

Blest pair of Sirens

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Treble-1

Treble-2

Alto-1

Alto-2

Tenor-1

Tenor-2

Bass-1

Bass-2

Revision: March 28, 2008

Allegro Moderato, ma energico Text: John Milton
Editor: John Henry Fowler

Organ

R-Middle

L-Middle

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5

S1:

S2:

A1:

A2:

T1:

T2:

B1:

B2:

(1848 - 1918)

Organ

U-M

L-M

6

S1:

S2:

A1:

A2:

T1:

T2:

B1:

B2:

Organ

U-M

L-M

dim.

p

poco cresc.

ff

S1:

S2:

A1:

A2:

T1:

T2:

B1:

B2:

Organ

U-M

L-M

sempre cresc.

The musical score is arranged in a system with eight staves. The top seven staves are for vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The bottom three staves are for the Organ, U-M (Upper Middle), and L-M (Lower Middle). The Organ part is in the treble clef and features a melodic line with arpeggiated accompaniment. The U-M and L-M parts are in the bass clef and are mostly silent. The L-M part has a bass line with a 'sempre cresc.' marking. The score is in a key with three flats and 4/4 time. The Organ part features a melodic line with arpeggiated accompaniment. The U-M and L-M parts are mostly silent. The L-M part has a bass line with a 'sempre cresc.' marking.

16

S1:

S2:

A1:

A2:

T1:

T2:

B1:

B2:

Organ

U-M

L-M

f

cresc.

v

v

Detailed description: This page of a musical score covers measures 16 through 19. The score is arranged in a system with multiple staves. At the top, measure 16 is indicated. The vocal parts (S1, S2, A1, A2, T1, T2) and bass parts (B1, B2) are mostly silent, indicated by horizontal lines on their staves. The Organ part has a melodic line in the right hand and a bass line in the left hand. The U-M and L-M parts are also mostly silent. The L-M part has a dynamic marking of *f* at the start of measure 17 and a *cresc.* marking. There are also *v* markings in the L-M part at the end of measures 18 and 19.

20

S1: *[Musical staff with treble clef and key signature of two flats]*

S2: *[Musical staff with treble clef and key signature of two flats]*

A1: *[Musical staff with treble clef and key signature of one flat]*

A2: *[Musical staff with treble clef and key signature of one flat]*

T1: *[Musical staff with treble clef and key signature of two flats]*

T2: *[Musical staff with treble clef and key signature of two flats]*

B1: *[Musical staff with bass clef and key signature of two flats]*

B2: *[Musical staff with bass clef and key signature of two flats]*

Organ: *[Musical staff with treble clef and key signature of two flats, featuring a melodic line with grace notes and a fermata]*

U-M: *[Musical staff with treble clef and key signature of two flats]*

L-M: *[Musical staff with treble clef and key signature of two flats]*

cresc.

21

S1:
S2:
A1:
A2:
T1:
T2:
B1:
B2:
Organ
U-M
L-M

ff
dim.

31

a tempo *cresc.* *cresc.*

S1: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

S2: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

A1: *p* Blest pair of Si - - - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

A2: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

T1: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

T2: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

B1: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

B2: *p* Blest pair of Si - rens, pled-ges of Hea-ven's joy, Sphere - born, har -

Organ

U-M

L-M

a tempo *cresc.* *cresc.*

p *f*

36

S1: *ff* - mo - nioussis - ters, Voice and Verse, *p* Wed your di -

S2: *ff* - mo - nioussis - ters, Voice and Verse, *p* Wed your di - vine sounds, and

A1: *ff* - mo-nious sis - ters, Voice and Verse, *p* Wed your di vine sounds, and

A2: *ff* - mo-nious sis - ters, Voice and Verse, *p* Wed your di -

T1: *ff* - mo - nioussis - ters, Voice and Verse, *p* Wed your di - vine sounds, and

T2: *ff* - mo - nioussis - ters, Voice and Verse, *p* Wed your di -

B1: *ff* - mo - nioussis - ters, Voice and Verse, *p* *cresc.* Wed your di -

B2: *ff* - mo-nious sis - ters, Voice and Verse, *p* Wed your di - vine sounds,

Organ

U-M

L-M

ff

41

S1: - vine sounds, and mix't pow'r em - ploy, Dead things with

S2: mix't pow'r em - ploy, Dead things with in-breathed

A1: mix't pow'r em - ploy, Dead things with

A2: - vine sounds, and mix't pow'r em - ploy, Dead things with

T1: mix't pow'r em - ploy, Dead things with in-breathed sense

T2: - vine sounds, and mix't pow'r em - ploy, Dead things with

B1: - vine sounds, and mix't pow'r em - ploy, Dead things with

B2: and mix't pow'r em - ploy, Dead things

Organ

U-M

L-M

cresc.

mf

v

45

S1: in - - breathed sense

S2: sense

A1: in - - breathed sense

A2: in - - breathed sense

T1:

T2: in - - breathed sense

B1: in - - breathed sense

B2: with in - - breathed

Organ

U-M

L-M

46

Animando

S1: a - ble to pierce.

S2: a - ble to pierce.

A1: a - ble to pierce.

A2: a - ble to pierce.

T1: a - ble to pierce.

T2: a - ble to pierce.

B1: a - ble to pierce. *p* And to our

B2: sense a - ble to pierce.

Animando

Organ

U-M

L-M

dim. *p*

50

S1:

S2:

A1:

A2:

T1:

T2:

B1:

B2:

Organ

U-M

L-M

p
And to the

p
And to the high-raised phan-ta-sy pre-sent That un-dis-

high-raised phan-ta-sy pre-sent That un-dis-turb-ed song,

poco cresc

54

cresc.

S1: *mf* And to that high-raised phan-ta-sy pre-sent That

S2: And to our high raised phan-ta-sy pre-

A1: high-raised phan-ta-sy pre-sent That un-dis-turb-ed song,

A2: *mf* And to our

T1: -turb-ed song of pure con-

T2: *mf* And to our

B1: of pure con-

B2: *mf* And to our high-raised phan-ta-sy pre-sent That

Organ

U-M

L-M

58

cresc.

S1: un - dis - turb - ed song of pure con -

S2: - sent *cresc.* *mf* That un - dis - turb - ed

A1: *cresc.* that song of pure con - cent,

A2: *cresc.* high raised phan - ta - sy pre - cent That un - dis - turb - ed

T1: *cresc.* - cent, *mf* that song of pure

T2: *cresc.* high - raised phan - ta - sy pre - cent That un - dis -

B1: *cresc.* - cent, *mf* that song of pure con -

B2: *cresc.* un - dis - turb - ed song of pure con -

Organ

U-M

L-M

poco *cresc.*

61

cresc. *Allargando* *ff*

S1: - cent, Aye sung be-fore the sap - hire col - ored throne To

cresc. *ff*

S2: song of pure con-cent, Aye sung be-fore the sap - phire - col - ored throne To

cresc. *Allargando* *ff*

A1: Aye sung be - fore the sap - phire - col - ored throne To

cresc. *ff*

A2: song Aye sung be-fore the sap - phire - col - ored throne To

cresc. *Allargando* *ff*

T1: - con - sent, Aye sung be-fore the sap - phire col - ored throne To

cresc. *ff*

T2: - turb - - - ed song, Aye sung be-fore the sap - phire - col - ored throne To

cresc. *Allargando* *ff*

B1: - cent, Aye sung be-fore the sap - phire col - ored throne To

cresc. *ff*

B2: - cent, Aye sung be - fore the sap - phire col - ored throne To

Allargando

Organ

U-M

L-M

cresc. *ff*

65 *Animandosi* $\text{♩} = 120$

S1: Him that sits there-on With saint - ly shout and so - lemn

S2: Him that sits there-on With saint - ly shout and so - lemn

A1: Him that sits there-on With saint - ly shout and so - lemn

A2: Him that sits there-on With saint - ly shout and so - lemn

T1: Him that sits there-on With saint - ly shout and so - lemn

T2: Him that sits there-on With saint - ly shout and so - lemn

B1: Him that sits there-on With saint - ly shout and so - lemn

B2: Him that sits there-on With saint - ly shout and so - lemn

Animandosi

Organ

U-M

L-M

ff

70

S1: ju - - bi-lee;

S2: ju - - bi-lee;

A1: ju - - bi-lee;

A2: ju - - bi-lee;

T1: ju - - bi-lee;

T2: ju - - bi-lee;

B1: ju - - bi-lee;

B2: ju - - bi-lee;

Organ

U-M

L-M

74 *Più moto*

S1: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, up -

S2: *Più moto*
ff Where the bright Se - ra-phem in burn-ing row, Their loud, up -

A1: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, up -

A2: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, up -

T1: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, —

T2: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, —

B1: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, —

B2: *ff* Where the bright Se - ra-phem in burn-ing row, Their loud, —

Organ *Più moto*

U-M

L-M *ff*

79 *poco rit.* *a tempo*

S1: -lift - ed an - gel trum-pets blow,

S2: -lift - ed an - gel trum-pets blow,

A1: -lift - ed an - gel trum-pets blow,

A2: -lift - ed an - gel trum-pets blow,

T1: — up - lift - ed an - gel trum-pets blow,

T2: — up - lift - ed an - gel trum-pets blow,

B1: — up - lift - ed an - gel trum - pets blow,

B2: — up - lift - ed an - gel trum-pets blow,

Organ

U-M

L-M *poco rit.* *a tempo*

84

S1: *mf* And the Che - ru - - - bic host, in thou - - sand

S2: *mf* And the Che - ru - bic host, in thou - sand

A1: *mf* And the Che - ru - bic host, in thou - sand

A2: *mf* And the Che - ru - - - bic host, in thou -

T1: *mf* And the Che - ru - bic host, in

T2: *mf* And the Che - ru - bic host, in thou - sand

B1: *mf* And the Che - ru - bic host, in thou - sand

B2: *mf* And the Che - ru - bic host, in thou -

Organ

U-M

L-M

mf

89

cresc.

S1: quires, Touch their im - mor - tal harps of gold - en wires, *p* With

S2: quires, Touch their im - mor - tal harps of gold - en wires,

A1: quires, Touch their im - mor - tal harps of gold - en wires, *p* With

A2: - - sand quires, Touch their im - mor - tal harps of gold - en wires, *p* With

T1: - sand quires, Touch their im - mor - tal harps of gold - en wires,

T2: quires, Touch their im - mor - tal harps of gold - en wires, *p* With

B1: quires, Touch their im - mor - tal harps of gold - en wires, *p* With those just

B2: - sand quires, Touch their im - mor - tal harps of gold - en wires, *p* With

Organ

U-M

L-M

cresc.

p

94

S1: those just spi - rits that wear vic-to-rious palms, Hymns de -

S2: *p* With those just spi - rits that waer vic - to - rious palms, Hymns de -

A1: those just spi - rits that wear vic-to-rious palms, Hymns de -

A2: those just spi - rits that wear vic - to - rious palms,

T1: *p* With those just spi - rits that wear vic - tor - rious palms, Hymns de -

T2: those just spi - rits that wear vic - to-rious palms, Hymns de -

B1: spi - rits that wear vic - to - rious palms,

B2: those just spi - rits that wear vic-to-rious palms, Hymns de -

Organ

U-M

L-M

99

S1: -vout and ho - - - ly psalms Sing - - - ing ev - er -

S2: -vout and ho - - - ly psalms Sing - - -

A1: - vout and ho - - - ly psalms Sing - - - ing,

A2: *mf* Hymns de - vout and ho - ly

T1: - vout and ho - ly psalms

T2: - vout and ho - ly psalms Sing - - - ing ev - er -

B1: *mf* Hymns de - vout and ho - ly

B2: *cresc.* de - vout and ho - ly psalms Sing - - -

Organ

U-M

L-M: *cresc.*

cresc.

104

S1: *cresc.*
 - last - - - - - ing - ly, —

S2: *cresc.*
 - ing ev - er - last - ing-ly, sing - - - ing ev - er - last - ing-ly

A1: *cresc.*
 sing - ing ev - er - last - ing-ly

A2: *f*
 psalms Sing - - - ing,

T1: *cresc.*
 Sing ing, sing - ing ev - er - last - ing-ly,

T2: *f*
 - last - - - ing-ly, sing - ing,

B1: *cresc.*
 psalms Sing - - - ing ev - er - last - ing - ly,

B2: *cresc.*
 - ing e - ver - last - - - ing - ly, sing -

Organ

U-M

L-M

cresc.

109

S1: sing - ing e - ver - last - ing -

S2: sing - ing, sing - ing ev - er - last - ing -

A1: sing - ing ev - er - last - ing -

A2: sing - ing sing - ing ev - er - last - ing -

T1: sing - ing, *ff* sing - ing ev - er - last - ing -

T2: sing - ing, *ff* ev - er - last - ing -

B1: sing - ing, sing - ing ev - er - last - ing -

B2: - ing, sing - ing ev - er - last - ing -

Organ: (Accompaniment)

U-M: (Upper Middle part)

L-M: (Lower Middle part)

Performance markings: *rit.*, *f*, *ff*

114

Tempo Primo

S1: - ly.

S2: - ly.

A1: - ly.

A2: - ly.

T1: - ly.

T2: - ly.

B1: - ly.

B2: - ly.

Tempo Primo

Organ

U-M

L-M

f

119

S1: *mf* That we on

S2:

A1: *mf* That we on

A2:

T1: *mf* That we on

T2:

B1: *mf* That we on

B2:

Organ *cresc.*

U-M

L-M *dim.*

mf

123

S1: earth with un - dis-cord - ing voice may right - ly

S2:

A1: earth with un - dis-cord - ing voice may right - ly

A2:

T1: earth with un - dis-cord - ing voice may right - ly

T2:

B1: earth with un - dis-cord - ing voice may right - ly

B2:

Organ

U-M

L-M

127

Meno mosso, ma non troppo lento

S1: *an - swer* that me - lo - dious noise; *p* As once we did, till

S2:

A1: *an - swer* that me - lo - dious noise; *p* As once we did, till

A2:

T1: *an - swer* that me - lo - dious noise; *p* As once we did till

T2:

B1: *an - swer* that me - lo - dious noise; *p* As once we did till

B2:

Meno mosso, ma non troppo lento

Organ

U-M

L-M

dim.

p

132

rit.

S1: dis - pro-por-tioned sin Jarr'd a-gainst na-ture'schime, and with harsh din

S2:

A1: dis - pro-por-tioned sin Jarr'd a-gainst na-ture'schime, and with harsh din

A2:

T1: dis - pro-por-tioned sin Jarr'd a-gainst na-ture'schime, and with harsh din

T2:

B1: dis - pro-por-tioned sin Jarr'd a-gainst na-ture'schime, and with harsh din

B2:

Organ

U-M

L-M

rit.

p *p* *sfz*

137

S1: *p* Broke the fair mu - sic that all crea - tures made To their great

A1: *p* Broke the fair mu - sic that all crea - tures made To their great

A2:

T1: *p* Broke the fair mu - sic that all crea - tures made To their great

T2:

B1: *p* Broke the fair mu - sic that all crea - tures made To their great

B2:

Organ

U-M

L-M

p

142

dolce *poco cresc.*

S1: Lord, whose love their mo-tion swayed In per - fect di - a -

S2:

A1: Lord, whose love their mo-tion swayed In per - fect di - a -

A2:

T1: Lord, whose love their mo - tion swayed

T2:

B1: Lord, whose love their mo-tion swayed In per - fect di - a -

B2:

Organ

U-M

L-M *poco cresc.*

147 *cresc.*

S1: *p*

- pa - son, whilst they stood In first o - be - diance, and their state of good.

S2:

cresc.

A1: *p*

- pa - son, whilst they stood In first o - be - diance, and their state of good.

A2:

cresc.

T1: *p*

— Inper-fectdi - a - pa - son, whilstthey stood— in their state of good.

T2:

cresc.

B1: *p*

- pa - son, whilstthey stood In first o - be - diance, andtheir state of good.

B2:

Organ

U-M

L-M

cresc. *poco rit.* *a tempo*

p

152

S1:
S2:
A1:
A2:
T1:
T2:
B1:
B2:
Organ
U-M
L-M

cresc.

f

Detailed description: This is a musical score for a choir and organ. The score is divided into two systems. The first system contains staves for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). All these staves are currently empty, indicating that the vocalists are silent for this section. The second system contains staves for the Organ, Upper Middle (U-M), and Lower Middle (L-M). The Organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The U-M and L-M parts are currently empty. The organ part begins with a series of chords and moving lines, marked with a forte (*f*) dynamic. The left hand part includes a *cresc.* (crescendo) marking. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

157

S1:

S2:

A1:

A2:

T1:

T2:

B1:

B2:

Organ

U-M

L-M

dim.

Detailed description: This page of a musical score covers measures 157 through 160. It features a grand staff for voices and piano. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are currently silent, indicated by horizontal lines. The Organ part has a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and moving lines. A dynamic marking of *dim.* (diminuendo) is placed over the piano's bass line in measure 158. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C).

161

S1: *[Empty staff]*

S2: *[Empty staff]*

A1: *[Empty staff]*

A2: *[Empty staff]*

T1: *[Empty staff]*

T2: *[Empty staff]*

B1: *[Empty staff]*

B2: *[Empty staff]*

Organ: *[Melodic line with 'rit.' and fermata]*

U-M: *[Empty staff]*

L-M: *[Bass line with 'dim.' and long note with fermata]*

dolce
Allegro

165

S1: *mf*
O may we soon a-gain re - new that song, And keep in tune with

S2:

A1:

A2:

T1:

T2:

B1:

B2:

Allegro

Organ *p*

U-M

L-M *mf*

170

poco cresc.

S1: *Heav'n, and keep in tune with Heav'n, till God ere long To His ce-*

S2: [Empty staff]

A1: [Empty staff]

A2: [Empty staff]

T1: *mf* *O may we soon a-gain re -*

T2: [Empty staff]

B1: *p* *O*

B2: [Empty staff]

Organ *poco cresc.*

U-M [Empty staff]

L-M [Empty staff]

175

S1: - les - tial con - cert us u nite. And keep in tune with Heav'n.

S2:

A1:

A2:

T1: - new that song, And keep in tune with Heav'n, and keep in tune with

T2:

B1: may we soon re - new that song, And keep in

B2:

Organ

U-M

L-M

180

S1: *till* God *ere* long To His ce - les - tial

S2:

A1: *mf* O may we soon a-gain re - new that song, *till*

A2:

T1: Heav'n, *till* God *ere* long To His ce - les - tial con-cert

T2:

B1: tune with Heav'n, *till* God *ere* long, *till* God *ere*

B2:

Organ

U-M

L-M

185

S1: con-cert us u - nite, till God To His ce - les - tial con-cert us u -

S2:

A1: God ere long To His ce - les - tial con - cert us u -

A2:

T1: us u - nite till God To His ce - les - tial con - certus u -

T2:

B1: long To His ce - les - tial con - - cert us u - -

B2:

Organ

U-M

L-M

190 *Più mosso*

S1: - nite, —

S2: —

A1: *1st & 2nd Altos*
 - nite, *f* To live with Him, and sing in end —

A2: —

T1: *1st Tenor*
 - nite, *f* To live with

T2: —

B1: *2nd Bass*
 - - nite, *f* To live with Him, and sing in end - - - less

B2: —

Organ *Più mosso*
mf

U-M

L-M *animato*

195 **1st Soprano**

S1: *f*
To live with Him, and sing in end - - - less morn of

S2: [Empty staff]

1st Alto

A1: - less morn of light, *f* To

A2: [Empty staff]

T1: Him and sing in end - - - less morn of

T2: [Empty staff]

B1: morn of light, To live with

B2: [Empty staff]

Organ

U-M [Empty staff]

L-M [Empty staff]

LH [Empty staff]

200

S1: light.

S2: *f* To live with Him, and sing in end - -

A1: live with Him, and sing in end - less

A2:

T1: light, To live with Him, and sing in end - less

T2: *f* To live with Him, and sing in end - - - less morn

B1:

B2: Him, and sing in end - - - less

Organ

U-M

L-M

205

S1: *f* To live with Him, and sing in end - less morn - of
 S2: - less morn of light, and sing in end - - less morn of
 A1: morn of light, in end - - less
 A2:
 T1: morn - of light, and sing in end - less
 T2: - of light,
 B1: *f* To live with Him, and sing in end - less morn of
 B2: morn of light, To live with
 Organ
 U-M
 L-M

210

S1: light, sing in end-less morn of light, and

S2: light, and sing, and sing

A1: morn *f* of light,

A2: *f* To live with Him, and sing in end - less morn of

T1: morn, and sing in end - *f* - less morn of light,

T2: *f* To live with Him, and sing in end -

B1: *cresc.* light, in end - less morn of light, and

B2: *cresc.* Him, and sing in end - less morn of light, and

Organ

U-M

L-M

RH

215

S1: sing in end-less morn of light, *f* and sing in

S2: in end-less morn of light,

A1: *f* To live with

A2: light, in end - less morn of light, To live with

T1: *f* To live with Him, and

T2: - less - morn, in end - less morn of light,

B1: sing in end - less morn of light,

B2: sing in end - less morn of light,

Organ

U-M

L-M

220

S1: end - less morn of light, in end - less

S2: *f* To live with Him, and sing in end - - - less

A1: Him, and sing in end - - - less morn of

A2: Him, and sing in end - less morn, in end - -

T1: sing in end - less

T2: To live with Him, *f* To live with

B1: *f* To live with Him, and

B2: To live with Him, and sing in

Organ

U-M

L-M

Detailed description: This is a page of a musical score for a SATB choir and organ. The page is numbered 50 at the top left and 220 at the top of the first staff. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are arranged in five systems: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The organ part is at the bottom, with separate staves for the upper manual (U-M) and lower manual (L-M). The lyrics are: "end - less morn of light, in end - less To live with Him, and sing in end - - - less Him, and sing in end - - - less morn of Him, and sing in end - less morn, in end - - sing in end - less To live with Him, *f* To live with To live with Him, and To live with Him, and sing in". The organ part features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and textures. The vocal parts have various dynamics and phrasing marks, including accents and slurs.

230

cresc.

S1: sing in end - - - less *ff* morn

S2: sing in end - - - less *ff* morn

A1: and sing in end - - less morn, of *ff* light,

A2: and sing in end - less morn of light,

T1: in end - - - less *ff* morn

T2: Him, and sing in end - less morn

B1: Sing, and sing in end - less *ff* morn

B2: Him, and sing in end - less *ff* morn

Organ

U-M

L-M

cresc.

ff

242

S1: light, in end - - - less morn_____ of light,

S2: and sing_____ in end - less morn_____ of light,

A1: and sing in end - - - less morn_____ of light,

A2: sing in end - - - less morn_____ of light,

T1: morn, and sing in end - - - less morn_____ of light,

T2: light, and sing in end - - - less morn_____ of light,

B1: in end - less morn_____ of light,

B2: light, and sing in end - - - less morn_____ of light,

Organ

U-M

L-M

f

249

S1: *rit.*
and sing in end - - - less morn of light.

S2: *rit.*
and sing in end - - - less morn of light.

A1: *rit.*
and sing in end - - - less morn of light.

A2: *rit.*
and sing in end - - - less morn of light.

T1: *rit.*
and sing in end - - - less morn of light.

T2: *rit.*
and sing in end - - - less morn of light.

B1: *rit.*
and sing in end - less morn of light.

B2: *rit.*
and sing in end - less morn of light.

Organ: *rit.*

U-M

L-M