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The Radiant Morn Hath Passed Away. Anthem for Evensong

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The radiant morn hath passed away.

ANTHEM FOR EVENSONG.

Words by Rev. GODFREY THRING.

Composed by Rev. H. H. WOODWARD, M.A.,
Mus. Bac., Oxon. Minor Canon of Worcester.

Andante sostenuto.

SOPRANO. The ra - dian
ALTO. The ra - dian
TENOR. The ra - dian
BASS. The radiant

ORGAN. *Sw. Oboe. Ch. Stop Diap. p*

Andante sostenuto.

morn hath pass'd a - way, And spent too soon her gold - en
morn hath pass'd a - way, And spent, and spent too soon her gold - en
morn hath pass'd a - way, And spent, and spent too soon her gold - en store, her gold - en
morn hath pass'd a - way, And spent, and spent too soon her gold - en store, her gold - en

store; The shad-ows of de-part-ing day Creep on once more, The shad-ows of de -
store; The shad-ows of de-part-ing day Creep on once more, The shad-ows of de -
store; The shad-ows of de-part-ing day Creep on once more, The shad-ows of de -
store; The shadows of de-part-ing day Creep on once more.

cres. dim. mf dolce.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems. The first system contains the first two stanzas of the hymn. The second system contains the third stanza. The third system contains the fourth stanza. The piano accompaniment is written in grand staff notation. Dynamics include *mf* (mezzo-forte), *p* (piano), *cres.* (crescendo), and *f* (forte). The lyrics are: 'part-ing day Creep on once more. Our', 'life is but a fad - ing dawn, Its glo - rious noon, its', 'noon how quick-ly past; Lead us, O Christ, when all is', and 'noon how quick-ly past; Lead us, O Christ, when all is'.

part-ing day Creep on once more. Our

part-ing day Creep on once more. Our

part-ing day Creep on once more. Our

Creep on once more. Our

p Voix celeste. *p*

life is but a fad - ing dawn, Its glo - rious noon, its

life is but a fad - ing dawn, Its glo - rious noon, its

life is but a fad - ing dawn, Its glo - rious noon, its

life is but a fad - ing dawn, Its glo - rious noon, its

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

(2)

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first two stanzas of the hymn. The second system contains the third stanza. The third system contains the fourth stanza. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics such as *mf*, *dim.*, *Sw.*, *rall. e dim.*, *tempo.*, *pp*, *cres.*, and *Gt. cres.* are used throughout. The tempo markings *un poco allegro.* and *♩ = 100.* are also present.

gone, . . Safe home at last, Lead us, O Christ, when
gone, . . Safe home, safe home at last, Lead us, O Christ, when
gone, . . Safe home at last, safe home at last, Lead us, O Christ, when
gone, . . Safe home at last, safe home at last, Lead us, O Christ, when

all is gone, Safe home at last, safe home at last. Where
all is gone, Safe home at last, . . safe home, safe home at last. Where
all is gone, Safe home at last, . . safe home, safe home at last. Where
Safe home at last, . . safe home at last. Where

saints are clothed in spot - less white, And eve - - ning
saints are clothed in spot - less white, And eve - ning shad - ows nev er
saints are clothed in spot - less white, And eve - ning shad - ows nev - er
saints are clothed in spot - less white, And eve - ning shad - ows nev - er

un poco allegro. *♩ = 100.*
Sw. *Gt. cres.*

shad - - ows nev - - er fall, . . Where Thou, where Thou, E -
fall, and eve-ning shadows nev-er fall, . . Where Thou, where Thou, E -
fall, and eve-ning shadows nev-er fall, Where Thou, where Thou, E -
fall, and eve-ning shadows nev-er fall, Where Thou, where Thou, E - ter - nal

ter - nal Light of Light, . . art Lord of all, art Lord of
ter - - - - - nal Light, . . art Lord . . of all, . . art Lord . . of
ter - nal Light of Light, . . art Lord . . of all, . . art Lord . . of
Light of Light, art Lord of all, art Lord of

all. Where saints are clothed in spot - less white, And eve - ning
all. . . Where saints are clothed in spot - less white, And eve - ning
all. . . Where saints are clothed in spot - less white, And eve - ning
all. Where saints are clothed in spot - less white, And eve - ning

(4)

This musical score is for the hymn "The Radiant Morn Hath Passed Away." It is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The piano accompaniment is written for the left and right hands of the piano. It includes various musical notations such as dynamics (f, ff, rall., Adagio), articulation (accents), and phrasing slurs. The lyrics are printed below the vocal staves. The score concludes with a double bar line and repeat dots.

shadows nev- er fall, Where Thou, E - ter- nal Light of Light, Art

shadows nev- er fall, Where Thou, E - ter- nal Light of Light, Art

shadows nev- er fall, Where Thou, E - ter- nal Light of Light, Art

shadows nev- er fall, Where Thou, E - ter- nal Light of Light, Art

Voices only.

Lord of all, art Lord of all, . . . art

Lord of all, art Lord of all, . . . art

Lord of all, art Lord of all, . . . art

Lord of all, art Lord of all, . . . art

Lord of all, art Lord of all, . . . art

Lord of all, . . .

Lord of all, . . .

Lord of all, . . .

Lord of all, . . .

Full Org.