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Notice!**

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M. WITMARK & SONS.

Dedicated to the loving memory of
"THE QUEEN."

The Door of Hope.

Baritone or Contralto.

Words by
DAVE REED.

Music by
ERNEST R. BALL.

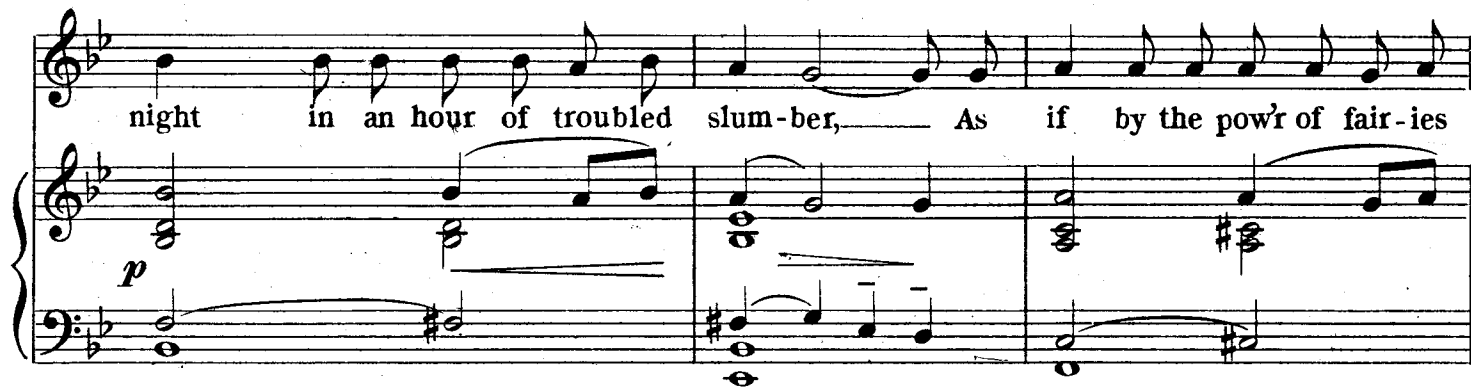
Andante.

VOICE. 

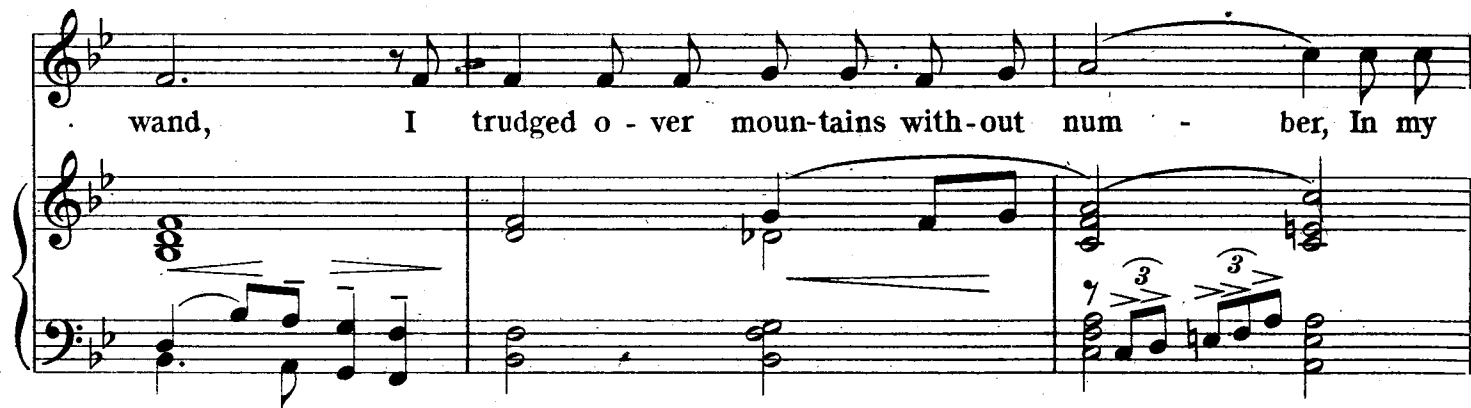
PIANO. 

Last -

night in an hour of troubled slum-ber, As if by the pow'r of fair-ies



wand, I trudged o-ver moun-tains with-out num-ber, In my



search for the great be-yond; Till soon there a-rose a fear-ful



tem - pest, The fu - ries of Heav'n and earth com - bined. Ex -

fp *fp* *p*

haust - ed and help - less I was borne to earth, 'Twas the curse of a guilt - y

Maestoso. *rall.* *a tempo.*

mind. I heard the crash - ing of thun - der, In

rall. *p a tempo.* *Led.* *

rage the el - e - ments rose, The earth seemed bursting a -

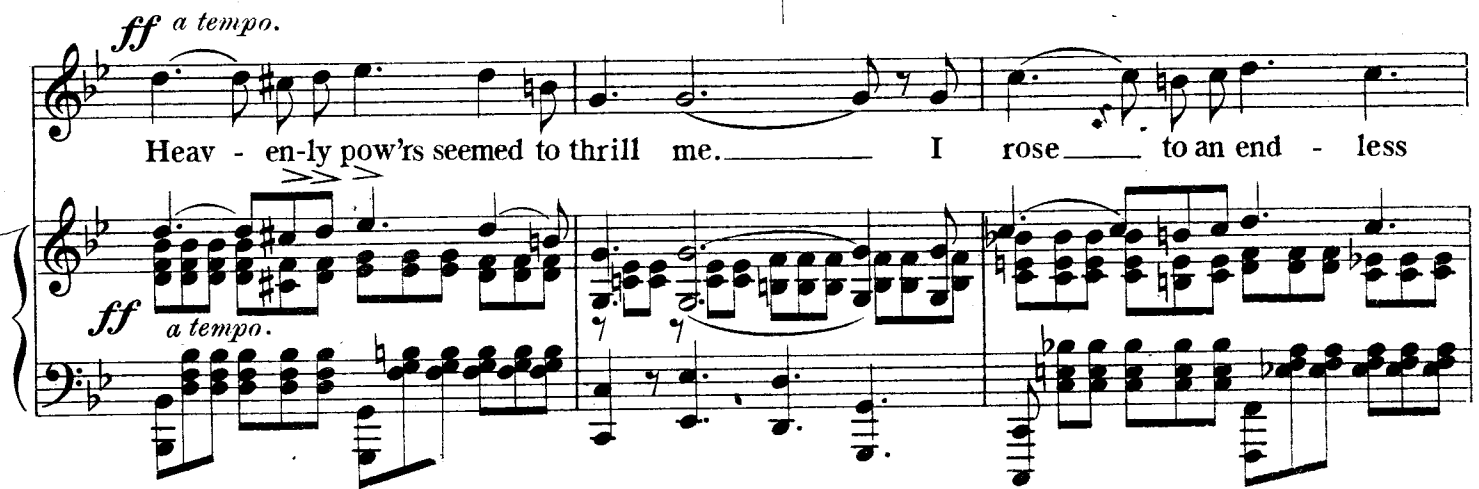
cresce poco a poco.

rit.
sun - der, From Heav'n and sweet re - pose. The



ff a tempo.
Heav - en - ly pow'rs seemed to thrill me. I rose to an end - less

ff a tempo.



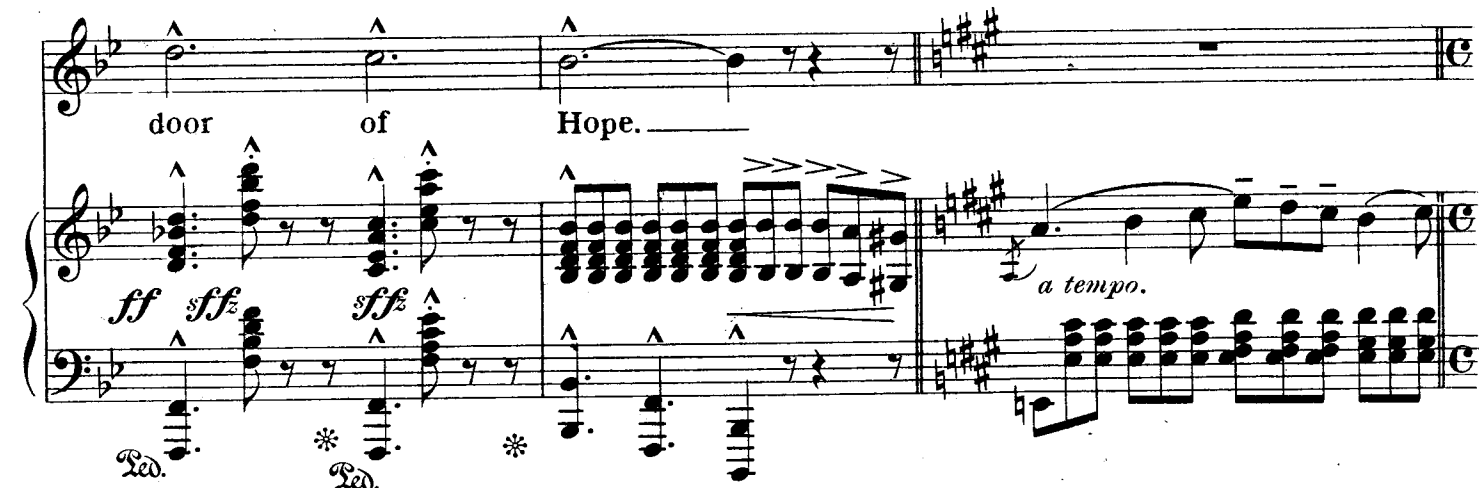
accel. *rit.*
scope, And prayed for light to guide me right, On to the

molto cresc. *accel.* *rit.*



door of Hope.

ff *sfz* *sfz* *a tempo.*



Piu mosso.

The jaws of death like a mon - ster rose, I

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano accompaniment includes a *mf* dynamic marking and a series of chords marked "Led." with asterisks.

knew 'twas the judg - ment day, Re - lent-less wrath of a

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a *f* dynamic marking and includes a triplet of eighth notes in the right hand.

thou - sand foes, Burst forth as I knelt to pray. I

The third system concludes the vocal line and piano accompaniment. The piano accompaniment includes a *dim* (diminuendo) marking and a fermata over the final note of the vocal line.

Meno mosso.

knew a - las! 'twas a sin - ner's doom, Through dark-ness I rose to

The fourth system begins with a new tempo marking, *Meno mosso*. The vocal line and piano accompaniment are shown. The piano accompaniment includes a *p* (piano) dynamic marking.

groped, And I saw a hand from the angel land Point the

Maestoso. *molto rit.* *p a tempo.*

way to the door of Hope. I heard the heavenly

f molto rit. *p a tempo.*

voices, The angels beckoned me on, And

cresc. poco a poco.

as no mortal rejoices, I prayed to soar a -

rit. *f a tempo.*

non. The heav - en - ly shrine rose be -

rit. *f a tempo.*

Detailed description: This system contains the first two lines of music. The vocal line begins with a half note 'non.' followed by a half note 'The', then a quarter note 'heav', a quarter note 'en', a quarter note 'ly', a quarter note 'shrine', a quarter note 'rose', and a quarter note 'be'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Performance markings include 'rit.' at the start and 'f a tempo.' in both staves.

fore me, I gazed on its beau - teous

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note 'fore me,', a half note 'I', a quarter note 'gazed', a quarter note 'on', a quarter note 'its', a quarter note 'beau', and a quarter note 'teous'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

accel. *rit.*

scope, At last my soul had found its goal, There at the

molto cresc. *accel.* *rit.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a half note 'scope,', followed by a half note 'At', a quarter note 'last', a quarter note 'my', a quarter note 'soul', a quarter note 'had', a quarter note 'found', a quarter note 'its', a quarter note 'goal,', a quarter note 'There', a quarter note 'at', and a quarter note 'the'. The piano accompaniment features a 'molto cresc.' marking in the left hand and 'accel.' and 'rit.' markings in both staves.

door of Hope.

fff *sfz* *sfz* *accel.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a half note 'door', a half note 'of', and a half note 'Hope.'. The piano accompaniment features a 'fff' marking in the left hand and 'sfz' and 'accel.' markings in both staves. The system concludes with a double bar line.