase in volume. The musical notation includes various note values and rests, maintaining the 3/4 time signature.

*poco rit.* *a tempo* *p*

dewy leaves behind them; And suddenly my

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

The third system shows a change in tempo and dynamics. The vocal line begins with a *poco rit.* (ritardando) marking, followed by a return to *a tempo* (normal tempo). The piano accompaniment also reflects these changes, with a *poco rit. e dim.* (ritardando and diminuendo) marking. The lyrics are: "dewy leaves behind them; And suddenly my". The system concludes with a dynamic marking of *p* (piano).

*rall.* *pp* *Lento*

little son looked upward, And his eyes were dried like dew-drops;

*Lento*

*rall.* *pp*

The fourth system is marked with a *rall.* (ritardando) and *pp* (pianissimo) dynamic. The tempo is *Lento* (slow). The vocal line is sparse, with long notes and rests. The piano accompaniment is also very slow and soft, with long, sustained chords. The lyrics are: "little son looked upward, And his eyes were dried like dew-drops;". The system ends with a final *rall.* and *pp* marking.

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

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

*Poco adagio.*  $\text{♩}=46$ . *molto lento*  
*pp* - on my face. And my

*Poco più agitato.*  $\text{♩}=54$ . *f* *molto espressivo*  
 little son was gone - I knew it By the sign He gives the stricken,

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

34

*f accel.*

*f espressivo*

on hill or val - ley,

Neith - er un - der-neath the

*f sempre accel.*

*sempre f*

*f rall.*

Molto Allegro.  $\text{♩} = 72$ .

*mp sempre agitato*

grasses

nor the tree-roots.

Then I fled and sought him wild - ly - I

*accel.*

*rall.*

*sfp*

*p*

*cresc.*

*f*

sought him in the sun - light

and the star - - - light,

*cresc.*

*f*

35

*mf*

*cresc.*

*f*

I sought him in great for - ests,

and in wa - - - ters

*cresc.*

*f*

*f*

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

*f*

And I forgot my lit - tle bright-haired

*p* *f*

*f*

daugh - ter, Though her voice was like a wild bird's far be - hind me,

*f* *p*

**36** Più tranquillo. *pp poco rall.*

*poco rall.*

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

*pp* *pp* *pp*

Andante semplice. ♩=92. *pp*

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

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

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

*colla voce* *pp*

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

starlight, And saw two lit-tle shoes filled

*pp* *molto lento*

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

*a tempo* *pp*

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

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

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

*Allegro vivo.* ♩ = 132.

*f* *f*

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

*ff*

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

*ff*

38

daugh-ter?

*a tempo* *f* *ff* *accel.*

48 Poco adagio. ♩=44.

THE WATCHER. Baritone Solo.

Allegro moderato.

But I a - woke, and lo!

The musical score for 'THE WATCHER. Baritone Solo.' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a rest and then moving to 4/4 time. The lyrics are 'But I a - woke, and lo!'. The piano accompaniment is in 3/4 time, starting with a rest and then moving to 4/4 time. The tempo is 'Poco adagio' with a quarter note equal to 44 beats. The dynamics include *pp*, *poco rall.*, and *p*.

39 Più tranquillo. ♩=72.

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

The musical score for '39 Più tranquillo.' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a rest and then moving to 4/4 time. The lyrics are 'the burthen was up - lift - ed, And I prayed with - in the'. The piano accompaniment is in 3/4 time, starting with a rest and then moving to 4/4 time. The tempo is 'Più tranquillo' with a quarter note equal to 72 beats. The dynamics include *mf* and *pp*.

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

The musical score for 'cham - ber where she slum - bered, And I cried - "O' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a rest and then moving to 3/4 time. The lyrics are 'cham - ber where she slum - bered, And I cried - "O'. The piano accompaniment is in 4/4 time, starting with a rest and then moving to 3/4 time. The tempo is 'Allegro moderato'. The dynamics include *f* and *f*.

Molto sostenuto. ♩=50.

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

The musical score for 'un - seen Send - er of Cor - rup - tion, I bless Thee for the won - der' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a rest and then moving to 3/4 time. The lyrics are 'un - seen Send - er of Cor - rup - tion, I bless Thee for the won - der'. The piano accompaniment is in 4/4 time, starting with a rest and then moving to 3/4 time. The tempo is 'Molto sostenuto' with a quarter note equal to 50 beats. The dynamics include *mf*.

*allargando*

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

Soprano. *ff*

Alto. *ff*

Tenor. *ff*

Bass. *ff*

CHORUS.

*allargando*

*a tempo*

- ing?"

*largamente*

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

*largamente*

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

*largamente*

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

*largamente*

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

*largamente* ♩=50.

*a tempo*

*ff*



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

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

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

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

40

*f* *p*

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

and the part - - - ing."

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

and the part - - - ing."

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

and the part - - - ing."

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

and the part - - - ing."

*f* *ff* *ff*

*molto allargando* *ff*

Ped. \*

## II. THE SOUL AND THE DWELLING.

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

Andante con moto quasi Andantino. ♩ = 116.

First system of the piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music begins with a piano (*p*) dynamic and includes various melodic and harmonic figures.

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

Soprano Solo.

41  
*mp espressivo*

First line of the vocal part, marked "Soprano Solo." and starting at measure 41 with the dynamic *mp espressivo*.

Tenor Solo.

Come to me! clasp me!  
*mp espressivo*

Second line of the vocal part, marked "Tenor Solo." and starting at measure 41 with the dynamic *mp espressivo*.

Come to me! clasp me!

41

Piano accompaniment for the vocal entry, starting at measure 41. It features a piano (*pp*) dynamic and includes a *p* dynamic section.

*poco rall.*

Spi-rit to spi-rit!

cling-ing-ly,

ten-der-ly,

*poco rall.*

Spi-rit to spi-rit!

Ten-der-ly,

cling-ing-ly,

Min-

Piano accompaniment for the lyrics, continuing the musical texture with a *poco rall.* tempo marking.

*mf a tempo*

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

- gle to one!

*p colla voce* *mf a tempo*

Ped. \*

*mf*

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

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

*P*

Ped. \*

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

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

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

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

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

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

In the one dwell-ing, Pri-son'd I dwell, And lo! from the o-ther Thou  
*mf sempre accel. e cresc. più e più*

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

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

*f allargando*

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

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

*f allargando*

Ped \*

*f rall. p a tempo*

O to be free!

O to be free! Beauteous, be-lov-ed,

*p rall. a tempo p tranquillo*

Is thy deardwelling; All o'er it blowing The ro-ses of dawn—

43

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

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

43

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

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

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

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

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

Poco meno mosso. ♩ = 100. *ten.*

*p poco rall.* *p*

*sempre p* **44** *mf*

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

*sempre p* *mf*

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

*sempre p* **44** *p*

*accel. e cresc.*

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

*accel. e cresc.*

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

*accel. e cresc.*

*mf* *poco rall.* *mp*

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

*mf* *poco rall.* *mp*

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

*mf* *dim. e rall.* *p*

*pp rit.* *p rall.* *poco rall.*  
 Come to me! close to me! Cling-ing-ly, ten-der-ly, Min-gle to  
*pp rit.* *p\_ rall.* *p poco rall.*  
 close to me! Ten-der-ly, Min - gle to

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

**45** *f a tempo, agitato*  
 one! Wild - ly, wild-ly with - in me Some in - mate  
 one!

**45** = 116.  
*mf a tempo*

*Ped.* \*

*mf accel.*  
 rush-es, Some ea-ger in - mate Rush-es and trem-bles,  
*f agitato*  
 Wild - ly with-in me Some ea-ger in - mate

*mp accel.*

*Ped.* \*

*cresc.* *f* *f*

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

*mf accel.* *f* *f*

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

*cresc.*

*f* *poco rall.*

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

*f* *poco rall.*

*♩* = 116. Claim-ing old kin-ship In lives, in lives — far re -

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

*Ped.* \*

46 *p tranquillo*

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

*p tranquillo*

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

*a tempo, tranquillo* 46 *p*



*p* *mp agitato e cresc.*

Spi-rit re-main, Stri-ving to lan - guage

Yet in - ar - ti - cu-late,

*p* *agitato*

*f poco rall.* *f largamente*

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

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

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

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

*ten.* *mf* *dim.*

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

*ten.* *mf* *dim.*

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

*ten.* *p*

*p tranquillo* *p poco rall.*

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

*p tranquillo* *p poco rall.*

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

*p tranquillo* *poco rall.*

47 *mf a tempo* *f molto largamente.*

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

*f molto largamente*

47 *mf a tempo* *f molto largamente*

O in the dewy - bright

*Ped.* \*

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

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

*mf accel. sempre e cresc.*

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

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

*f* *allargando*

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

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

*f* *allargando*

*Ped* \*

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

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

*accel.* *poco rall.* - *f* - - - -

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

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

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

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

*pp* *molto rall.*

The House \_\_\_\_\_ of the Soul!

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

Lento solenne.  
Contralto I.

L'istesso tempo.

SOLI.

Contralto II.

But

Soprano.

But

Alto.

*pp*

*slentando*

CHORUS.

Tenor.

*pp*

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

Bass.

*pp*

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

Lento solenne. ♩=58.

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

L'istesso tempo.

♩=58.

*pp*

death from thy strange mate Shall sever thee full soon,

death from thy strange mate Shall sever thee full soon,

Baritone Solo.

But death shall sever thee full soon,

*pp*

If

*pp*

If

*pp*

If

49

Contralto I.

Musical staff for Contralto I, showing a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a whole rest for the first three measures, followed by a melodic phrase starting in the fourth measure with a dynamic marking of *p*.

The sor-row, the

Contralto II.

Musical staff for Contralto II, showing a treble clef, key signature of three sharps, and a 4/4 time signature. The staff contains a whole rest for the first three measures, followed by a melodic phrase starting in the fourth measure with a dynamic marking of *p*.

The sor-row, the

Tenor II.

Musical staff for Tenor II, showing a treble clef, key signature of three sharps, and a 4/4 time signature. The staff contains a whole rest for the first three measures, followed by a melodic phrase starting in the fourth measure with a dynamic marking of *p*.

The hope,—

Baritone.

Musical staff for Baritone, showing a bass clef, key signature of three sharps, and a 4/4 time signature. The staff contains a whole rest for the first three measures, followed by a whole rest in the fourth measure.

49

CHORUS.

Musical staff for the Chorus, showing a treble clef, key signature of three sharps, and a 4/4 time signature. The staff contains a whole rest for the first three measures, followed by a whole rest in the fourth measure.

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

Musical staff for the Chorus (first line), showing a treble clef, key signature of three sharps, and a 4/4 time signature. It contains a melodic line with lyrics underneath.

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

Musical staff for the Chorus (second line), showing a treble clef, key signature of three sharps, and a 4/4 time signature. It contains a melodic line with lyrics underneath.

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

Musical staff for the Chorus (third line), showing a bass clef, key signature of three sharps, and a 4/4 time signature. It contains a melodic line with lyrics underneath.

49

Piano accompaniment for the section, showing a grand staff with treble and bass clefs, key signature of three sharps, and a 4/4 time signature. It includes a dynamic marking of *p* and features arpeggiated chords and melodic lines.

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

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

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

That flow - eth a-long the veins:

Take all, nor be a-

Take all, nor be a-

Take all, nor be a-

Take all, nor be a-

Soprano Solo.

*poco più lento*

Is it not wondrous, The beau-ti-ful

Tenor I Solo.

*poco più lento*

Is it not wondrous, The beau-ti-ful

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

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

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

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

*rall.* **50**

House of the Soul!—

*rall.* **50**

House of the Soul!—

**SOLI.**

Contralto I. *mp* *P*

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

Contralto II. *mp* *P*

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

Tenor II. *P* *P*

Out of thy long embrace The

Baritone. *mp* *P*

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

**CHORUS.** **50**

**50** = 58.



SOLI.

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

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

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

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

mp

Mas - ter mak - eth thee wings;-

Mas - ter mak - eth thee wings;-

Mas - ter mak - eth thee wings;-

Mas - ter mak - eth thee wings;-

*p*

CHORUS.

Be not a-fraid, my Soul, To

Be not a-fraid, my Soul, To

Be not a-fraid, my Soul, To

*p*

51 *p*

But put her gently down In the earth beneath thy

*p*

Put her down 'neath thy

*p*

Put her down 'neath thy

51

leave thy Mate at last,

leave thy Mate at last,

leave thy Mate at last,

51

Detailed description of the musical score: The score is for a voice and piano piece. It consists of two systems of music. The first system has four staves: three vocal staves and one piano staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The first system starts with a measure rest, followed by a measure with a treble clef and a 3/4 time signature. The lyrics are: 'But put her gently down In the earth beneath thy' (first staff), 'Put her down 'neath thy' (second staff), and 'Put her down 'neath thy' (third staff). The piano part has a whole rest in the first measure, followed by a measure with a bass clef and a 3/4 time signature. The second system also has four staves: three vocal staves and one piano staff. It starts with a measure rest, followed by a measure with a treble clef and a 3/4 time signature. The lyrics are: 'leave thy Mate at last,' (first staff), 'leave thy Mate at last,' (second staff), and 'leave thy Mate at last,' (third staff). The piano part has a whole rest in the first measure, followed by a measure with a bass clef and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamics.

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

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

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

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "feet. And dry thine eyes and has - ten To the im - per - ish - a - ble". The dynamics range from mezzo-forte (mf) to piano (P) and diminuendo (dim.).

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

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

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

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

*pp*

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "springs; And it shall be well for thee In the", "springs; It shall be well for thee", "springs; It shall be well for", and "springs; It shall be well for". The dynamics include piano (p), piano-espressivo (p espress.), mezzo-forte (mf), and pianissimo (pp). The piano accompaniment includes a section marked *pp*.

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

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

52

ten - der - ly.

ten - der - ly.

ten - der - ly.

ten - der - ly.

CHORUS.

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

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

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

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

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

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

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

Soprano Solo. *poco più lento* *pp* Is it not wondrous, The beautiful mys - ti - cal House of the Soul! *rall.*

Tenor I Solo. *poco più lento* *pp* Is it not wondrous, The beautiful mys - ti - cal House of the Soul! *rall.*

thing.

thing.

thing.

thing.

*poco più lento* *pp* *rall.*