

DURATION: 24 min.

The Hound of Heaven

for SATB choir and organ; soprano, alto, tenor and baritone soloists

Poem by Francis Thompson

I. Choir and Tenor solo

Andante lento

S, A

T, B

Organ

6

I fled him down the nights and down the days I fled him down the arches of the years

10 *mp*

I fled— him— down— the— la - by - rinth - ine ways of my own mind, and in the midst— of— tears.

11

12

13

14

mf

I hid from him, and un - der run - ning laugh - ter, Up vis - taed - hopes - I - sped and - shot pre - ci - pi - ta - ted

15

16

17

18 *mf*

From those strong feet that fol - lowed, fol - lowed af - ter But

A - down ti - ta - nic glooms of cha - smed fears

19

20

21

22

with un hur-ry-ing chase and un-per-tur-bed pace De-li-ber-ate speed, ma-jes-tic in-stan-cy,

26

They beat, and a Voice beat, More in-stant than the feet:

Tenor solo *f*

All things be-tray thee, who be-tray-est

30

me.

me.

II.
Baritone solo

Andante *p*

Bar. *p*

I plead - ed, out - law - wise, by ma - ny a heart - ed case - ment,

3

cur - tained red,— trel-lised with in - ter-twin - ing cha - ri-ties, For though—I knew—His love—who

6

fol - lowed, Yet was I sore a - dread, lest hav - ing Him, I should have nought be - side. But

9 *mf* 5

if — one lit - tle case - ment part - ed — wide, The gust of His ap - proach would

mf

12

clash — it to. Fear wist - not to — ev - ade as Love — wist to — pur - sue.

mf

15 *f*

Ac - ross the mar - gent of the world I fled, And troub - led the

f

17

gold gate - ways of the stars, Smi - ting for shel - ter

19

on their clang - ed bars, Fret - ted to dul - cet jars and sil - vern chat - ter The pale ports

22

of the moon.

III.

Choir and tenor solo

7

Andante lento

S, A

T, B

Organ

Musical score for Soprano and Alto (S, A), Tenor and Bass (T, B), and Organ. The organ part features a complex melodic line with five-measure and three-measure rests, and a bass line with eighth notes.

mp
I said to Dawn, be sud-den, to Eve,— be— soon, With thy young ski - ey blos-soms heap me ov - er

Musical score for the vocal solo with lyrics. The organ accompaniment includes a treble and bass line with various chords and melodic fragments.

From this tre - mend - ous — Lov - er. ³ Float thy vague veil a - round me lest — He — see.

mf I temp - ted all his ser - vi - tors but — to find My own — be - tra - yal in — their con - stan - cy,

In faith to Him, their fick - le - ness to me, Their trai - to - rous true - ness and their

Sopranos only

loy - al de - ceit. To all— swift things— for swift - ness did I sue,

Tenors only

To all— swift things— for swift - ness did— I— sue,

Clung to the whist - ling— mane of— ev - ery— wind,—— But

S, A

Clung to the whist - ling— mane— of— ev - ery— wind,

f wheth - er they swept, smooth - ly fleet, the long sa - van - nahs of the blue,

T, B *f*

But wheth - er they swept, smooth - ly fleet, The long sav - an - nahs of— the

28 *ff*

Or wheth - er, thun - der driv - en, They clanged His char - iot thwart a heav - en, Plash -

blue, Or wheth - er, thund - er - driv - en, They clanged his - char - iot - thwart a heav - en,

31 *mp*

y with fly - ing light - nings round the spurn of their feet, Fear wist not to ev - ade, as Love wist to pur -

ff *mp*

35 *mf*

sue. Still with un - hur - ry - ing chase and un - per - turb - ed pace De - li - ber - ate speed, ma -

39

jes - tic ins - tan - cy, Came on the fol - low - ing feet, and a Voice a - bove their beat:

Tenor solo

Nought shel - ters thee.

43

who will not shel - - - - ter Me.

who will not shel - - - - ter Me.

IV.
Soprano solo

Andante *f*

I sought— no— more— that— af - ter— which— I— strayed In face of

Organ

³

Man or Maid. But still— with - in— the— lit - tle— chil-dren's eyes Seems some-thing, some - thing

⁶

that— re - plies. They at least are for me,— sure - ly for me.

9 *mf*

But just— as— their— young— eyes— grew— sud - den— fair, With dawn - ing an - swers there, Their an - gel—

mf

12 *f*

plucked— them— from— me— by the hair. Come then, ye oth - er chil - dren, Na - ture's,

f

14

Share with me, said I, your de - li - cate fel - low - ship. Let me greet— you

16 lip to lip, Let me twine with you - ca - ress - es,

18 Wan - ton - ing with our La - dy Mo - ther's vag - rant tress - es, Ban - quet - ing

20 with her in her wind - walled pa - lace, Un - der - neath her az - ured da - is,

22 *mp* Quaff - ing, as your - taint - less - way is, *f* From - a - cha - - - lice

25 lu - cent weep - ing out of the day - - - - spring.

27 *mp*

V.
Choir

Andante (eighth=144)

S, A

T, B

Organ

mp

mp

So it was done. I in their de - li - cate

7

fel - low - ship — was one. Drew — the bolt — of Na - ture's se - cre -

11 *mf* Sopranos only
 cies, I — knew all — the swift — im - port - ings on — the wil - ful face of skies.

Tenors only *mf*

I — knew all — the swift — im - port - ings on — the wil - ful face of skies.

16 *mf* Altos only
 I knew how the clouds — a - rise, Spumed of the wild — sea — snort - ings.

mf Basses only

I knew how the clouds — a - rise, Spumed of the wild — sea — snort - ings. —

20 S, A *f*
 All that's born — or dies, Rose — and drooped — with, Made them shap - ers of mine own moods, or

T, B *f*

24 *p* wail - ful, or - Di - vine. *f* With - them joyed - and was - be - reav - en,

p *f* With - them joyed - and was - be - reav - en,

28 *p* I was heav - y with the ev - en, When she lit her glim - mer - ing tap - ers round the day's dead

p *p*

33 *f* sanc - ti - ties. I - laughed in the morn - ing's eyes, I tri - umphed and I

f I laughed in the morn - ing's eyes,

38 sad - dened with all weath - er. Heav - en and wept to - ge - ther. and

I tri - umphed and I sad - dened with all weath - er, Heav - en and I wept to - ge - ther, - -

43 *mp* its — sweet tears — were salt — with mor - tal mine.

A - gainst the red throb

47 *poco rit.* I lay my own to beat and share com - ming - ling heat.

of its sun - set heart

VI.

Choir and tenor solo

Andante lento

S, A

T, B

Organ

Musical notation for Soprano (S, A) and Tenor/Bass (T, B) parts, which are currently silent. Below them is the Organ part, consisting of three staves (treble, bass, and a lower bass staff). The organ part begins with a piano (*p*) dynamic and features intricate melodic lines with trills and grace notes, as well as harmonic accompaniment.

Musical notation for the vocal line and organ accompaniment. The vocal line includes the lyrics: "But not by that, by that was eased my hu-man smart. In vain my tears were wet on Heav'n's grey cheek." The organ accompaniment continues with a piano (*p*) dynamic, providing harmonic support for the vocal melody.

Musical notation for the vocal line and organ accompaniment. The vocal line continues with the lyrics: "But not by that, by that was eased my hu-man smart. In vain my tears were wet on Heav'n's grey cheek." The organ accompaniment continues with a piano (*p*) dynamic, providing harmonic support for the vocal melody.

mp
 For ah!— we— know— what each oth - er says, these things and I; in sound— I— speak,

14
 Their sound is but their stir, they speak by si - len - ces.
 Na - ture, poor step - dame,—

18
 can - not— slake my drouth. Let her, if she would owe— me,— Drop you— blue-bos-omed veil of— sky And

21 *f*

Nev - er did an - y milk of hers once bless

show me the breasts of her ten - der-ness.

26

my thirst - - - ing mouth. Nigh and nigh draws the chase, with un - per - tur - bed pace

29 *mp*

De - li - ber - ate speed, ma - jes - tic in - stan - cy, And past those nois - ed feet, A

32

Voice comes, yet more fleet,

Tenor solo
f

Lo, nought con - tents thee, who con-tent'st not

f

35

me. _____

p

VII.
Baritone solo

Adagio

p

Organ

Na-ked, I wait thy Love's up - lift - ed stroke. My har - ness, piece by piece, Thou'st

hewn from me— And smit - ten me to my knee, I am de-fence - less, ut - ter - ly.

I slept me-thinks, and a - woke. And slow - ly gaz - ing, find me stripped in sleep.

In the rash lust - i-head of my young powers, I shook the pil - la - ring hours and

pulled— my life up - on— me. Grimed with smears, I stand— a - midst

the dust of the mound - ed years, My mang - led youth lies dead be-neath the heap.

My days have crack - led and gone up in smoke, Have puffed— and burst— like sun - starts

on— a stream.

p

VIII.

Choir

28

Adagio

p

S, A

T, B

Organ

Yea, fail-eth now ev-en dream the dream-er, and the lute, the lut-en - ist. Ev-en the

6

link-ed fan-ta-sies in whose blos-so-my twist I swung the Earth, a trink-et— at my wrist, Have yield-ed, cords of

mp

all too weak ac - count, For Earth, with heav - y grief so ov - er - plussed. Ah, is thy Love in -

mf

mp

deed a weed, Al - be - it an Am - a - rin - thine weed, Suff - 'ring no flow'rs - ex - cept its own to

mf

mount? Ah! must, De - sign - er In - fi - nite, Ah, must - thou char - the wood - ere Thou - canst limn - with it?

mf

mf

22 Sopranos only *p* S, A 30

My fresh-ness spent its wa-ver-ing show-er in the dust. And now my heart_____ is

Tenors only *p* T, B

My fresh-ness spent its wav-er-ing shower in the dust.

25 Sopranos only

as a bro-ken fount, Where-in tear-drop - pings stag - - - nate, spilt down ev - er

Tenors only

Where - in- tear-drop - pings stag - nate, spilt down ev - er

28 S, A

From the dank thoughts that shi-ver up - on the sigh - ful branch-es of my mind.

T, B

IX.

Alto solo

Adagio

mp

Such is. What is to be? The pulp so bit-ter, how shall taste the rind?

Organ *mp*

4 *f*

I dim - ly guess what Time in mists con-founds, Yet ev - er and an - on, a trum - pet sounds

marcato

8 *mp*

From the hid bat - tle - ments of E - ter - ni - ty. Those sha - ken mists a space un -

f *mp*

11
 set - tle, Then round the half-glimpsed tur - rets, slow - ly wash a - gain. But not ere Him who

14 *mf* *p*
 sum - mon - eth I first have seen, en - wound with gloom - ing robes pur - pur - e - al; Cy - press - crowned.

18 *mf*
 His name - I know, - and what - his trump - et saith. - Whe - ther Man's Heart or Life it be that yield thee

21 *p*

har - vest, Must thy har - vest fields be dinged with rot - ten death?

p

X.
Choir and tenor solo

Andante con moto

Tenor solo

S, A

T, B

Organ

f

Now of that long- pur - suit

4

Comes at hand the bruit. That Voice is round me like a burst - ing Sea:

7 *f*

And is— thy Earth— so marred, Shat - tered in shard on shard?— Lo,— all things fly thee,

Detailed description: This system contains measures 7, 8, and 9. The vocal line (treble clef) begins with a forte (*f*) dynamic. It features three triplet markings over the first three measures. The piano accompaniment consists of a grand staff (treble and bass clefs) with mostly rests in measures 7 and 8, and a melodic line in the bass clef in measure 9.

Detailed description: This system shows the piano accompaniment for measures 7-9. It is a grand staff with treble and bass clefs. Measures 7 and 8 contain rests in both staves. In measure 9, the bass clef has a melodic line with a slur, while the treble clef has a chordal accompaniment.

10 *p*

For thou fli - - - est Me. Strange, pit-e-ous, fu - tile thing; Where - fore should

Detailed description: This system contains measures 10, 11, and 12. The vocal line (treble clef) starts with a piano (*p*) dynamic. The piano accompaniment (grand staff) has rests in measures 10 and 11, and a melodic line in the bass clef in measure 12.

Detailed description: This system shows the piano accompaniment for measures 10-12. It is a grand staff with treble and bass clefs. Measures 10 and 11 have rests in both staves. In measure 12, the bass clef has a melodic line with a slur, and the treble clef has a chordal accompaniment.

13 *mp* 36

a - ny set thee love a - part? See - ing none but I makes much of Naught And hu - man love needs hu - man

mp He said.

mp

17

me - ri - ting; How hast thou me - ri - ted, Of all Man's clot - ted clay, the din - gi - est clot. A -

21 *mf* 37
lack! Thou know - est not How lit - tle wor - thy of a - - - ny love thou—

mf

24 *f*
art. Whom wilt thou find to love ig - no - ble thee, Save Me, save on - ly

f

Me? All which I took from thee, I did but take, Not for thy harms, But just that thou might'st

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Me?" are aligned with these notes. The piano accompaniment includes a grand staff with treble and bass clefs, showing a simple harmonic accompaniment.

mp

The second system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with a mezzo-piano (*mp*) dynamic. The accompaniment consists of a steady bass line and a treble line with chords and moving lines.

seek it in my arms. All which thy child's mis - take fan - cies as lost,

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It starts with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics "seek it in my arms." below. The piano accompaniment is a grand staff with treble and bass clefs, providing harmonic support.

The fourth system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with a mezzo-piano (*mp*) dynamic. The accompaniment consists of a steady bass line and a treble line with chords and moving lines.

36 *mf* *f*

I have stored for thee at Home.— Rise, — clasp my hand, and

40

come.

mp Halts by me that Foot-fall. Is my gloom, af - ter all,

mp

44 *ff* 40
Ah, Fond - est, blind - est,

Shade of His hand, out - stretched ca - ress - ing - ly?

ff

48 weak - est, I am He whom thou seek - est. Thou draw - est Love from thee

who draw - est Me. _____

p