



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)

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.

* * * * *

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 - roral flushes sent A - long the wavring 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: Treble and Bass staves. Includes triplets (3) and dynamic markings *ff* Solo Org., Sw., and Solo.

Piano part: Treble and Bass staves. Includes dynamic marking *ff* and Ped. (Pedal).

Tenor I

Tenor II

Chorus

Bass I

Bass II

Gt.

Solo Org.

Vocal parts: Tenor I, Tenor II, Chorus, Bass I, Bass II. Lyrics: "My".

Instrumental parts: Gt. (Guitar), Solo Org. (Solo Organ).

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. *mf*
 vow to keep; Here on the rush-es,
 rit. *mp* *mf*
 vow to keep; Here on the rush-es, here on the rush-es,
 rit. *mp* *mf*
 vow to keep, to keep; 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

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.

pv

new?"

new?"

new?"

new?"

a tempo

a tempo

3

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

ff

Allegro moderato

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

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,

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.

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

Organ

(♩ = 132)

Piano

ff

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,

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

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

22007

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

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are in unison, with lyrics printed below each staff. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4.

brill.

This section is a piano solo, consisting of two staves. It begins with a fermata over a chord. The right hand plays a rapid, ascending and then descending scale-like figure with grace notes, marked with a fermata and the word "brill.". The left hand provides a harmonic accompaniment with chords and moving lines. The key signature remains two sharps.

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

The second system of the score consists of four vocal staves and two piano staves. The vocal parts are in unison, with lyrics printed below each staff. The piano accompaniment continues with a similar style to the first system, featuring a complex right-hand part and a supporting left-hand part. The key signature has two sharps.

g...

This section is a piano solo, consisting of two staves. It begins with a fermata over a chord. The right hand plays a rapid, ascending and then descending scale-like figure with grace notes, marked with a fermata and the word "g...". The left hand provides a harmonic accompaniment with chords and moving lines. The key signature remains two sharps.

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part is divided into two systems of two staves each. The music is in a minor key with a 3/4 time signature. The vocal lines are in unison, and the piano accompaniment provides harmonic support with chords and moving lines.

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

The second system continues the vocal and piano parts. It features four vocal staves and piano accompaniment. The piano part includes dynamic markings such as *fz* (forzando) and *mf* (mezzo-forte). The music maintains the same key and time signature as the first system.

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

red. *red.*

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

J

J

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are in G major and 4/4 time. The lyrics are: "seek in all climes for the Ho - - - ly, the Ho - - - ly". The piano accompaniment features a simple harmonic structure with chords in the right hand and a bass line in the left hand.

Grail.

Grail.

Grail.

Grail.

ff

The second system continues with four vocal staves and two piano staves. Each vocal staff begins with the word "Grail." followed by a long note. The piano accompaniment is more active, featuring a series of arpeggiated chords in the right hand and a steady bass line in the left hand. The dynamic marking *ff* (fortissimo) is present at the beginning of the piano part.

(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)

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

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

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)

pp
 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 features a rhythmic pattern of chords and moving lines in both hands. The lyrics are repeated on each vocal line.

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

This system continues the musical piece with four vocal staves and two piano staves. The tempo is marked *Largo* and the dynamics are *ff* (fortissimo). The lyrics are repeated on each vocal line. The piano accompaniment includes a section with a dotted line and a circled '0' at the end of the system.

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

The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in a grand staff format. The lyrics are repeated on each vocal line.

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
ff
hurry
ten.

The second system continues with four vocal staves and two piano accompaniment staves. The vocal parts have lyrics and are marked with *cresc. e allargando* and *ten.*. The piano accompaniment includes a guitar part marked *Gt. ff* and a piano part marked *ff* and *hurry*. The system concludes with *ten.* markings.

Part II

(Winter)

Piano

P (♩ = 104)

mf

r. h.

l. h.

s

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 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

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 and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below each staff. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "could not speak, For the weav - er Win - ter its shroud had spun; There was".

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 with four vocal staves and a piano accompaniment. The vocal parts have lyrics: "nev-er a leaf on bush or tree,". The piano accompaniment includes a section marked with a fermata and a dotted line above it, with a small '8' indicating a measure rest. The lyrics continue: "The bare boughs rat - tled".

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 melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and chords.

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 melody and a left-hand bass line, including a section with a wavy line above the notes.

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 *dim* (diminuendo). The key signature has one sharp (F#).

— 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). The key signature has one sharp (F#).

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.

frail, He came back from seek - ing the

mf legato

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

Grail. Lit - tle he reck'd of his

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with its characteristic eighth-note pattern.

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

The third system shows the vocal line with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with its eighth-note melody.

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

Organ

Piano

fz

The fourth system includes a vocal line, an organ part, and a piano accompaniment. The vocal line has a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The organ part is in the upper staff of the lower system, and the piano accompaniment is in the lower two staves. The piano part includes a dynamic marking of *fz* (forzando).

The badge of the suffering and the poor, the

l. h.

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "The badge of the suffering and the poor, the". The piano accompaniment features a complex texture with arpeggiated chords and melodic lines in both hands. A first ending bracket labeled "l. h." spans the final two measures of the system.

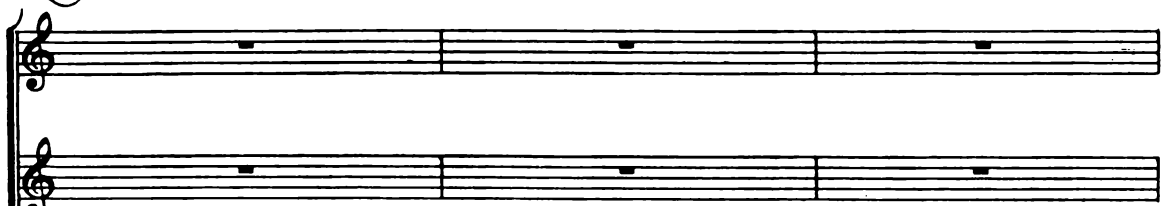
badge of the suffer - ing and the poor, and the poor. _____

molto stacc.

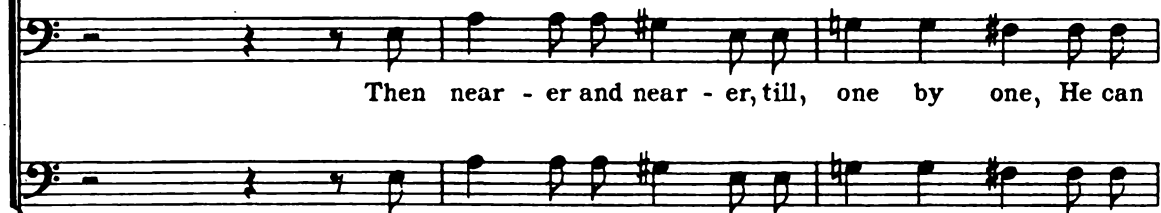
$\text{♩} = 116$

This system continues the vocal line 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 textures. The system concludes with a tempo marking of "molto stacc." and a metronome marking of "♩ = 116".

(R)



Chorus



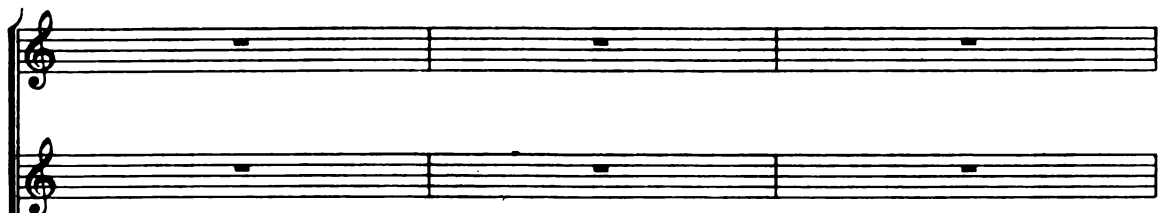
Then near - er and near - er, till, one by one, He can



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 right-hand part with chords and a left-hand part with a simple bass line. A first ending bracket labeled "l.h." is placed above the right-hand piano part.

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 "And with its own self like an" on the second 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 right-hand part with chords and a left-hand part with a simple bass line. A first ending bracket is placed below the piano part.

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 lyrics are: "in - fant played, And wav - ed its sig - nal of palms, — and". The piano accompaniment features a steady bass line with chords in the right hand.

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 lines and piano accompaniment. The lyrics are: "wav-ed its sig-nal of palms. —". The piano accompaniment continues with a similar rhythmic pattern.

pleadingly

The musical score is arranged in three systems. The first system features a Baritone Solo line with lyrics: "For Christ's sweetsake, I beg an alms, for Christ's sweet sake, I beg an". The Organ part provides harmonic support with sustained chords. The Piano part features a complex texture with many beamed notes and dynamic markings like *fz*. The second system continues the Baritone Solo with lyrics: "alms, for Christ's sweetsake, I began alms, for Christ's sweet sake, I beg an". The Organ and Piano parts continue their respective parts. The third system shows the final part of the Baritone Solo and the concluding Organ and Piano accompaniment.

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-blanced bone, That

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

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

Launfal sees on - ly the grewsome thing, The leper, lank as the rain-blanced 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 in the upper staff and a piano accompaniment in the lower staff. 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 rhythm with chords and moving lines.

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

The third system continues the vocal line with 'world's buffets and scorns, And to thy life were not denied The wounds in the hands and'. The piano accompaniment maintains the same rhythmic and harmonic structure.

Più moto e cresc. supplicando

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

The fourth system begins with the tempo and performance instruction *Più moto e cresc. supplicando*. The vocal line starts with 'feet and side: Mild Mary's son, ac-knowlegeme, mild Mary's son, ac-'. The piano accompaniment becomes more active and dynamic, with a *cresc.* marking.

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

The fifth system continues the vocal line with 'know - ledge me; Be - hold, thro' him, I give to Thee, I give'. The piano accompaniment features a strong, rhythmic accompaniment with chords and moving lines.

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 long, sustained chord 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 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 long, sustained chord in the first measure. The piano part provides harmonic support with chords and moving lines.

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 lyrics are repeated on each vocal staff. The piano accompaniment includes a grand staff with treble and bass clefs.

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 with four vocal staves and piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment includes a grand staff with treble and bass clefs, featuring a more active 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 parts are in a homophonic setting, with each voice part singing the same text. The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

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

The second system continues the vocal parts and piano accompaniment. The vocal parts are now in a more sustained, legato style, holding the words "Ho - - ly Grail." The piano accompaniment continues with its characteristic flowing melody and rhythmic accompaniment.

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

The third system features a piano instruction: "Prepare { Great with reeds Sw. Vox H. & St. Diap. } Gt." This instruction is placed above the piano staves. The vocal parts are silent in this system. The piano accompaniment continues with its complex texture, including a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). 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. It consists of two grand staves. The upper staff has a treble clef and a key signature of three flats (Bb, Eb, Ab). The lower staff has a bass clef and a key signature of three flats (Bb, Eb, Ab). The music continues with complex chordal textures and melodic patterns. A dynamic marking of *mp* is present.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of three flats (Bb, Eb, Ab). The lower staff has a bass clef and a key signature of three flats (Bb, Eb, Ab). This system includes vocal parts. The vocal staves have lyrics: "The", "The", "The", "The", and "The a cappella". Dynamic markings include *mp*. There are also performance instructions like *8* and *s*.

200

*

Ⓣ 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,

wa-ter out of a wood-en bowl, 'Twas wa-ter out of a
 'Twas wa-ter out of a bowl, 'Twas wa-ter out of a
 'Twas wa-ter out of a
 of a wood-en

bowl, — Yet with fine wheaten bread was the lep - er — fed, And 'twas
 bowl, — Yet with fine wheaten bread was the lep - er fed, And 'twas
 bowl, — Yet with fine wheaten bread was the lep - er fed, And 'twas
 bowl, — Yet with fine wheaten bread was the lep - er — fed, And 'twas

red wine he drank with his thirst-y — soul; Yet with fine wheaten bread was the
 red wine he drank with his thirst-y — soul; Yet with fine wheaten bread was the
 red wine he drank with his thirst - y soul; Yet with fine wheaten bread was the
 red wine he drank with his thirst-y — soul; Yet with fine wheaten bread was the

lep - er — fed, And 'twas red wine he drank with his thirst-y soul.
 lep - er fed, And 'twas red wine he drank with his thirst-y — soul.
 lep - er fed, And 'twas red wine he drank with his thirst-y soul.
 lep - er — fed, And 'twas red wine he drank with his thirst-y soul.



Tenor Solo

mf

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

(♩ = 92)

Organ



Ch.

Piano



(♩ = 92)

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

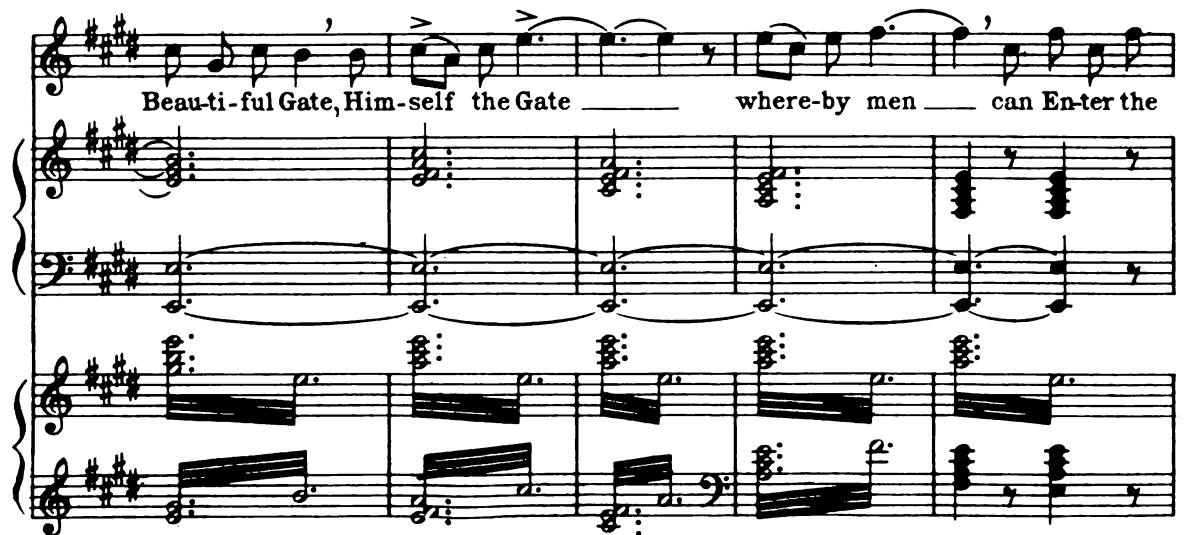
l.h.



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.

A musical staff in bass clef with a fermata over a whole note.

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!

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

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

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

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

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

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

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

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

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

This cup which

This cup which

This cup which

This cup which

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

The first system of the score consists of 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

The second system continues the vocal and piano parts. The vocal lines are marked "joyfully f" and include the word "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 concludes with a dynamic marking of "ff" (fortissimo).

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

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.

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 first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines begin with a whole note rest, followed by a half note G4, and then a series of rests. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the first measure of the piano accompaniment.

The second system continues the musical score with four staves. The vocal lines and piano accompaniment are shown. The piano part includes a section with a fermata and a dynamic marking of *fff* (fortississimo). The vocal lines continue with notes and rests. The piano accompaniment features a complex texture with many notes in both hands, including a section with a fermata and a dynamic marking of *fff*.