

# Lead, Kindly Light

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Text by John Henry Newman

**Lento** (♩ = 52)

*solo mp* *mf*

Soprano 1  
Lead, kind-ly Light, a - mid th'en-cir-cling gloom, lead Thou me

Soprano 2  
gloom, lead

Alto 1  
*p* Lead, lead, lead, lead, lead, lead, lead, lead,

Alto 2  
*p* Lead, lead, lead, lead, lead, lead, lead,

Tenor 1  
8  
*mp* gloom

Tenor 2  
8  
*mp* gloom, lead

Bass 1

Bass 2

Piano (rehearsal only)  
*p* *mp*

The score is written for a mixed choir and piano. It begins with a tempo marking of Lento (♩ = 52). The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: Soprano 1: "Lead, kind-ly Light, a - mid th'en-cir-cling gloom, lead Thou me"; Soprano 2: "gloom, lead"; Alto 1: "Lead, lead, lead, lead, lead, lead, lead, lead,"; Alto 2: "Lead, lead, lead, lead, lead, lead, lead,"; Tenor 1: "gloom"; Tenor 2: "gloom, lead"; Bass 1 and Bass 2 have no lyrics. The piano part is marked "Piano (rehearsal only)". Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A large watermark "For Perusal" is visible across the score.

Lead, Kindly Light

5

*mp* *mf*

S  
on! The night is dark, and I am far from home; lead Thou me

A  
lead, lead, lead, lead, lead, lead, lead,

T  
far from home; lead

B  
on! far from home;

Pno.  
*p* *mp* *p*

Lead, Kindly Light

9 **tutti** **A** *p* *mf* *p* *mf* *mf* *p*

**S**  
on! Keep Thou my feet; I do not ask to see the dis-tant scene; one

**A**  
— lead, — Keep Thou my feet; I do not ask to see — the dis-tant scene; one  
lead, — lead, Keep Thou my feet; I do not ask to see the dis-tant scene; one

**T**  
on! Keep Thou my feet; I do not ask to see the scene; one  
Keep Thou my feet; I do not ask to see the scene; one

**B**  
Keep Thou my feet; I do not ask to see the scene; one  
Keep Thou my feet; I do not ask to see the scene; one

**Pno.** *p* *mf* *p*

**B**

13 *p* step e-nough for me.

S

*p* step e-nough for me.

A

*p* step e-nough for me. *p* Lead, \_\_\_\_\_ lead, lead, \_\_\_\_\_ lead, \_\_\_\_\_

*p* step e-nough for me. *p* Lead, \_\_\_\_\_ lead, \_\_\_\_\_ lead, \_\_\_\_\_ lead,

T

8 *p* step e-nough for me. *mp* I was not \_\_\_\_\_ al - ways

8 step e-nough for me.

B

step e-nough for me.

step e-nough for me.

13 *p*

Pno.



C

21

**S**

*f* *mp*

I loved the gar - ish day, and

*f* *mp*

I loved the gar - ish day, and

**A**

— lead, lead, — lead, — — — — — lead, lead, I loved the gar - ish day, and

— — — — — lead, lead, — — — — — lead, — — — — — lead, I loved the gar - ish day, and

**T**

*f* *mf* *f*

see my path; but now, — — — — — lead Thou me on! I loved the gar - ish day,

*f* *mf* *mp* *f*

see, — — — — — now, — — — — — lead on! I loved the gar - ish day,

**B**

*f* *mf* *mp* *f*

see, — — — — — now, — — — — — lead on! I loved the gar - ish day,

*f* *mf* *mp* *f*

see, — — — — — now, — — — — — lead on! I loved the gar - ish day,

**Pno.**

*mp* *f* *mp*

Lead, Kindly Light

25

*ff* *mf* *dim.*

S

spite of fears, Pride ruled my will. Re - mem-ber not, re - mem-ber not, re -

*ff* *mf* *dim.*

A

spite of fears, Pride ruled my will. Re - mem-ber not, re - mem-ber not, re -

*ff* *mf* *dim.*

*mp*

T

and spite of fears, — Pride ruled my will. Re - mem-ber not, re - mem-ber not,

*mp* *ff* *mf* *dim.*

*mp* *ff* *mf* *dim.*

B

and spite of fears, — Pride ruled my will. Re - mem - ber

*mp* *ff* *mf* *dim.*

and spite of fears, — Pride ruled my will. Re - mem - ber

Pno.

25

*ff* *mf* *dim.*

D

29

*p* *mp*

S mem-ber not past years! So long Thy pow'r hath

A not past years!

T re-mem-ber not past years! Lead, lead, lead, lead,

B not, re - mem-ber not past years! Oo

Pno.

The musical score is arranged in systems. The Soprano (S) part has lyrics: "mem-ber not past years! So long Thy pow'r hath". The Alto (A) part has lyrics: "not past years!". The Tenor (T) part has lyrics: "re-mem-ber not past years! Lead, lead, lead, lead,". The Bass (B) part has lyrics: "not, re - mem-ber not past years! Oo". The Piano (Pno.) part provides accompaniment. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The score is marked with a 'D' in a box at the top. A large watermark 'Copyrighted Material' is overlaid on the page.



34 *mf* *mp*

S  
blest me, sure it still \_\_\_\_\_ will lead me on. O'er moor and fen, o'er

*mp*  
lead on.

A  
*mp* *p*  
still \_\_\_\_\_ lead on. Oo

*mp*  
still \_\_\_\_\_ lead on.

T  
8 \_\_\_\_\_ lead, lead, \_\_\_\_\_ lead, \_\_\_\_\_ lead, \_\_\_\_\_ lead, \_\_\_\_\_ lead, \_\_\_\_\_ lead,

*mp* *pp*  
still \_\_\_\_\_ lead on. Oo \_\_\_\_\_

*mp* *pp*  
still \_\_\_\_\_ lead on. Oo \_\_\_\_\_

Pno.  
*mp* *p*

38 *f* *p* *pp* **E**

S  
crag and tor-rent till the night is gone, And with the morn those an-gel

*p* *mf* *p* *pp*

Oo till the night is gone, And with the morn those an-gel

A  
*mf* *p* *pp*

till the night is gone, And with the morn those an-gels

*mf* *p* *pp*

till the night is gone, And with the morn those an-gels

T  
*mf* *p* *pp*

lead, lead, night is gone, And with the morn those an-gels

*mf* *p* *pp*

lead, lead, night is gone, And with the morn those an-gels

B  
*mf* *p* *pp*

till the night is gone, And with the morn those an-gel

*mf* *p* *pp*

till the night is gone, And with the morn those an-gel

Pno.  
38 *mf* *p* *pp*

42 *mf* *dim.*

S  
fa - ces smile, those fa - ces smile, those fa - ces smile, those an - gel fa - ces

*mf* *dim.*

A  
smile, those fa - ces smile, those fa - ces smile, those an - gel fa - ces

*mf* *dim.*

T  
smile, those fa - ces smile, those fa - ces smile, those fa - ces smile, fa - ces

*mf* *dim.*

B  
fa - ces, fa - ces, fa - ces, fa - ces,

*mf* *dim.*

Pno.

**F**

46 *p*

S  
smile,

*p*

smile,

A  
*p* *pp* \*)  
smile, Light, light, light, light, light, light,

*p* *pp* \*)  
smile, Light, light, light, light, light, light,

T  
*p* solo *p*  
smile, which I have loved long since, and lost

*p*

smile,

B  
*mp* *pp* *pp*  
those fa - ces smile, lost

*mp* *pp*  
those fa - ces smile,

Pno.  
46 *p* *pp*

\*) Optionally, altos recede slowly backstage. They should still be audible when the rest of the choir stops singing (for example, by waiting just outside the doors), and should gradually get quieter until the audience can no longer hear them (for example, by walking further away), repeating the last two bars as necessary.

