

Conductor's  
Score

**C. H. H. Parry**

***Blest Pair of Sirens***  
(At a Solemn Musick)

**Ode by John Milton**

Set originally for double choir  
SSAATTBB and orchestra

Vocal Score

*Arranged for SSATBB by David Cameron*  
*The divided bass is optional; basses may sing only Bass 1*



CONDUCTOR

# Blest Pair of Sirens

John Milton (*At a Solemn Musick*)

C. Hubert Parry

arr David Cameron

Parry originally set Milton's Ode in eight parts, for double choir SSAATTBB, and orchestra. This six-part arrangement is intended for an SSATBB choir, but the divided bass part is optional, and it could be performed with all basses singing Bass I. The Vocal Score and Duet Accompaniment are posted separately on IMSLP.

The image shows a musical score for Organ and Piano, measures 1 through 10. The score is written in G minor (three flats) and common time (C). The Organ part is in the upper system, and the Piano part is in the lower system. The Organ part begins with a forte (*f*) dynamic and features a melodic line with various ornaments and a long phrase spanning measures 1-5. The Piano part also begins with a forte (*f*) dynamic and provides a harmonic accompaniment. In measure 6, the Organ part has a 'Swell *p*' instruction. The Piano part continues with a mezzo-forte (*mf*) dynamic in measure 6, then a piano (*p*) dynamic in measure 7, and ends with a crescendo in measure 10.

11

Choir *mp cres.* *mf* Great *f*

Choir

*Espres. quasi cantabile*

*mf* *cres.* *cres.*

17

R.H. Choir *mp* RH Great *cres.* *f* *ff*

*f* *dim.*

22

mf mp

mp pp

Detailed description: This system contains measures 22 through 25. It features two grand staves. The upper grand staff has a treble clef and a bass clef. The lower grand staff has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 22 starts with a treble clef and a bass clef. The music is marked *mf* (mezzo-forte) in measure 22 and *mp* (mezzo-piano) in measure 23. Measure 24 is marked *mp* and measure 25 is marked *pp* (pianissimo). The music consists of flowing sixteenth-note passages in the treble and block chords in the bass.

26

Espress. quasi cantabile

mf p

Detailed description: This system contains measures 26 through 29. It features two grand staves. The upper grand staff has a bass clef and a treble clef. The lower grand staff has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 26 starts with a bass clef. The music is marked *Espress. quasi cantabile* (Espressivo, quasi cantabile) in measure 26 and *mf* (mezzo-forte) in measure 27. Measure 28 is marked *p* (piano) and measure 29 is marked *p*. The music consists of flowing sixteenth-note passages in the bass and block chords in the treble.

31 *a tempo*

*mf* Blest pair of si - rens, pled-ges of hea-ven's joy, Sphere-born, har - mo - nious sis-ters,  
*mf* Blest pair of si - rens, pled-ges of hea-ven's joy, Sphere-born, har - mo - nioussis-ters,  
*mf* Blest pair of si - rens, pled-ges of hea-ven's joy, Sphere-born, har - mo - nious sis-ters,  
*mf* Blest pair of si - rens, pled-ges of hea-ven's joy, Sphere-born, har - monious sis-ters,

*cres.* *f* *cres.* *cres.* *f* *cres.* *cres.* *cres.* *f* *cres.*

*Swell*

*a tempo*

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in a grand staff (treble and bass clefs). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked 'a tempo'. The dynamics range from mezzo-forte (mf) to fortissimo (f). The score includes crescendo (cres.) and swell markings. The lyrics are: 'Blest pair of si - rens, pled-ges of hea-ven's joy, Sphere-born, har - mo - nious sis-ters,'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

37 Voice — and Verse, Wed your di - vine — sounds

*ff* Voice — and Verse, *p* Wed your di - vine — sounds and mixt pow'r em-

*ff* Voice and Verse, *p* Wed your di - vine — sounds and mixt pow'r em-

*ff* Voice and Verse, *p* Wed your di - vine Wed your di - vine sounds —

*ff* Voice and Verse, *p* Wed your di - vine sounds, di - vine sounds,

*p*

*p*

42 *mf* and mixt pow'r em-ploy, \_\_\_\_\_ Dead things with in - breathed sense  
*cres.*  
 ploy, Dead things \_\_\_\_\_ with in - breathed sense \_\_\_\_\_

*cres.*  
 ploy, mixt pow'r em-ploy, \_\_\_\_\_ Dead things with in - breathed sense \_\_\_\_\_

*mf* \_\_\_\_\_ and pow'r em - ploy, Dead things with in - breathed sense, with in - breathed sense  
*cres.*

and mixt pow'r em-ploy, \_\_\_\_\_ Dead things with in - breathed, in - breathed

*cres.*

*cres.*



46 a - ble to pierce. Animando

a - ble to pierce. Animando

a - ble to pierce. Animando

sense a - ble to pierce. And to our Animando

*mp* *dim.* *p*

*mf* *dim.* Animando

50

Musical score for voice and piano, measures 50-53. The score is in 4/4 time and B-flat major. The vocal line begins in measure 51 with the lyrics "And to our high-raised phan-ta-sy pre-sent that un-dis-". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and hairpins.

high-raised phan-ta-sy pre-sent that un-dis-tur - - - bed song

Piano accompaniment for measures 50-53. The score is in 4/4 time and B-flat major. The right hand plays a melodic line with a *poco cres.* (poco crescendo) marking in measure 53. The left hand provides harmonic support with a bass line. Dynamics include *p* (piano) and hairpins.

54

And to our high-raised phan - ta - sy pre - sent that

mf *cres.* And to our high-raised phan - ta - sy pre - sent that

high-raised phan - ta - sy pre - sent that un - dis - tur - - - - bed song, and to our

tur - - - - bed song pre - sent, And to our

mf And to our high - raised phan - ta - sy pre - sent that

**Bass 2**

58 *cres.* un - dis-tur - bed song of pure con - cent, Aye  
*cres.* sent that song that un - dis - tur - bed song of pure con-cent, Aye  
*cres.* high-raised, high - raised phan-ta-sy pre-sent that un - dis-tur - bed song, Aye sung be -  
*cres.* high-raised phan - ta-sy pre - sent that un - dis - tur - bed song Aye  
*cres.* Bass 1 that song of pure con - cent, Aye  
un - dis-tur - bed song of pure con-cent, Aye

*poco cres.*

*p*

62 *cres.* sung be-fore the *Allargando* sap - phire co - loured throne to Him that *ff* sits there-on *Animandosi* (c. 120 - ♩) (unis.)

*cres.* fore the sap - - - phire co - loured throne to Him that sits there-on

*cres.* sung be-fore the sap - phire co - loured throne to Him that sits there-on

*cres.* sung be fore the sap - phire co - loured throne

*cres.* sung be - fore the sapphire co - loured throne to Him that sits there-on

*cres.* *Allargando* *ff* *f* *Animandosi* (c. 120 - ♩)

Man. with 16'

*cres.* *Allargando* *ff*

67 — With saint-ly shout and so-lemn ju - - - - bi-lee;

— With saint-ly shout and so-lemn ju - - - - bi-lee;

— With saint-ly shout and so-lemn ju - - - - bi-lee;

— With saint-ly shout and so-lemn ju - - - - bi-lee;

— With saint-ly shout and so-lemn ju - - - - bi-lee;

— With saint-ly shout and so-lemn ju - - - - bi-lee;

72

*ff*

Where the bright Se - ra-phim

Where the bright Se - ra-phim

Where the bright Se - ra-phim

Where the bright Se - ra-phim

Where the bright Se - ra-phim

*ff Più mosso*

Pedal

*Upper 8ve optional*

*ff Più mosso*

76

in burn-ing row, their loud up - lift - ed an - gel trum-pets blow.

in burn-ing row, their loud up - lift - ed an - gel trum-pets blow.

in burn-ing row, their loud up - lift - ed an - gel trum - pets blow.

in burn-ing row, their loud up - lift - ed an - gel trum-pets blow.

Solo Trumpet

(Man.) (Ped.)



82

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

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

*mf* And the Che - ru - bic, the Che - ru - bic

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

Bass 2 *mf*

And the Che - ru - bic, the Che - ru - bic host, in

Detailed description: This block contains four vocal staves. The Soprano staff (top) has lyrics: "And the Che - ru - bic host, in". The Alto staff has lyrics: "And the Che - ru - bic, the Che - ru - bic". The Tenor staff has lyrics: "And the Che - ru - bic host, in". The Bass 2 staff has lyrics: "And the Che - ru - bic, the Che - ru - bic host, in". Each staff begins with a rest for three measures, followed by the vocal line. Dynamics include *mf* and *f*. The music is in G major and 4/4 time.

*mf*

*mf*

Detailed description: This block contains the piano accompaniment for the piece. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a melodic line with many slurs and accents, and some notes are marked with a 'p' (piano) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *f*. The music is in G major and 4/4 time.

88

thou - sand quires Touch their im - mor - tal harps of

thou - sand quires Touch their im - mor - tal harps of

host, in thou - sand quires Touch their im - mor - tal harps

Bass 1 *mf* thou - sand quires Touch their im - mor - tal harps of

Bass 2 Che - ru - bic host, in thou - sand quires Touch their im -

thou - sand quires Touch their im - mor - tal harps of

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*Quasi arpa*

*mpres.*

*p.*

92 gol - - - den wires, *p* with those just spi - rits that wear vic - tor - ious  
gol - - - den wires, with those just spi - rits that wear vic -  
of gol - den wires, with those just spi - rits that wear - vic -  
gol - - - den wires, with those just spi - rits that wear, wear vic -  
mor - tal harps of gol - den wires, with those just spi -  
gol - - - den wires, with those just spi - rits that wear vic - tor - ious

97 palms, Hymns de - vout and ho - - - ly

tor - - - ious palms, Hymns de - vout and ho - - - -

tor - ious palms, Hymns de - vout and ho - ly

rits that wear

palms, Hymns de - vout and ho - ly

101

psalms Sing - - - ing ev - er - last -  
- - ly psalms Sing - - - - - ing ev - er -  
- - ly psalms Sing - - - - - ing psalms, Sing -  
8 psalms Sing - - - ing ev - er - last - - - -  
*mf* Hymns de - vout and ho - ly psalms  
psalms Sing - - - - - ing ev - er -  
*mf*  
*mf*

105

*cres.* last - ing - ly, sing - ing ev - er - last - ing - ly, *cres.* ing - ly,

*cres.* - - ing ev - er - last - ing - ly,

*cres.* 8 - - ing - ly, sing - ing, sing - - ing ev - er - last - ing - ly.

*cres.* - Sing - - - - - ing ev - er - last - ing - ly,

*cres.* last - - - - - ing - ly, sing -

*cres.*

*cres.*



Tempo primo

114

ly.

ly.

ly.

ly.

ly.

ly.

*f*

*mf*



119

(Soprano 1 & 2 unis.) *mf*

That we on earth with

That we on earth with

That we on earth with

(Bass 1 & 2 unis.) *mf*

That we on earth with

Detailed description: This block contains five vocal staves. The top three staves are for Soprano 1 & 2 unis. and the bottom two are for Bass 1 & 2 unis. The music is in G major (one sharp) and 4/4 time. The vocal lines are mostly whole notes and half notes. The lyrics are "That we on earth with". The dynamic marking *mf* is present for the vocal parts.

*f* *mf*

Detailed description: This block contains the piano accompaniment for the vocal parts, consisting of two grand staff systems. The first system has a dynamic marking of *f* in the right hand and *mf* in the left hand. The second system has a dynamic marking of *mf* in the right hand. The piano part features arpeggiated chords and moving bass lines.

124

un - dis-cord - ing voice may right - ly an - swer that me - lo - dious

un - dis-cord - ing voice may right - ly an - swer that me - lo - dious

8 un - dis-cord - ing voice may right - ly an - swer that me - lo - dious

un - dis-cord - ing voice may right - ly an - swer that me - lo - dious

*mf* *cres.*

*mf*

129 *Meno mosso, ma non troppo lento* *p* *rit.*

The musical score is for a vocal piece with piano accompaniment. It consists of three systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and one piano staff. The second system has two piano staves. The third system has two piano staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo and dynamics are indicated as 'Meno mosso, ma non troppo lento' and 'p' (piano). A 'rit.' (ritardando) marking is placed above the final measure of the first system. The lyrics are: 'noise; As once we did, till dis - pro-por - tioned sin'. The piano accompaniment features chords and moving lines in both hands, with dynamics marked 'p'.

noise; As once we did, till dis - pro-por - tioned sin

noise; As once we did, till dis - pro-por - tioned sin

noise; As once we did, till dis - pro-por - tioned sin

noise; As once we did, till dis - pro-por - tioned sin

noise; As once we did, till dis - pro-por - tioned sin

134

Jarr'd a-gainst na-ture's chime, and with harsh din Broke the fair

Jarr'd a-gainst na-ture's chime, and with harsh din Broke the fair

Jarr'd a-gainst na-ture's chime, and with harsh din Broke the fair

Jarr'd a-gainst na-ture's chime, and with harsh din Broke the fair

*p* *f* *p* *p* *p*

*sfz* *mp* *p*

*p* *sfz*

139

mu - sic that all crea - tures made To their great Lord, whose love their mo - tion

mu - sic that all crea - tures made To their great Lord, whose love their mo - tion

8 mu - sic that all crea - tures made To their great Lord, whose love \_\_\_\_\_

mu - sic that all crea - tures made To their great Lord, whose love their mo - tion

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*p*

*dolce*

*p*

145 *poco cres.* *cres.*

swayed in per - fect di - a pa - son, whilst they stood in first o -

*poco cres.* *cres.*

swayed in per - fect di - a pa - son, whilst they stood in first o -

*poco cres.* *cres.*

8 — their mo - tion swayed in per - fect di - a - pa - son, whilst they

*poco cres.* *cres.*

swayed in per - fect di - a - pa - son, whilst they stood in first o -

*poco cres.* *cres.*

*poco cres.* *cres.*

149

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

be - dience, and their state of good.

be - dience, and their state of good.

stood in their state of good.

be - dience, and their state of good.

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

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

154

*cres.* *mf*

*dim.*

This system contains measures 154 through 157. It features a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. Measure 154 starts with a piano dynamic and a crescendo marking. Measure 155 has a mezzo-forte dynamic and a fermata over the first two notes. Measure 156 has a mezzo-forte dynamic and a fermata over the first two notes. Measure 157 has a mezzo-forte dynamic and a fermata over the first two notes. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

158

This system contains measures 158 through 160. The music continues with a similar texture. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The dynamics are not explicitly marked in this system.

161

*p* *Great mf* *Swell pp* *rit.* *dim.*

This system contains measures 161 through 164. Measure 161 starts with a piano dynamic. Measure 162 has a mezzo-forte dynamic and a fermata over the first two notes. Measure 163 has a piano dynamic and a swell marking. Measure 164 has a piano dynamic and a ritardando marking. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The system ends with a double bar line and a common time signature.



165 **Allegro** *mf* Soprano *dolce* *poco cres.*

O may we soon a-gain re - new that song, and keep in tune with Heav'n, and

Tenor

(Bass 1 & 2 unis.)

Detailed description: This block contains the vocal staves for the first system. It features three staves: Soprano, Tenor, and Bass (1 & 2 unis.). The Soprano staff has a treble clef and a key signature of two flats (B-flat and E-flat). The music is in common time (C). The lyrics are: "O may we soon a-gain re - new that song, and keep in tune with Heav'n, and". The Soprano part starts with a dynamic of *mf* and a tempo of **Allegro**. There are performance markings including *dolce* and *poco cres.* with hairpins. The Tenor and Bass staves are currently empty, with a small '8' in the Tenor staff.

**Allegro**

*mf* *p*

Detailed description: This block contains the piano accompaniment for the first system. It features three staves: Grand staff (treble and bass clefs) and a separate bass line. The tempo is **Allegro**. The music is in common time (C) and has a key signature of two flats. The piano part begins with a dynamic of *mf* and later changes to *p*. The Grand staff shows a melodic line in the right hand and a bass line in the left hand. The separate bass line at the bottom provides a harmonic foundation with chords and single notes.

171

keep in tune with Heav'n, till God ere long To His celes - tial

Tenor

*mf* O may we soon a - gain re - new that

(Bass 1 & 2 unis.)

*p* O may we

*mf* *mp*

176 Soprano

con - cert us u - nite, and keep in tune with Heav'n, till God

Alto

Tenor

8 song, and keep in tune with Heav'n, and keep in tune with Heav'n, till

soon re - new that song, and keep in tune with

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features four systems of music. The first system contains the vocal staves for Soprano, Alto, and Tenor, along with a bass line. The Soprano part begins with a melodic line that is sustained across measures. The Alto part is mostly silent, indicated by a horizontal line. The Tenor part has a melodic line that also spans across measures. The second system continues the vocal parts and includes a piano accompaniment with a treble and bass clef. The piano accompaniment consists of chords and moving lines in both hands. The third and fourth systems continue the vocal and piano parts, with the piano accompaniment providing harmonic support for the vocalists. The lyrics are placed below the vocal staves, with some words split across lines.

181

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

Alto *mf* O may we soon a - gain re - new that song, till God ere

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

Heav'n, till God ere long till God ere long To

Great *mf* Choir

186 *Più mosso*

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

long To His ce - les - tial con - cert us u - nite,

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

His ce - les - tial con - cert us u - nite, *f* To live with

*Più mosso*

Great *f*

*Più mosso*

191

To live with Him, and

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

To live with Him, and sing in end -

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

mf

8

5

197

*f* (Soprano 2)

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

light, To live with Him, and

8 - - - - less morn\_ of light, To live and

Basses divide To live with Him, and

To live with Him, and sing in

LH

LH

202

*f* To live with Him, and

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

Detailed description: This block contains the vocal parts for Soprano, Alto, and Tenor/Bass. The Soprano part starts with a fermata on a whole note, followed by a melodic line. The Alto part has a similar melodic line. The Tenor/Bass part has a lower melodic line. The lyrics are written below each staff. A dynamic marking of *f* (forte) is placed above the Soprano staff at the beginning of the phrase 'To live with Him, and'.

Detailed description: This block contains the piano accompaniment for the first system. It consists of two staves, Treble and Bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Detailed description: This block contains the piano accompaniment for the second system. It continues the accompaniment from the first system, with similar rhythmic patterns and harmonic support.



207

207

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

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

in end - - - less morn of

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

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

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

*cres.*

212

morn of light, and sing in end-less

sing, and sing in end-less morn

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

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

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

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

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

222

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

*Solo slightly prominent.*

227 To live with Him, and *cres.* sing in end - - - less

To live with Him, and sing in end - - - less

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

To live with Him, and sing in end - - - - - less

To Him, To Him, and sing and sing in end - less

To live with Him, and sing in end - less

Detailed description: This block contains the vocal staves for the first system. It features five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and a fifth staff with lyrics. The lyrics are: "To live with Him, and sing in end - - - less", "To live with Him, and sing in end - - - less", "To live with Him, and sing in end - less morn - of", "To live with Him, and sing in end - - - - - less", "To Him, To Him, and sing and sing in end - less", and "To live with Him, and sing in end - less". The music is in a minor key (three flats) and includes dynamic markings such as *cres.* and *cres.* above various notes. There are also some rests and slurs in the vocal lines.

*cres.*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays a melody with chords, and the left hand provides a harmonic accompaniment. A dynamic marking of *cres.* is present above the first measure of the right hand.

*cres.*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand continues the melody with chords, and the left hand continues the harmonic accompaniment. A dynamic marking of *cres.* is present above the first measure of the right hand.

234 *ff* morn and sing in end -

morn and sing in end - less

light, and sing in end - - - less

*ff* morn and sing in end - less

*ff* morn and sing in (Bass 1 & 2 unis.)

morn and sing in end - - less

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of five systems of staves. The first system contains vocal staves for Soprano, Alto, Tenor, and Bass, with lyrics underneath. The piano accompaniment is shown in the second system, with a forte (*ff*) dynamic marking. The third system continues the vocal parts and piano accompaniment. The fourth system includes a specific instruction for the bass line: '(Bass 1 & 2 unis.)'. The fifth system concludes the piano accompaniment with a final chord and a fermata over the bass line.

240

less morn of light, in end - - - less morn, \_\_\_\_\_  
morn \_\_\_\_\_ and sing in end - - - - less morn \_\_\_\_\_  
morn, \_\_\_\_\_ and sing in end - less, end \_\_\_\_\_ - less morn \_\_\_\_\_  
8 morn \_\_\_\_\_ of light, and sing in end - - - - less morn \_\_\_\_\_  
morn \_\_\_\_\_ of light, and sing in end - less, end - less morn \_\_\_\_\_

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "less morn of light, in end - - - less morn, \_\_\_\_\_", "morn \_\_\_\_\_ and sing in end - - - - less morn \_\_\_\_\_", "morn, \_\_\_\_\_ and sing in end - less, end \_\_\_\_\_ - less morn \_\_\_\_\_", "8 morn \_\_\_\_\_ of light, and sing in end - - - - less morn \_\_\_\_\_", and "morn \_\_\_\_\_ of light, and sing in end - less, end - less morn \_\_\_\_\_". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand, with some arpeggiated figures.

247 of light, and sing in

of light, and sing in

of light, and sing in

of light. and sing in

of light. and sing in

of light. and sing in

of light. and sing in



252

end - - - less morn of light.

end - - - less morn of light.

end - less, end - less morn of light.

end - - - less morn of light.

end - - - less morn of light.

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in a grand staff (treble and bass clefs). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "end - - - less morn of light." The first vocal part has a fermata over the word "end" and a "rit." marking over "morn". The second vocal part has a fermata over "end" and a "rit." marking over "morn". The third vocal part has a fermata over "end" and a "rit." marking over "morn". The fourth vocal part has a fermata over "end" and a "rit." marking over "morn". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

Salt Lake City UT, Washington DC, and Kingston ON, August 2008  
for Gordon. with thanks.