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Composer's Note

John Henry Newman's moving and profound sacred poem *Lead, kindly light, amid the encircling gloom* has cast a spell on me ever since I was a boy chorister in Oxford in the 1960s: it was introduced to me attached to William Harris's stirring hymn tune Alberta, composed, apparently, as he was crossing that Canadian province by train in the 1920s. Why is this Victorian text still so powerful? For me, it is a perfect expression of the comfort of a compassionate faith, filled as it is with human fragility and the doubt that we know Newman was grappling with at this stage in his life. Because it has always spoken so directly and personally to me I was determined that it should be a cornerstone of my *Eternal Light: A Requiem* both as a stand-alone movement but also as the thematic climax of the Requiem's concluding movement, 'In Paradisum'. Whilst I admire the familiar, existing tunes associated with the hymn, I wanted my 'Lead, Kindly Light' to evoke the turbulent waters of the sea, serving as a reminder of the fact that its words were written by a man who believed himself to be confronted with the possibility of death, stranded as he was at sea and critically ill, and also of the metaphor of troubled waters, for anyone who has looked despair in the face, sought and found a kindly light to lead them on.

Howard Goodall, February 2009
www.howardgoodall.com

'Lead, Kindly Light' forms part of the larger work, *Eternal Light: A Requiem*
© 2009 by Faber Music Ltd
First published as a separate choral work 2009 by Faber Music Ltd
Bloomsbury House 74-77 Great Russell Street London WC1E 3DA
Music processed by MusicSet 2000
Printed in England by Caligraving Ltd
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Duration: approx 2½ minutes

Eternal Light: A Requiem was commissioned by Mark Stephenson on behalf of London Musici to celebrate its 20th anniversary. It was commissioned as both a choral-orchestral-dance piece for London Musici, The Choir of Christ Church Cathedral, Oxford, and Rambert Dance Company (Artistic Director: Mark Baldwin) and as a choral-orchestral work.

Eternal Light: A Requiem is available on EMI Classics (50999-2-15047-2-3), performed by London Musici, The Choir of Christ Church Cathedral, Oxford, with soloists Natasha Marsh, Alfie Boe and Christopher Maltman, conducted by Stephen Darlington.

www.eternallightrequiem.com

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Available from
Eternal Light: A Requiem

Requiem: Kyrie: Close now thine eyes	MSM-56-0049
Revelation: Factum est silentium	MSM-56-0050
Litany: Belief	MSM-56-0051
Hymn: Lead, kindly light	MSM-56-0052
Lacrymosa: Do not stand at my grave and weep	MSM-56-0053
Dies Irae: In Flanders fields	MSM-56-0054
Recordare: Drop, drop slow tears	MSM-56-0055
Revelation: Tum angelus tertius claxit	MSM-56-0056
Agnus Dei	MSM-56-0057
In Paradisum: Lux aeterna	MSM-56-0058

Lead, Kindly Light

from

Eternal Light: A Requiem

John Henry Newman

Howard Goodall

♩ = 40

Piano *mf*

3 S. A. *mf*

Lead, kind - ly light, a - mid th'en - cir - cling gloom, Lead Thou me

T. B. *mf*

6 on! The night is dark, and I am far from home: Lead Thou me

The musical score is presented in three systems. The first system shows the piano introduction in 3/2 time, marked *mf*. The second system introduces the vocal parts: Soprano Alto (S. A.) and Tenor Bass (T. B.), both marked *mf*. The lyrics are: "Lead, kind - ly light, a - mid th'en - cir - cling gloom, Lead Thou me". The third system continues the vocal parts with the lyrics: "on! The night is dark, and I am far from home: Lead Thou me". The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

9

on! Keep Thou my feet; I do not ask to see The dis - tant scene,

12

— one step e-nough for me. *unis.*
I was not

15

ev - er thus, nor pray'd that Thou Shouldst lead me on. I loved to

27 S. A. unis. *f*

So long Thy pow'r hath blest me, sure it

T. B. unis. *f*

30

still Will lead me on O'er moor and fen, o'er crag and tor-rent,

33

till The night is gone; And with the morn those an-gel fa-ces

36

smile Which I have loved — long since, and lost a - while,

This system contains the vocal line and piano accompaniment for measures 36 to 38. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "smile Which I have loved — long since, and lost a - while,"

39

loved since, and lost a - while.

This system contains the vocal line and piano accompaniment for measures 39 to 40. The vocal line is in a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "loved since, and lost a - while."

41

rall.

This system contains the piano accompaniment for measures 41 to 43. The tempo marking "rall." is positioned above the first measure. The piano part is in a bass clef. The music concludes with a double bar line and repeat signs in both staves.