

LEAD KINDLY LIGHT.

Words by  
ASHMORE RUSSAN.

SACRED SONG.  
(with Organ and Chorus ad lib.)

Music by  
J. H. MAUNDER.

Largo Religioso. *m.*  $\text{♩} = 56$ .

*f* Agitato

Voice.

Accomp<sup>t</sup>

Organ only.

*p*

"O give me

Moderato.

Light," an old man cried, "O give me Light as shining as the day. In

Pianoforte only.

Ho-ly Peace I would a-bide O give me Light as shining as the day O give me

*accel.* *cresc.*

*accel.* *cresc.*

Light O give me Light O give me Light as shining as the day.

*f* *tempo primo* *rall.* a little faster *M.* = 69.

*tempo primo* *rall.*

NOTE— These directions are inserted for guidance on those occasions when both pianoforte and organ are available. The two instruments however, and the chorus, although desirable, are not essential, and the solo may therefore be sung without the chorus, and with the accompaniment played throughout on either the pianoforte or the organ alone.

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*mf* **Espressivo.**

Time-worn and wea-ry of the world was he, Though Nature's

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

secrets he had solved and knew, Yet dark - - ly loomed the com-ing

The second system continues the musical piece. The vocal line has a dynamic marking of *f* (forte) and includes a fermata over the word "dark". The piano accompaniment maintains its intricate texture, with a *f* dynamic marking in the right hand.

world to be, Nor of the road knew he the false or true. He passed the minsterdoor with halting

The third system shows the vocal line with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with its characteristic dense texture of sixteenth notes.

pace, Not there, he cried, not there, yet lingered

The fourth system concludes the page. The vocal line features dynamic markings of *cresc.* (crescendo), *ff* (fortissimo), and *rall. e dim.* (rallentando e diminuendo). The piano accompaniment also includes *cresc.* and *ff* markings, and ends with the instruction *colla voce*.

SOLO.

Religioso.

near. Un-til the or-gan thrilled the holy place And soft and

CHORUS.

Adagio Religioso. M. ♩ = 92.

Organ only. *cresc.*

**Fervente**

sweet a Voice fell on his ear Lead, kindly light, amid th encircling gloom, Lead thou me

Lead, kindly light, amid th encircling gloom, Lead thou me

Pianoforte and Organ.

on, The night is dark and I am far from home, Lead on.

on, the night is dark and I am far from home, Lead thou me on.

Largo Religioso.  $\text{M. } \text{♩} = 56.$

*p*  
Organ only.

**Agitato.**

Oh give me light, the old man said, O give me light, that I no more may

*Pianoforte only.*

room, My night is dark, I would be led from tears and

*p* **Tranquillo**

gloom to sweet and rest - ful home.

*pp* *colla voce* *a tempo*

Espressivo.

In - to the Ho-ly Place he trembling came, And sat him down a - mong the

The first system of music features a vocal line in G major with a key signature of one flat and a 4/4 time signature. The lyrics are "In - to the Ho-ly Place he trembling came, And sat him down a - mong the". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A dynamic marking of *mf* is present in the piano part.

lit - tle ones To learn with them the wonders of the name Whose

The second system continues the vocal line with lyrics "lit - tle ones To learn with them the wonders of the name Whose". The piano accompaniment features more active chords in the right hand. Dynamic markings include *f* and *sf*.

light had far out-shone a thou-sand suns. Oh, Wondrous Light, by thee his

The third system continues with lyrics "light had far out-shone a thou-sand suns. Oh, Wondrous Light, by thee his". The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand. A dynamic marking of *sf* is present.

soul was sa - ved, Thy beams fell on him stand - ing hum - bly.

The fourth system concludes the piece with lyrics "soul was sa - ved, Thy beams fell on him stand - ing hum - bly." The piano accompaniment features a prominent sixteenth-note accompaniment in the right hand. A dynamic marking of *p* is present.

Religioso.

there. And shewed the way un-to the place he craved And soon up on his knees he sank in

Adagio Religioso. m. ♩ = 92.

*p* Organ only. *cresc.*

prayer. Lead, kind-ly Light, amid th encircling gloom, Lead thou me

Lead, kind-ly Light, amid th encircling gloom, Lead thou me

*mf* Pianoforte (Organ with Chorus to the End)

*f*

on, The night is dark and I am far from home, Lead on.

on, The night is dark and I am far from home, Lead thou me on.

*poco accel.*

*poco rall.* *a tempo*

Lead thou me on, The night is dark and I am far from home. Lead thou me

*f* *f*

*colla voce* *mf* *f a tempo*

*ff rall.* *a tempo* *poco rall. cresc.*

on, The night is dark and I am far from home. Lead thou me on, The night is

on, Lead on. Lead thou me on, The

*ff* *mf*

*ff rall.* *a tempo* *mf* *poco rall. cresc.*

*f* *cresc.* *ff*

dark, Lead thou me on The night is dark, Lead thou me on.

*cresc.* *f* *ff*

night is dark, Lead on Lead thou me on.

*cresc.* *f* *ff*

*cresc.* *ff*