

BLEST
PAIR OF SIRENS

COMPOSED BY

C. HUBERT H. PARRY.

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BLEST PAIR OF SIRENS.

Allegro moderato.

C. Hubert H. Parry.

Flauti. *f* *cresc.* *a 2.* *dim.*

Oboi. *f* *cresc.* *dim.*

Clarineti in B \flat . *f* *dim.*

Fagotti. *f* *dim.*

Contra-Fagotto. *f* *dim.*

Corni I & II in E \flat . *mf* *dim.*

Corni III & IV in E \flat . *mf* *dim.*

Trombe I, II & III in E \flat . *mf* *dim.*

Tromboni I & II. *mf* *a 2.* *dim.* *p*

Trombone Basso & Tuba. *mf* *dim.*

Timpani in E \flat B \flat G. *mf* *tr* *dim.*

Violino I. *mf* *cresc.* *dim.*

Violino II. *mf* *tr* *dim.*

Viola. *mf* *tr* *dim.*

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

TENOR I.

TENOR II.

BASS I.

BASS II.

Violoncello. *f* *dim.*

Contra-Basso. *f* *dim.*

Allegro moderato.

dim.

19
mf

p

cresc.

cresc.

poco cresc.

p

poco cresc.

dim.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

The musical score on page 3 consists of the following parts and markings:

- Violins I & II:** Both parts feature a melodic line with a *cresc.* marking. The Violin I part includes a *mf cresc.* marking in the first measure.
- Violas:** The part includes a *cresc.* marking and a *mf cresc.* marking.
- Celli & Double Basses:** The parts include *cresc.* markings and a *mf cresc.* marking.
- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon parts are present, with various *cresc.* and *mf* markings.
- Brass:** Trumpet and Trombone parts are shown, with *cresc.* and *mf cresc.* markings. A circled *Trumpet* marking is present on the trumpet staff.
- Percussion:** The *TIMPS* (Timpani) part is circled and includes a *p* marking.
- Dynamic Markings:** The score is heavily marked with *cresc.* (crescendo) and *sempre cresc.* (always crescendo) throughout the piece. Specific dynamic levels include *mf* (mezzo-forte) and *f* (forte).
- Performance Instructions:** The instruction *a 2.* appears in the upper right section of the score.



A

Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- mf dim.* (mezzo-forte, diminuendo) appearing in several staves.
- dim.* (diminuendo) appearing in several staves.
- muta in C.* (change to C major) in the middle section.
- p dim.* (piano, diminuendo) in the lower section.
- B^b in C, E^b in D.* (change of key signature).
- allarg.* (ritardando) written in large, flowing script in two locations.
- Fag. espress.* (Flute, expressive) with a handwritten flourish.
- divisi. espress.* (divisi, expressive) at the bottom right.
- III^o* and *IV^o* markings.
- EC 175* handwritten in the middle section.

A

rit. a tempo

SOLO
HORN
p
espress.

mf

rit. *a tempo*

p *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

Blest pair of Si - rens, pledg - es of Hea - ven's
f *cresc.*

rit. *a tempo*

Blest pair of Si - rens, pledg - es of Hea - ven's
p *a tempo* unis.

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di -

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di - vine sounds, and

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di - vine sounds, and

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di -

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di -

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di - vine sounds, and

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di -

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di -

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di - vine sounds, and

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di -

joy, Sphere - born, har - mo - ni - ous sis - ters, Voice and Verse, Wed your di - vine sounds, and

divisi. unis.

Dynamic markings: cresc., mf, f, ff, p

Handwritten annotations: V.I., V.2, arrows, wavy lines

-vine sounds, and mixt power em-ploy Dead things with in-breathed sense
 mixt power em-ploy Dead things with in-breathed sense
 mixt power em-ploy Dead things with in-breathed sense
 -vine sounds, and mixt power em-ploy Dead things with in-breathed sense
 mixt power em-ploy Dead things with in-breathed sense
 -vine sounds, and mixt power em-ploy Dead things with in-breathed sense
 -vine sounds, and mixt power em-ploy Dead things with in-breathed sense
 and mixt power em-ploy Dead things with in-breathed

B *Animando*

ff ff ff ff ff ff ff ff

Stings

Animando

In C. *f* *p*

a - ble to pierce.

a - ble to pierce.

a - ble to pierce.

a - ble to pierce.

a - ble to pierce.

a - ble to pierce.

a - ble to pierce.

a - ble to pierce.

sense a - ble to pierce.

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

divisi. *Animando*

B *f* *p*

Musical score for a vocal and instrumental ensemble. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p*, *mf*, and *poco cresc.* The lyrics are: "And to our high-raised phan-ta-sy pre-sent that un-dis-turb-ed song,".

high-raised phan-ta-sy pre-sent that un-dis-turb-ed song *mf cresc.* Of

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

-turb-ed song, *mf cresc.* that song Of pure con-

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

Of pure *mf cresc.* con-cent that song of

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

Of pure con-cent *cresc.* that song of

phan-ta-sy pre-sent that un-dis-turb-ed song *cresc.*

allargando

a 2.

pure con-cent Aye sung be-fore the sap-phire col-oured throne, To
 un-dis-turb-ed song of pure con-cent Aye sung be-fore the sap-phire col-oured throne, To
 cent Aye sung be-fore the sap-phire col-oured throne, To
 un-dis-turb-ed song Aye sung be-fore the sap-phire col-oured throne, To
 pure con-cent Aye sung be-fore the sap-phire col-oured throne, To
 Of pure con-cent Aye sung be-fore the sap-phire col-oured throne, To

Animandosi.

ff
ff
12:00
mf
f
mf
f
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-
Him that sits there-on, With saint-ly shout and sol-emn ju-

Animandosi.

C Più moto.

The first system of the musical score consists of several staves. The top staves are for the piano, with dynamic markings of *ff* (fortissimo) appearing in the later measures. The organ part is shown in the lower staves, with a marking of *a 3* (triplets) in the middle. The music is in a key with one sharp (F#) and a common time signature (C).

- bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing
 - bi - lee; Where the bright Se - ra-phim, in burn-ing

The vocal parts in this system are arranged in a choir setting, with each voice part (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) having its own line of music and lyrics. The lyrics are: "- bi - lee; Where the bright Se - ra-phim, in burn-ing". The piano accompaniment continues with *ff* dynamics.

The second system continues the piano and organ accompaniment. It features similar rhythmic patterns and dynamic markings of *ff*. The piano part includes various articulations like accents and slurs.

poco rit.

a tempo

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two bass clef staves. The tempo markings *poco rit.* and *a tempo* are placed above the piano accompaniment staves. Dynamics such as *ff* and *f* are indicated throughout the score.

poco rit.

a tempo

The second system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics: "row, Their loud up - lift - ed an - gel - trum - pets blow;". The remaining eight staves are for piano accompaniment. The tempo markings *poco rit.* and *a tempo* are placed above the piano accompaniment staves. Dynamics such as *f* are indicated.

poco rit.

a tempo

The third system of the musical score consists of two staves for piano accompaniment. The tempo markings *poco rit.* and *a tempo* are placed above the staves. Dynamics such as *f* are indicated.

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

And the Che - ru - bic host, in thou - sand quires,

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and piano accompaniment. Dynamics include 'f' and 'p'. The lyrics are: "Touch their im - mor - tal harps of gold - en wires, With those just spi - rits, that".

Musical score for a choir and piano. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p*, *mf*, and *cresc.*

Lyrics: wear vic-tor-ious palms, Hymns de-vout and ho-ly psalms, that wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms, wear vic-to-ri-ous palms, Hymns de-vout and ho-ly psalms, wear vic-to-ri-ous palms, Hymns de-

mf *CRASC.* *CRASC.* *mf* *CRASC.*

CRASC. *a 2.* *CRASC.* *CRASC.*

mf *CRASC.* *CRASC.*

CRASC. *CRASC.* *CRASC.* *CRASC.*

Sing - ing ev - er - last - ing - ly, sing - ing ev - er -

Sing - ing, sing - ing ev - er - last - ing - ly, *f*

- vout and ho - ly psalms, Sing - ing, sing - ing ev - er -

Sing - ing ev - er - last - ing - ly, sing - ing,

- vout and ho - ly psalms, Sing - ing ev - er -

Sing - ing ev - er - last - ing -

CRASC. *CRASC.* *CRASC.* *CRASC.*

- ing - ly, sing - ing ev - er - last - ing -
 - last - ing - ly, sing - ing, sing - ing ev - er - last - ing -
 - ing, sing - ing, sing - ing ev - er - last - ing -
 - last - ing - ly, sing - ing, sing - ing ev - er - last - ing -
 - ly, sing - ing, sing - ing ev - er - last - ing -
 - last - ing - ly, sing - ing, sing - ing ev - er - last - ing -
 - ly, sing - ing, sing - ing ev - er - last - ing -

D Tempo I.

Violins I: *f* *Cresc.* *dim.*

Violins II: *f* *Cresc.* *dim.*

Violas: *f* *Cresc.* *dim.*

Cellos: *f* *Cresc.* *dim.*

Double Basses: *f* *Cresc.* *dim.*

Flutes: *f* *Cresc.* *dim.*

Clarinet: *f* *Cresc.* *dim.*

Bassoon: *f* *Cresc.* *dim.*

10
D in E \flat , C in B \flat

- ly.

- ly.

- ly.

- ly.

- ly.

- ly.

- ly.

- ly.

D - Tempo I.

The musical score is arranged in a standard format with multiple systems. The top system includes a vocal line and an instrumental line. The middle section contains several vocal parts, each with the lyrics: "That we on earth with un-discord-ing voice, May right-ly". The bottom system includes an instrumental line. The score is marked with various dynamics and performance instructions.

Dynamic and Performance Markings:

- p* (piano)
- poco cresc.* (poco crescendo)
- mf* (mezzo-forte)
- cresc.* (crescendo)
- pp* (pianissimo)
- pppp cresc.* (pianissimo crescendo)
- mf cresc.* (mezzo-forte crescendo)

Lyrics:

That we on earth with un-discord-ing voice, May right-ly

rit.

dim.
dim.

mf
dim.
p

rit.

dim.
p

rit.
p

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

an - swer that me - lo - - dious noise As once we did Till dis - proportioned sin.

rit.
p

Meno mosso, ma non troppo lento.

The musical score is arranged in systems. The top system contains the first five staves of the orchestra (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system contains the next five staves (Flutes, Oboes, Clarinets, Bassoons, and Horns). The third system contains the vocal quartet (Soprano, Alto, Tenor, and Bass) and the piano accompaniment (Right and Left Hand). The vocal parts have lyrics written below them. The piano part includes dynamic markings like *p* and *cresc.* and articulation marks like accents and slurs. The tempo marking *Meno mosso, ma non troppo lento.* is placed at the beginning and end of the page.

Meno mosso, ma non troppo lento.

19

p

p

p

p

poco cresc.

p

p dolce

p dolce

dolce

poco cresc.

dolce

poco cresc.

dolce

poco cresc.

p dolce

p

poco cresc.

poco cresc.

all creatures made to their great Lord, Whose love their motion swayed in

all creatures made to their great Lord, Whose love their motion swayed in

all creatures made to their great Lord, Whose love their motion swayed in

all creatures made to their great Lord, Whose love their motion swayed in

rit.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The vocal line has lyrics: "per - fect di - a - pa - son, Whilst they stood in first o - be - dience and their state of". The piano accompaniment includes markings such as *poco cresc.*, *a 2.*, and *p*. The second system continues the vocal and piano parts, with the vocal line including the word "swayed" and the piano accompaniment marked *espressivo*. The third system features a piano solo section with intricate arpeggiated figures, marked *rit.* and *p*. The fourth system returns to the vocal and piano parts, with the vocal line repeating the lyrics and the piano accompaniment marked *cresc.* and *rit.*. The fifth system continues the vocal and piano parts, with the vocal line including the lyrics "per - fect di - a - pa - son, Whilst they stood in first o - be - dience and their state of" and the piano accompaniment marked *cresc.* and *rit.*. The final system shows the piano accompaniment concluding with a *rit.* marking.

E *a tempo*

First system of musical notation, measures 1-6. Includes staves for strings and woodwinds. Dynamic markings include *p*, *mf*, *f*, and *cresc.*. A second ending bracket labeled "a 2." spans measures 5-6.

Second system of musical notation, measures 7-12. Includes staves for strings and woodwinds. Dynamic markings include *p*, *mf*, *f*, and *cresc.*. A second ending bracket labeled "a 2." spans measures 11-12.

Third system of musical notation, measures 13-18. Includes staves for strings and woodwinds. Dynamic markings include *p*, *mf*, *f*, and *cresc.*.

Fourth system of musical notation, measures 19-24. Includes staves for strings and woodwinds. Dynamic markings include *mf*, *p*, *f*, and *cresc.*. The word "divisi" is written above the woodwind staff in measure 20.

Fifth system of musical notation, measures 25-30. Includes staves for strings and woodwinds. The word "good." is written below the staves in measures 25, 26, 27, and 28.

Sixth system of musical notation, measures 31-36. Includes staves for strings and woodwinds. Dynamic markings include *p*, *mf*, *f*, and *cresc.*.

E

rit.

I^o
 dim.
 p
 II^o
 pp
 II^o
 pp
 III^o
 p
 Tuba.
 p
 pp
 pp
 rit.
 sempre dim.
 pp
 rit.
 sempre dim.
 pp
 sempre dim.
 pp
 sempre dim.
 pp
 rit.
 pp

F *Allegro.*

10

p

poco cresc.

p

poco cresc.

pp

poco cresc.

p

cresc.

p

cresc.

p

cresc.

mf *dolce*

poco cresc.

O may we soon a-gain re - new that song And keep in tune with Heaven and keep in tune with

p

cresc.

F *Allegro.*

19

mf *dim.*

mf *dim.*

mf *dim.*

Heaven, Till God ere long to His ce - les - tial con - cert us u - nite,

mf *p*

O may we soon a - gain re - new that song, And keep in tune with

O may we soon re - - new that

f

mf

cresc.

mf

mf

mf

mf

and keep in tune with Heaven till God ere long to His ce -

O may we soon a-gain re - new that

Heaven and keep in tune with Heaven till God ere long to His ce -

song, and keep in tune with Heaven till God ere long, till

The musical score is arranged in systems. The top system includes a vocal line with lyrics and a piano accompaniment. The middle system features a piano part with a *mf* dynamic marking and a *III?* instruction. The bottom system continues the vocal and piano parts. The lyrics are:
 - les - - tial con-cert us u - nite, till God to His ce - les - - tial con-cert us u -
 song, till God ere long to His ce - les - tial con - - cert us u -
 - les - tial con-cert us u - nite, till God to His ce - les - - tial con - cert us u -
 God ere long to His ce - les - - tial con - - cert us u - -

G Più moto ed animando. ♩ = 96.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "- nite. To live with". The second system includes a vocal line with lyrics: "- nite. To live with Him, and sing in end - less". The third system includes a vocal line with lyrics: "- nite. To live with Him, and sing in end - less". The fourth system includes a vocal line with lyrics: "- nite. To live with Him, and". The fifth system includes a vocal line with lyrics: "- nite. To live with Him, and sing in end - less morn of". The organ part is shown in the bottom system, with a label "ORGAN" on the left. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for a choir, page 33. The score consists of multiple staves for voices and piano accompaniment. The lyrics are:

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

The score includes various musical notations such as dynamics (*f*), articulation (*acc.*), and performance instructions like *EBBSE.* and *a2.*. The piano part features complex chordal textures and melodic lines.

Musical score for page 34, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are:

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

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

H *a2.* *f* *p* *p* *p*

This page of a musical score contains 18 staves. The top staves are for piano accompaniment, and the bottom staves are for vocal parts. The music is in a key signature of two flats and includes various dynamic markings such as *f* (forte) and *p* (piano), and articulation like *a2.* and *a3.*. The lyrics are:

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

The musical score consists of multiple staves. The top section features a piano introduction with various dynamics like *pp* and *pp2*. Below this, there are several vocal parts, including a soprano line with lyrics: "morn of light, in end - less morn of light, to Him, and sing in end - less morn of light, to sing in end - less morn of light, to sing in end - less morn, in end - less morn of light, to live with Him, To live with Him, and sing, To live with Him, and sing, in end - less morn,". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. The score concludes with a final piano chord.

The musical score on page 38 consists of multiple staves. The top section includes several instrumental staves with dynamic markings such as *Cresc.* and *ff*. The lower section features vocal staves with lyrics. The lyrics are: "live with Him, and sing in end - less morn, of light,". The score includes various musical notations such as notes, rests, and dynamic markings. The word "divisi" is written above a staff in the lower right section.

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

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