

BLEST
PAIR OF SIRENS

COMPOSED BY

C. HUBERT H. PARRY.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

BLEST PAIR OF SIRENS.

Allegro moderato.

C. Hubert H. Parry.

Flauti. *f cresc. dim.*

Oboi. *f cresc. dim.*

Clarineti in B \flat . *f dim.*

Fagotti. *f dim.*

Contra-Fagotto. *f dim.*

Corni I & II in E \flat . *mf dim.*

Corni III & IV in E \flat . *mf dim.*

Trombe I, II & III in E \flat . *mf dim.*

Tromboni I & II. *mf dim. p*

Trombone Basso & Tuba. *mf dim.*

Timpani in E \flat B \flat G. *mf*

Violino I. *mf cresc. dim.*

Violino II. *mf tr. dim.*

Viola. *mf tr. dim.*

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

TENOR I.

TENOR II.

BASS I.

BASS II.

Violoncello. *f dim.*

Contra-Basso. *f dim.*

Allegro moderato.

dim.

This musical score is for a large ensemble, featuring multiple staves for various instruments. The score is divided into several systems, each containing multiple staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by a strong sense of crescendo, with many staves marked with "cresc." or "sempre cresc." (always crescendo). The dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The first system includes a first ending bracket labeled "1^o". The second system includes a second ending bracket labeled "2^a". The score concludes with a final system of staves, some of which are empty, indicating the end of the piece or a section.

A

Musical score for a multi-instrument ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of multiple staves, including a vocal line and several instrumental parts.

Key performance instructions and dynamics include:

- mf dim.* (mezzo-forte, decrescendo)
- dim.* (decrescendo)
- espress.* (espressivo)
- p* (piano)
- mf dim.* (mezzo-forte, decrescendo)
- divisi.* (divisi)
- espress.* (espressivo)
- mf dim.* (mezzo-forte, decrescendo)

Technical markings include:

- muta in C.* (change to C)
- B^b in C, E^b in D.* (B-flat in C, E-flat in D)
- III^o* (third octave)
- IV^o* (fourth octave)

The score is marked with a large 'A' at the beginning and end of the section.

A

rit.

a tempo

SOLO. *p* *espress.*

mf

rit. *a tempo*

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's

p *cresc.*

rit. *a tempo*

Blest pair of Si - rens, pledg - es of Hea - ven's
unls.

p

-vine sounds, and mixt power em - ploy Dead things with in-breathed sense
 mixt power em - ploy Dead things with in - breathed sense
 mixt power em - ploy Dead things with in-breathed sense
 -vine sounds, and mixt power em - ploy Dead things with in-breathed sense
 mixt power em - ploy Dead things with in-breathed sense
 -vine sounds, and mixt power em - ploy Dead things with in-breathed sense
 -vine sounds, and mixt power em - ploy Dead things with in-breathed sense
 and mixt power em - ploy Dead things with in-breathed

Musical score for a vocal and instrumental ensemble. The score includes vocal lines with lyrics and multiple instrumental staves. Dynamics include *p*, *mf*, and *poco cresc.* The lyrics are:

And to our
 And to our high-raised phan-ta-sy pre-sent that un-dis-
 And to our high-raised phan-ta-sy pre-sent that un-dis-turb-ed song,
 -sent that un-dis-turb-ed song,
 And to our high-raised

high-raised phan-ta-sy pre-sent that un-dis-turb-ed song *mf cresc.* Of
 And to our high-raised phan-ta-sy pre-sent that un-dis-
 -turb - - ed song, *mf cresc.* that song Of pure con -
 And to our high - - raised phan-ta-sy pre-sent that *mf cresc.*
 Of pure *mf* con - cent, *cresc.* that song of
 And to our high-raised phan-ta-sy pre-sent *mf cresc.*
 Of pure con - cent, *cresc.* that .song of
 phan - ta - sy pre - sent that un - dis - turb - ed song *cresc.*

Animandosi.

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Him that sits there-on, With saint-ly shout and sol-ern ju - -

Animandosi.

C Più moto.

The musical score is arranged in systems. The top system includes vocal staves and piano accompaniment. The lyrics are:
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing
 - bi - lee; Where the bright Se - ra - phim, in burn - ing

The score includes dynamic markings such as *ff* and *a 3*. The tempo is marked *C Più moto.*

poco rit.

a tempo

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom five staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The tempo markings *poco rit.* and *a tempo* are positioned above the first and second measures of the piano part, respectively. Dynamics include *ff* and *f*. An *a 2.* marking is present in the piano part.

poco rit.

a tempo

The second system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The bottom five staves are piano accompaniment. The tempo markings *poco rit.* and *a tempo* are positioned above the first and second measures of the piano part, respectively. Dynamics include *f*.

The third system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef with lyrics. The bottom eight staves are piano accompaniment. The lyrics are: "row, Their loud up - lift - ed an - gel - trum - pets blow;". The tempo markings *poco rit.* and *a tempo* are positioned above the piano part. Dynamics include *f*.

And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,
 And the Che - ru - bic host, in thou - sand quires,

The musical score consists of multiple staves. The top section includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The middle section features vocal staves with lyrics. The lyrics are: "Touch their im - mor - tal harps of gold - en wires, With those just spi - rits, that". The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *f*, and *p*.

Musical score for page 17, featuring vocal lines and piano accompaniment. The score includes the following elements:

- Instrumentation:** Multiple staves for piano accompaniment and vocal lines.
- Lyrics:**

wear vic-tor-ious palms, Hymns de-vout and ho-ly psalms,
 that wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms,
 wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms,
 wear vic-to-ri-ous palms, Hymns de-
 that wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms,
 wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms,
 that wear vic-to-ri-ous palms, Hymns de-
 wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms,
 that wear vic-to-ri-ous palms, Hymns de-
- Performance Markings:**
 - a 2.* (first appearance)
 - p* (piano)
 - p cresc.* (piano crescendo)
 - mf* (mezzo-forte)
 - cresc.* (crescendo)

Musical score for a choir with piano accompaniment. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *f*, *rit.*, and *ff*. The lyrics are:

- ing - ly, - sing - ing ev - er - last - ing -
 - last - ing - ly, sing - ing, sing - ing ev - er - last - ing -
 sing - ing ev - er - last - ing -
 - ing, sing - ing, sing - ing ev - er - last - ing -
 - last - ing - ly, sing - ing, sing - ing ev - er - last - ing -
 sing - ing ev - er - last - ing -
 - last - ing - ly, - sing - ing, *f* sing - ing ev - er - last - ing -
 - ly, sing - ing, sing - ing ev - er - last - ing -
 - ing, sing - ing, *rit.*

19

p *poco cresc.* *mf* *cresc.*

p *poco cresc.* *mf* *cresc.*

pppp cresc.

p *mf* *cresc.*

p *cresc.* *p* *cresc.* *p* *cresc.*

mf *cresc.*

p *cresc.* *p* *cresc.* *p* *cresc.*

mf *cresc.*

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

That we on earth with un-discord-ing voice, May right-ly

p *cresc.* *p* *cresc.*

rit.

The first system of the musical score consists of five staves. The top staff is a piano part in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with dynamics including *dim.* and *p*. The second staff is a violin part in treble clef, also in F# major and 3/4 time, with dynamics *dim.* and *p*. The third and fourth staves are piano accompaniment in bass clef, with dynamics *dim.* and *p*. The fifth staff is a vocal line in treble clef, starting with a *mf* dynamic and a fermata at the end of the system.

The second system continues the musical score with five staves. The piano and violin parts continue with *dim.* and *p* dynamics. The vocal line in the fifth staff begins with the lyrics "an - swer that me - lo - - dious noise" and continues with "As once we did Till dis - proportioned sin." The system concludes with a *rit.* marking.

The third system contains five staves. The piano and violin parts continue with *dim.* and *p* dynamics. The vocal line in the fifth staff continues with the lyrics "an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin." The system concludes with a *rit.* marking.

The fourth system contains five staves. The piano and violin parts continue with *dim.* and *p* dynamics. The vocal line in the fifth staff continues with the lyrics "an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin." The system concludes with a *rit.* marking.

The fifth system contains five staves. The piano and violin parts continue with *dim.* and *p* dynamics. The vocal line in the fifth staff continues with the lyrics "an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin." The system concludes with a *rit.* marking.

Meno mosso, ma non troppo lento.

Musical score for a vocal ensemble and piano. The score includes staves for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts have lyrics: "Jarr'd a-gainst nature's chime, and with harsh din Broke the fair mu - sic that". The piano accompaniment features dynamic markings such as *sf*, *p*, and *cresc.* The tempo is "Meno mosso, ma non troppo lento."

Meno mosso, ma non troppo lento.

19

19

p

p

p

p

poco cresc.

p

p dolce

p dolce

poco cresc.

poco cresc.

p

dolce

poco cresc.

dolce

poco cresc.

dolce

poco cresc.

p dolce

p

poco cresc.

poco cresc.

all creatures made to their great Lord, Whose love their motion swayed in

all creatures made to their great Lord, Whose love their motion swayed in

all creatures made to their great Lord, Whose love their motion swayed in

all creatures made to their great Lord, Whose love their motion swayed in

rit.

The musical score consists of several systems. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "per - fect di - a - pa - son, Whilst they stood in first o - be - dience and their state of". The piano part features a melodic line with a *poco cresc.* marking and a dynamic of *p*. The second system continues the vocal and piano parts, with the piano part marked *espressivo*. The third system shows the piano part with a *rit.* marking. The fourth system contains the vocal lines with lyrics: "per - fect di - a - pa - son, Whilst they stood in first o - be - dience and their state of swayed in perfect di - a - pa - son, Whilst they stood in their state of". The piano part is marked *cresc.* and *rit.*. The fifth system continues the vocal and piano parts, with the piano part marked *rit.* and *p*.

E *a tempo*

The musical score consists of several systems of staves. The first system (measures 19-24) features a complex texture with multiple voices. The right hand (RH) and left hand (LH) parts are clearly defined. Dynamic markings include *p*, *mf*, *f*, *cresc.*, and *dim.*. The tempo is marked *a tempo*. A first ending bracket is present in measure 20. The second system (measures 25-30) continues the piece with similar dynamics and includes the marking *divisi* in the RH part. The third system (measures 31-36) shows the piece concluding with the word "good." written below the RH staff. The score ends with a final system (measures 37-42) containing the tempo marking *a tempo* and dynamic markings *p*, *cresc.*, *f*, and *dim.*.

F Allegro.

10

p

poco cresc.

p

poco cresc.

pp

poco cresc.

p

cresc.

p

cresc.

mf dolce

poco cresc.

O may we soon a-gain re - new that song And keep in tune with Heaven and keep in tune with

p

cresc.

F Allegro.

and keep in tune with Heaven till God ere long to His ce -

O may we soon a-gain re - new that

Heaven and keep in tune with Heaven till God ere long to His ce -

song, and keep in tune with Heaven till God ere long, till

- les - - tial con-cert us u - nite, till God to His ce - les - - tial con-cert us u -
 song, till God ere long to His ce - les - tial con - - cert us u -
 - les - tial con-cert us u - nite, till God to His ce - les - - tial con - cert us u -
 God ere long to His ce - les - - tial con - - cert us u -

G Più moto ed animando. $\text{♩} = 96.$

The musical score is arranged for organ and voices. It features several vocal staves with lyrics and an organ part. The lyrics are: "nite. To live with Him, and sing in end - less morn of". The organ part includes a section with the word "ORGAN." written vertically on the left side. The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions like "a2." and "I?".

morn of light, sing in end-less morn of light, and
 morn of light, and sing, and sing
 - less morn of light,
 To live with Him, and sing in end - - less morn of
 end - less morn, and sing in end - - less morn of light,
 To live with Him, and sing in end - -
 - less morn of light, in end - less morn of light, and
 with Him, and sing in end - less morn of light, and

H

a2.

sing in end-less morn of light, and sing in end - - - less
 in end-less morn of light, To live with
 To live with Him, and
 light, in end-less morn of light, To live with Him, and
 To live with Him, and sing
 - - less morn, in end - - - less morn of light, To
 sing in end-less morn of light,
 sing in end-less morn of light, To

morn of light, in end-less morn of light, to
 Him, and sing in end-less morn of light, to
 sing in end-less morn of light, to
 sing in end-less morn, in end-less morn of light, to
 in end-less morn of light, to
 live with Him, To live with Him, and sing,
 To live with Him, and sing, to
 live with Him and sing in end-less morn,
 in end-less morn,

The musical score consists of multiple staves. The upper staves contain instrumental parts with various markings including *cresc.*, *ff*, and *divisi*. The lower staves contain vocal parts with the following lyrics:

live with Him, and sing in end - less morn,
 live with Him, and sing in end - less morn,
 live with Him, and sing in end - less morn of light,
 live with Him, and sing in end - less morn of light,
 live with Him, and sing in end - less morn,
 to live with Him, and sing in end - less morn,
 live with Him, and sing, and sing in end - less morn,
 to live with Him, and sing in end - less morn

and sing in end - - less morn of light in end - - less morn

and sing in end - less morn, and sing in end - less

and sing in end - - less morn, and sing in end - - less

and sing in end - less morn of light, and sing in end - - less

of light, in end - - less morn, and sing in end - - less

and sing in end - less morn of light, and sing in end - - less

and sing in end - - less morn, in end - less

and sing in end - - less morn of light, and sing in end - less

of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.
 morn of light, and sing in end - - less morn of light.