

# Hymn

from *Spirits in Bondage* (1919)

*a tempo*

All the things \_\_\_\_\_

*mf*

3

5

ma - gi - cians do \_\_\_\_\_ could be done by me \_\_\_\_\_ and

10

you \_\_\_\_\_ free - ly\_ if we on - ly knew. ...if we on - ly

15

*a tempo*

knew. \_\_\_\_\_ Hu - man chil - dren \_\_\_\_\_

Detailed description: This is a musical score for a hymn. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor) and the time signature is 6/8. The tempo is marked 'a tempo'. The first system starts with a tempo marking and a quarter note equal to 80. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The lyrics are: 'All the things \_\_\_\_\_'. The second system starts at measure 5 and continues the piano accompaniment with a consistent eighth-note pattern. The lyrics are: 'ma - gi - cians do \_\_\_\_\_ could be done by me \_\_\_\_\_ and'. The third system starts at measure 10 and continues the piano accompaniment. The lyrics are: 'you \_\_\_\_\_ free - ly\_ if we on - ly knew. ...if we on - ly'. The fourth system starts at measure 15 and continues the piano accompaniment. The lyrics are: 'knew. \_\_\_\_\_ Hu - man chil - dren \_\_\_\_\_'. The piano part concludes with a final chord.

20

ev' - ry day \_\_\_\_\_ could play at games \_\_\_\_\_ the fae - ries play, \_\_\_\_\_

25

if they were but shown the way. \_\_\_\_\_ ...if they were shown the way. \_\_\_\_\_

30

*a tempo*  
Ev' - ry man \_\_\_\_\_

35

\_\_\_\_\_ a God would be \_\_\_\_\_ laugh - ing through e - ter - ni -

40

ty, \_\_\_\_\_ if as God his eyes could see. ...if his eyes could

This system contains measures 40 through 44. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with flowing sixteenth-note patterns and a left-hand accompaniment of chords and eighth notes.

45

see. \_\_\_\_\_

This system contains measures 45 through 50. The vocal line continues with the word "see." followed by a long rest. The piano accompaniment continues with similar rhythmic patterns, ending with a sustained chord in the right hand.

51

*a tempo*

All the wi - zard - ries of God-- \_\_\_\_\_ slay - ing mat - ter

This system contains measures 51 through 55. The tempo marking is *a tempo*. The vocal line has lyrics and a long rest. The piano accompaniment features a more active right-hand melody with sixteenth-note runs and a steady left-hand accompaniment. A *Red.* (ritardando) marking is present at the end of the system.

56

with a nod, \_\_\_\_\_ charm - ing spi - rits with his rod, \_\_\_\_\_

This system contains measures 56 through 60. The vocal line has lyrics and a long rest. The piano accompaniment continues with the established style, featuring a melodic right hand and a supporting left hand.

62

with the sing - ing of his voice ma - king lone - ly lands re - joice, lea - ving

67

us no will or choice, draw - ing head

72

long me and you as the pip - ing Or - pheus drew

76

man and beast the moun - tains through,

80

by the sweet - ness of his horn

Musical score for measures 80-84. The vocal line is in treble clef with lyrics: "by the sweet - ness of his horn". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand features a melodic line with grace notes and a steady accompaniment of chords. The left hand provides a harmonic foundation with chords and some moving lines.

85

call - ing us from lands for - lorn near - er to the

*mf*

Musical score for measures 85-89. The vocal line is in treble clef with lyrics: "call - ing us from lands for - lorn near - er to the". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand features a melodic line with grace notes and a steady accompaniment of chords. The left hand provides a harmonic foundation with chords and some moving lines. A dynamic marking of *mf* is present.

90

wide - ning morn--

Musical score for measures 90-95. The vocal line is in treble clef with lyrics: "wide - ning morn--". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand features a melodic line with grace notes and a steady accompaniment of chords. The left hand provides a harmonic foundation with chords and some moving lines.

96

All that love - li-ness of pow'r could be man's pe-cu - liar

*ff*

Musical score for measures 96-100. The vocal line is in treble clef with lyrics: "All that love - li-ness of pow'r could be man's pe-cu - liar". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand features a melodic line with grace notes and a steady accompaniment of chords. The left hand provides a harmonic foundation with chords and some moving lines. A dynamic marking of *ff* is present.

101

dower, \_\_\_\_\_ ev - en mine, \_\_\_\_\_ this ve - ry hour, \_\_\_\_\_ we should

108

reach the Hid - den Land \_\_\_\_\_ and grow im - mor - tal out of

112

hand, \_\_\_\_\_ if we could but un - der - stand! \_\_\_\_\_

116

122 *come prima*

*a tempo*

We could re - vel

127

day and night, in all po - wer and de - light

132

if we learn to think a - right. ...if we learn to think

138

a - right.

*fff*

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circa 3' 45"