

# I Say who is this?

Andante sostenuto ♩ = 69

Soprano I  
Soprano II  
Alto

Say who is this with sil-vered hair, So pale and worn and thin, Who passeth here, — and passeth there, And

Say who is this with sil-vered hair, So pale and worn and thin, Who passeth here — and passeth there, And

Violin I  
Violin II  
Viola  
Cello  
Bass

Andante sostenuto ♩ = 69

1

look-eth out and in? — That us - eth not our garb nor tongue And knoweth things un - told: Who teach-

look-eth out and in? — That us - eth not our garb nor tongue And knoweth things un - told: Who teach-

2

- eth plea - sure to the young, And wis - - dom to the old? — No toil he mak-eth his by day, No

- eth plea - sure to the young, And wis - - dom to the old? — No toil he mak-eth his by day, No

The musical score for section 2 consists of three vocal staves and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "- eth plea - sure to the young, And wis - - dom to the old? — No toil he mak-eth his by day, No".

3

home his own by night; But where-so-e'er — he take his way, He kill-eth our de - light. — Since he is come there's

home his own by night; But whereso-e'er — he take his way, He kill-eth our de - light. — Since he is come there's

The musical score for section 3 consists of three vocal staves and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "home his own by night; But where-so-e'er — he take his way, He kill-eth our de - light. — Since he is come there's".



no-thing wise — Nor fair — in man or child, Un-less his deep di - vin - ing eyes Have looked.

no-thing wise — Nor fair — in man or child, Un-less his deep di - vin - ing eyes Have looked.

*p*

*p*

— on it and smiled. Whence came he hith-er all a - lone A -

— on it and smiled. Whence came he hith-er all a - lone A -

*pp* *leggiero*

*pp* *leggiero*

*mp* *leggiero*

*pizz.*

*pp*

*pizz.*

*pp*

*pp*

*poco cresc.*

*mp cresc.*

*pp*

*poco cresc.*

*mp cresc.*

*pp*

*poco cresc.*

*mp cresc.*

SOPRANO SOLO

*pp*  
And I would dig his

*cresc.* *dim.*  
-mong our folk to spy? There's nought that we can call our own, Till he shall hap to die.

*cresc.* *dim.*  
-mong our folk to spy? There's nought that we can call our own, Till he shall hap to die.

*cresc.* *dim.*  
-mong our folk to spy? There's nought that we can call our own, Till he shall hap to die.

*cresc.* *dim.*  
*pp*

*cresc.* *dim.*  
*pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

**||** *senza misura*

grave full deep Be-neath the churchyard yew, Lest thence his wiz-ard eyes might peep To mark the things we do.

*senza misura*



To Dr. J. E. Wallace &amp; the Liverpool Bach Choir

## 2 O Love, I complain

**Allegretto** ♩ = 104  
SOLO or SEMI-CHORUS  
*p* *Meggiero*

Soprano I  
O Love, I com-plain, Com-plain of thee of-ten, Be-cause thou dost soft-en My

Soprano II

Alto

**Allegretto** ♩ = 104

Violin I

Violin II

Viola

Cello

Bass

**1**

be-ing to pain: Thou mak-est me fear The mind that cre-at-eth, That loves not nor hat-eth In

*p*

*p*

2

TUTTI

*p pesante*

jus-tice aus-tere; — Who, ere he make one, With mil-li-ons toy-eth, And  
 Who, ere he make one, With mil-li-ons toy-eth, And

*pesante*  
*pesante*  
*p pesante*  
*pesante*  
*p*

3

*leggiero*

*pesante cresc.*

*f*

light-ly des-troy-eth What-e'er is be-gun. An' wer't not for thee, My  
 light-ly des-troy-eth What-e'er is be-gun. An' wer't not for thee, My

*pizz.*  
*pizz.*  
*pizz.*  
*arco pesante cresc.*  
*arco pesante cresc.*  
*arco pesante cresc.*



*ff* *con larghezza*

glo - ri - ous pas - sion, My heart I could fash - ion To stern - ness, as he.

*ff* *con larghezza*

glo - ri - ous pas - sion, My heart I could fash - ion To stern - ness, as he.

*ff* *con larghezza*

*f* *ff* *con larghezza*

*f* *ff* *con larghezza*

*f* *ff* *con larghezza*

*ff* *con larghezza*

*ff* *con larghezza*

**4** a tempo  
SOLO or SEMI-CHORUS  
*p* *leggiere*

But thee, Love, he made Lest man should de - - fy him, Con - nive and out -

a tempo

*pp*

*pp*

*pp*

*pp*

TUTTI 5

-vie him, And not be a - - fraid: Nay, thee, Love, he gave His

Nay, thee, Love, he gave His

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The music is in G major and 2/4 time. The lyrics are: "-vie him, And not be a - - fraid: Nay, thee, Love, he gave His" and "Nay, thee, Love, he gave His".

This system contains the piano accompaniment for the first system, consisting of four staves. The music is in G major and 2/4 time, with a tempo marking of *p* (piano). The accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.



ter - rors to cov - er, And turn to a lov - er His in - so - lent slave.

ter - rors to cov - er, And tum to a lov - er His in - so - lent slave.

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The music is in G major and 2/4 time. The lyrics are: "ter - rors to cov - er, And turn to a lov - er His in - so - lent slave." and "ter - rors to cov - er, And tum to a lov - er His in - so - lent slave.".

This system contains the piano accompaniment for the second system, consisting of four staves. The music is in G major and 2/4 time, with a tempo marking of *p* (piano). The accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.



To Dr. J. E. Wallace & the Liverpool Bach Choir

# 3 Angel spirits of sleep

Lento  $\text{♩} = 60$  [quasi Andante]

*pp*

Soprano I  
An - - gel spi - rits of sleep,

Soprano II  
An - - gel spi - rits of sleep,

Alto

Lento  $\text{♩} = 60$  [quasi Andante]  
div. con sord.

Violin I  
con sord. *pp*

Violin II  
*pp*

Viola  
con sord. *pp*

Cello  
con sord. *pp*

Bass  
*pp*



White-robed, with sil - ver hair; In - your mead - ows fair, Where the

White-robed, with sil - ver hair; In - your mead - ows fair, Where the



1

wil - lows weep, And the sad moon-beam On the glid - ing stream Writes her  
 wil - lows weep, And the sad moon-beam On the glid - ing stream Writes her

This system contains two vocal staves and four piano accompaniment staves. The vocal lines are in a soprano and alto register. The piano accompaniment includes a right-hand treble staff with chords and a left-hand bass staff with a simple harmonic line. The key signature is three sharps (F#, C#, G#).

Poco allegro

2

scat - - tered dream: An - gel spi - rits of sleep,  
 scat - - tered dream: An - gel spi - rits of sleep,

This system contains two vocal staves and four piano accompaniment staves. The vocal lines have a fermata over the word "dream:". The piano accompaniment features a more active right-hand part with chords and a left-hand bass line. The key signature changes to two sharps (F#, C#). Dynamics include *mp* and *mp leggiero*.

Poco allegro

This system contains four piano accompaniment staves. The right-hand treble staff has a complex, flowing melodic line with many chords. The left-hand bass staff provides a steady harmonic foundation. Dynamics include *mp* and *mf*. A fermata is present over a measure in the right-hand part.



*cresc.*

Danc-ing to the weir In the hol-low roar Of its wa - ters deep; Know ye how men

Danc-ing to the weir In the hol-low roar *cresc.* Of its wa - ters deep; Know ye how men

*cresc.*

8 *cresc.* *unis.*

*dim. poco a poco al fine*

say That ye haunt no more Isle and gras-sy shore With your moon - - lit play;

say That ye haunt no more Isle and gras-sy shore *dim. poco a poco al fine* With your moon - - lit play;

*f* *dim. poco a poco al fine*

3

rall. al fine

That ye dance not here, White-robed spi-rits of sleep,  
 That ye dance not here, White-robed spi-rits of sleep,

rall. al fine  
div.

*p* *pp*



All the sum-mer night Thread-ing dan-ces light?

*ppp* *pizz.* *ppp* *pizz.* *ppp* *pizz.* *ppp*



To Harold Brooke

# 4 When first we met

A ROUND

Allegretto quasi Andante  $\text{♩} = 96$

Soprano I *p*

When first we met we did not guess That Love — would prove — so hard a mas-ter; Of

Sop. I

more than com - mon friend-li - ness When first we met we did not guess. Who could fore-

VI. I *p*

Sop. I

-tell this sore dis - tress, This ir - re - triev - - a - ble dis - as - ter When

Sop. II *p*

When first we met we did not guess That Love — would prove — so hard a mas-ter; Of

VI. I

Sop. I first we met? We did not guess That Love would prove so hard a mas - - ter.

Sop. II more than com-mon friend-li-ness When first we met we did not guess. Who could fore-

VI. I

VI. II *p*



*cresc.*

Sop. I When first we met we did not guess That Love would prove so hard a mas-ter; Of

Sop. II -tell this sore dis-tress, This ir-re-triev - - a - ble dis-as-ter When

VI. I

VI. II



Sop. I more than common friend-li-ness When first we met we did not guess. Who could fore-

Sop. II first we met? We did not guess That Love would prove so hard a mas - - ter.

VI. I *cresc.*

VI. II



Sop. I  
-tell this sore dis - tress, This ir - re - triev - - a - ble dis - as - ter When

Sop. II  
When first we met we did not guess That Love — would prove — so hard a mas - ter; Of

Alto  
When first we met we did not — guess That Love —

VI. I

VI. II  
*cresc.*

Vla.  
*f*

Vcl.  
*f*

Sop. I  
first we met? We — did not guess That Love would prove so hard — a — mas - ter.

Sop. II  
more than com - mon friend - li - ness When first we met we did not guess. Who could fore-

Alto  
— would prove — so hard a mas - - ter.

VI. I

VI. II  
*f*

Vla.

Vcl.

4

Sop. I

Sop. II  
-tell this sore dis - tress, This ir - re - triev - - a - ble dis - as - ter When

Alto

Vl. I  
*dim.*

Vl. II  
*dim.*

Vla.  
*dim.*

Vcl.

*dim.*

*p*

*p*



Sop. I

Sop. II  
first we met? We — did not guess That Love would prove so hard — a — mas - - ter.

Alto

Vl. I  
*p*

Vl. II  
*dim.*

Vla.  
*dim.*

Vcl.

*dim.*

*morendo.*

*pp*

*pp*



Sop. I *SOLO pp*  
 When first we met we did not guess That Love —

Sop. II

Alto

Vi. I

Vi. II *pp*

Vla.

Vcl. *pp*

Sop. I *(SOLO)* *poco rall.*  
 — would prove — so hard a mas - - ter.

Sop. II

Alto *pp*  
 When first we met we did not guess That Love — would prove — so hard a mas-ter.  
*poco rall.*

Vi. I

Vi. II

Vla.

Vcl.

To Harold Brooke

# 5 Sorrow and joy

Allegretto ♩ = 104  
(4+3)

Soprano I *p* Sor - row and joy, two sis - ters coy,

Soprano II *p* Sor - row — and — joy,

Alto *p* Sor - row and joy, two sis - ters coy, —

Violin I

Violin II

Viola *pizz.*

*p*  
Cello and Bass tacent

Aye for our hearts are fight - ing: The half our years are teen and tears, —

two — sis - ters coy, Aye — for our hearts are fight - ing: The half our years are teen and tears, —

Aye — for our hearts, aye — for our hearts are fight - ing: The half our



And half are mere de - light - - ing. So  
And half are mere de - light - - ing. So  
years are teen and tears, And half are mere de - light - - ing. So

*mf*

*mf*

*mf*

1  
when joy's cup is brimm'd full up, — Take no thought o' the mor - row: So fine's your bliss, ye shall not miss —  
when joy's cup is brimm'd full up, — Take no thought o' the mor - row: So fine's — your bliss, ye shall not miss —  
when joy's cup is brimm'd full up, — Take no thought o' the mor - row: So fine's your bliss, ye shall not miss —

*f* *dim.*  
*f* *dim.*  
*f* *dim.*

*arco*  
*mf* *f* *dim.*

poco rit.

a tempo

— To have your turn wi' sor - - row.

— To have your turn — wi' — sor - - row.

poco rit.

a tempo

— To have your turn wi' sor - - row.

— To have your turn — wi' — sor - - row.

2

pp

poco cresc.

And she with ruth will teach you truth, She is man's ve - ry med - cin: She'll

And she — with — ruth will teach you truth, She — is man's ve - ry

And she with ruth, and she with ruth will teach — you — truth,

pizz.

pp

And she with ruth, and she with ruth will teach you truth,



drive us straight to heav'n's high gate, ——— Ay, she can stuff our  
*poco cresc.*

med-'cin: She'll drive us straight to heav'n's high gate, ——— Ay, she can stuff our  
*poco cresc.*

She — is man's ve - ry med-'cin: She'll drive us straight to heav'n's high gate, ——— Ay, she can stuff our



3

*p* heads in. *mf* Blush not nor blench with ei - ther wench,

*p* heads in. *mf* Blush not nor blench with ei - ther wench,

*p* heads in. *mf* Blush not nor blench with ei - ther wench,

rall.

*cresc.* Make nei-ther brag nor poth - er: God send you, son, e - nough of one

*cresc.* Make nei-ther brag nor poth - er: God send you, - son, e - nough of one

*cresc.*

rall.

arco

*mf cresc.*

*f*

[a tempo]

*p* And not too much o' t'oth - - er. *pp*

*p* And not too much o' t'oth - - er. *pp*

*p* And not too much o' t'oth - - er. *pp*

[a tempo]

*p*

*pp*

*pp*



To Harold Brooke

## 6 Love on my heart

Adagio  $\text{♩} = 46$ 

SOLO *p*

Soprano I

Love on my heart from heaven fell, — Soft as the dew on flowers of spring,

Soprano II

Alto

Adagio  $\text{♩} = 46$ 

Violin I

Violin II

Viola

Cello

Bass

1

TUTTI

Sweet as the hid-den drops that swell Their hon-ey-throat-ed chal - ic - ing. — Now

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "Sweet as the hid-den drops that swell Their hon-ey-throat-ed chal - ic - ing. — Now". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The piano accompaniment for the first system features a complex texture with multiple voices in both the right and left hands, including arpeggiated figures and sustained chords.

nev - er from him do I part, — Ho - san - na ev - er - more I cry: I

Now nev - er from him do I part, — Ho - san - na ev - er - more I cry: I taste

Now nev - er from him do I part, Ho - san - na ev - er - more I cry: I

The second system of the musical score features three vocal lines and piano accompaniment. The lyrics are: "nev - er from him do I part, — Ho - san - na ev - er - more I cry: I", "Now nev - er from him do I part, — Ho - san - na ev - er - more I cry: I taste", and "Now nev - er from him do I part, Ho - san - na ev - er - more I cry: I". The piano accompaniment continues with a dynamic of *f*.

(Voices)

(Voices)

(Voices)

The piano accompaniment for the second system continues with a dynamic of *f*, providing a strong harmonic foundation for the vocal lines.

taste his sa-vour in my heart, And bid all praise him as do I.  
 his sa-vour in my heart, And bid all praise him, and bid all praise him as do I.  
 taste his sa-vour in my heart, And bid all praise him, and bid all praise him as do I.

*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*

With-out him nought-so - ev - er is, Nor  
 With-out him nought-so - ev - er is, Nor

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



3

*cresc.* *f*

was a - fore, nor e'er shall be: Nor a - ny oth - er joy than his Wish I

*cresc.* *f*

was a - fore, nor e'er shall be: Nor a - ny oth - er joy than his Wish I

*cresc.* *f*

*dim.*

— for mine to com - - fort me.

*dim.*

— for mine to com - - fort me.

*dim.*

— for mine to com - - fort me.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

To Frank Duckworth

## 7 Assemble, all ye maidens

(Elegy on a lady whom grief for the death of her betrothed killed)

*senza misura*  
*SOLO* *mf*

Soprano I  
As-sem - ble, all ye maid-ens, at the door, And all ye loves, as-sem - ble; far and

Soprano II

Alto

*senza misura*  
*mp*

Violin I

Violin II

Viola

Cello

Bass

Sop. I  
wide Pro-claim the bri - dal, that pro-claimed be-fore Has been de-ferred to this late e-ven-tide:

Vi. I

Sop. I  
For on this night the bride, The days of her be-troth-al o - - ver, Leaves the

Vi. I

Sop. I  
pa - rent - al hearth for ev - er - more; To - night the bride goes forth to meet her lov - er.

Sop. II

Alto

VI. I

VI. II

Vla.

Vc.

Cb.

**A** Andante con moto  
TUTTI

Reach down the wed - ding ves - ture, that has lain Yet all un - vis - it - ed, the silk - en gown:

Reach down the wed - ding ves - ture, that has lain Yet all un - vis - it - ed, the silk - en gown:

Andante con moto  
(Voices)

(Voices)

*p*

*p*



Bring out the brace - lets, and the gold-en chain — Her dear-er friends pro - vid - ed: sere and brown -

Bring out the brace - lets, and the gold-en chain — Her dear-er friends pro - vid - ed: sere and brown -

The first system of the musical score consists of three vocal staves and three piano accompaniment staves. The vocal staves contain the lyrics and melodic lines, with triplets indicated by a '3' over a bracket. The piano accompaniment includes a right-hand part with chords and a left-hand part with sustained notes.

— Bring out the fes - tal crown, And set — it on her fore-head light - ly: Though it be with-ered, twine

— Bring out the fes - tal crown, And set — it on her fore-head light - ly: Though it be with-ered, twine

The second system of the musical score continues with three vocal staves and three piano accompaniment staves. The lyrics are repeated. The piano accompaniment features a right-hand part with chords and a left-hand part with sustained notes. Crescendos are marked with 'cresc.' and triplets with '3' over a bracket.

— no wreath a - gain; This on - ly is the crown she can wear right - ly.

— no wreath a - gain; This on - ly is the crown she can wear right - ly.

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

**B** senza misura  
SOLO

*p* *cresc.*

Cloke her in er - mine, for the night is cold, And wrap her warm - ly, for the night is long, In pi - ous hands the flam - ing

senza misura

*p*

*p*

*dim.*

tor - ches hold, While her at - ten - dants, chos - en from a - mong Her faith - ful vir - gin throng, May lay her in her ce - dar

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major). It begins with a dotted quarter note, followed by eighth notes, and ends with a triplet of eighth notes. The piano accompaniment includes a right-hand part with a single half note and a left-hand part with a single half note. The system concludes with a double bar line.

lit - ter, Deck - ing her cov - er - let with sprigs of gold, Ros - es, and li - lies white that best be - fit her.

The second system of music continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a right-hand part with a single half note and a left-hand part with a single half note. The system concludes with a double bar line.



**C** Animato

TUTTI

Sound flute— and ta - bor, that the bri - dal be Not without mu - sic, nor with these a - lone;—

Sound flute— and ta - bor, that the bri - dal be Not without mu - sic, nor with these a - lone;—

Sound flute— and ta - bor, that the bri - dal be Not without mu - sic, nor with these a - lone;—

Animato  
(Voices)

(Voices)

(Voices)

(Voices)

pizz.

pizz.

rit. Andante maestoso

But let the vi - ol lead the mel - o - dy, — With les-ser in - ter-vals, and plain-tive moan Of

But let the vi - ol lead the mel - o - dy, — With les-ser in - ter-vals, and plaintive moan. Of

rit. Andante maestoso

dim.

dim.

p

p

p

p

p

*p dolce*

*cresc.*

sink - ing sem-i - tone; And, all in choir, the vir - gin voi - ces Rest not from

*cresc.*

sink - ing sem-i - tone; And, all in choir, the vir - gin voi - - ces Rest not from

*cresc.*

sink - ing sem-i - tone; And, all in choir, the vir - gin voi - - ces Rest not from

*cresc.*

*p dolce*

*p dolce*

*p dolce*

*cresc.*

*p*

*p*

*cresc.*

sing - ing in skilled har - mo - ny The song that aye the bridegroom's ear re - joic -

*cresc.*

sing - ing in skilled har - mo - ny The song that aye the bride - groom's ear re - joic -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*p*

*cresc.*



D

es. *pp* Let the priests go be - fore, ar - rayed in white, And let the *poco cresc.*  
 es. *pp* Let the priests go be - fore, ar - rayed in white, And let the *poco cresc.*  
 es. *pp* Let the priests go be - fore, ar - rayed in *poco cresc.*

The first system of the score consists of six staves. The top three staves are vocal parts, each with lyrics. The bottom three staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *pp* and *poco cresc.*

dark - stoled min - strels fol - low slow, Next, - they that *f*  
 dark - stoled min - strels fol - low slow, Next, they that *f*  
 white, And let the dark - stoled min - strels fol - low slow, Next, *f*

The second system of the score consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. Dynamics include *cresc.* and *f*.



*mf dolce*

bear her, honoured on this night, And then the maid - ens, in a  
 bear her, honoured on this night, And then the maid - ens, in a dou - ble  
 — they that bear her, honoured on this night, — And then the maid - ens, in a dou - ble  
 (Voices) *mf*  
 (Voices) *mf*  
 (Voices) *mf*  
*mf*  
*mf*

*p*

dou - ble row, Each sing - ing soft and low, And each on high a  
 row, Each sing - ing soft and low, And each on high a  
 row, Each sing - ing soft and low, And each on high a  
*p*  
*p*  
*p*  
*p*  
 [p]  
 [p]





**F** Animato

'Twas at this shel-ter-ing hour he night-ly came, And found her trus - ty win-dow o - pen wide,

'Twas at this shel-ter-ing hour he night-ly came, And found her trus - ty win-dow o - pen wide,

**Animato**

(Voices)

And knew the sig - nal of the tim-or-ous flame, That long the rest-less cur-tain would not hide Her form

And knew the sig - nal of the tim-or-ous flame, That long the rest-less cur-tain would not hide Her form

And knew the sig - nal of the tim-or-ous flame, That long the rest-less cur-tain would not hide Her form

And knew the sig - nal of the tim-or-ous flame, That long the rest-less cur-tain would not hide Her form



*poco cresc.*

— that stood be-side; — As scarce she dared to be de-light-ed, Lis-ten-ing to that sweet tale,

*poco cresc.*

— that stood be-side; — As scarce she dared to be de-light-ed, Lis-ten-ing to that sweet tale,

*poco cresc.*

*mf*

— that is no shame — To faith-ful lov-ers, that their hearts have plight-ed.

— that is no shame — To faith-ful lov-ers, that their hearts have plight-ed.

**G** senza misura

SOLO

*pp*

— But now for ma-ny days the dew-y grass Has shown no mark-ings of his feet at morn: And watch-ing she has seen no

senza misura

con sord.

*pp*

con sord.

*pp*



*cresc. ed agitato*

shad-ow pass The moon-lit walk, and heard no mu-sic borne Up-on her ear for-lorn. In vain has she looked out to greet

*mf* *dim. e rall.*

him; He has not come, he will not come, a - las! So let us bear her out where she must meet him.

**H** **TUTTI** *pp*

Now to the riv-er bank the priests are come:

Now to the riv-er bank the priests are come: *poco cresc.*

Now to the riv-er bank the priests are come: The bank is rea-dy to re-ceive its

*pizz.* *pp* *poco cresc.*

*pp* *pizz.* *pp*



*poco cresc.* *mf*

Let some pre - pare her place there-in, — and some Em - bark the lit - ter with its slen - der

*poco cresc.* *mf*

Let some pre - pare her place there-in, — and some Em - bark the lit - ter with its slen - der

freight: — and some Em - bark the — lit - ter with its slen - der

(Voices)

*poco cresc.*

*pizz.*

*p* *mf*

weight; The rest stand by in state, — And — sing her — a

*p* *mf*

weight; The rest stand by in state, — And sing her — a

*p* *mf*

weight; The rest stand by in state, — And — sing — her — a

*p* *mf*

(Voices)

*p* *mf*

(pizz.) *arco*

*p* *mf*

*arco*

*dim.*  
safe pas - sage o - ver; While she is oared a - cross to her new home,  
*dim.*  
safe pas - sage o - ver; While she is oared a - cross to her new home,  
*dim.* *cresc.*  
safe pas - sage o - ver; While she is oared a - cross to her new home, In - to the arms of  
senza sord.  
*pp*  
senza sord. *cresc.*  
*dim.* *cresc.*  
*dim.* *cresc.*  
*dim.* *cresc.*

**K**  
*p* *cresc.* *p*  
In - to the arms of her ex - spect - ant lov - - er. And thou, O  
*cresc.* *p*  
In - to the arms of her ex - spect - ant lov - - er. And thou, O  
*p*  
her ex - - spect - - ant lov - - er. And thou, O  
*p*  
*p*  
*p*  
*p*



(senza cresc.)

lov - er, that art on the watch, ——— Where on — the banks — of the for -

lov - er, that art on the watch, Where — on the banks of the for - get - - ful —

lov - er, that art on the watch, Where — on the banks of the for - get - - ful —

(senza cresc.)

(senza cresc.)

(senza cresc.)

(senza cresc.)

(senza cresc.)

(senza cresc.)

- get - ful — streams, The pale in-dif-fer-ent ghosts wan - der, And snatch The sweet -

streams, The pale in-dif-fer-ent ghosts wan - - - der, And

streams, The pale in-dif-fer-ent ghosts wan - - - der, And snatch The

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*



**L** Poco animato

er mo - ments of their bro - ken dreams, Thou, when the  
 snatch The sweet-er mo - ments of their bro - ken dreams, Thou, when the  
 sweet-er mo - ments of their bro - - ken dreams, Thou, when the

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

*cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Poco animato (Voices)

torch - light gleams, When thou shalt see the sad pro - ces - - sion, - And when thine  
 torch - light gleams, When thou shalt see the sad pro - ces - - sion, - And when thine ears the  
 torch - light gleams, When thou shalt see the sad pro - ces - - sion, And when thine ears

*poco accel.* *p* *p* *cresc.* *poco accel.* *pesante* *pesante* *pesante* *pesante* *pesante* *pesante* *p*

Lento

*cresc.* ears the fit - ful mu - sic catch, Re - jice, for thou art  
*cresc.* fit - - ful mu - - sic catch, Re - jice, for thou art  
*cresc.* the fit - ful mu - sic catch, Re - jice, for thou art

*cresc.* *f* *Lento*

Lento

*dim.* near to thy pos - ses - - sion. *morendo*  
*dim.* near to thy pos - ses - - sion. *morendo*  
*dim.* near to thy pos - ses - - sion. *morendo*  
*dim.* near to thy pos - ses - - sion. *morendo*

*p* *morendo* *p* *morendo* *p* *morendo* *p* *morendo*