

John Milton's

# L'ALLEGRO ED IL PENSEROSO

Set to Music  
by

C. Hubert H. Parry

Composed for the Norwich Music Festival - October 15, 1890

VOCAL SCORE



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Cover Image: “The Bower Meadow” by Dante Gabriel Rossetti, 1872



# ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library MS 4201

Novello Octavo Edition No. 8134

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## Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# L'ALLEGRO ED IL PENSEROSO

Libretto drawn from the poems *L'Allegro* and *Il Penseroso* by John Milton (1631)



## L'ALLEGRO

### HENCE, LOATHED MELANCHOLY

Soprano Solo - page 9

Hence, loathed Melancholy!  
Of Cerberus and blackest Midnight born,  
In Stygian cave forlorn,  
'Mongst horrid shapes, and shrieks, and sights unholy.  
Find out some uncouth cell,  
Where brooding Darkness spreads his jealous wings,  
And the night-raven sings'  
There, under ebon shades, and low-browed rocks,  
As ragged as thy locks,  
In dark Cimmerian desert ever dwell.  
  
But come, thou Goddess fair and free,  
In Heaven yclept Euphrosyne,  
And by men, heart-easing Mirth.

### HASTE THEE, NYMPH

Chorus - page 14

Haste thee, Nymph, and bring with thee  
Jest and youthful Jollity,  
Quips and Cranks, and wanton Wiles,  
Nods and Becks, and wreathed Smiles,  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek.  
Sport that wrinkled Care derides,  
And Laughter, holding both his sides:  
And in thy right hand lead with thee  
The mountain-nymph, sweet Liberty;  
And, if I give thee honour due,  
Mirth, admit me of thy crew,  
To live with her and live with thee,  
In unreprieved pleasures free;  
To hear the lark begin his flight,  
And singing startle the dull night  
From his watch-tower in the skies,  
Till the dappled dawn doth rise,  
Then to come, in spite of sorrow,  
And at my window bid good-morrow,  
Through the sweet-briar, or the vine,  
Or the twisted eglantine;  
While the cock, with lively din,  
Scatters the rear of darkness thin,  
And, to the stack or the barn-door  
Stoutly struts his dames before;  
Oft listening how the hounds and horn  
Cheerly rouse the slumbering Morn,  
From the side of some hoar hill,  
Through the high wood echoing shrill.

## SOMETIME WALKING

Soprano Solo - page 26

Sometime walking, not unseen,  
By hedgerow elms, on hillocks green,  
Right against the eastern gate,  
Where the great Sun begins his state,  
Robed in flames and amber light,  
The clouds in thousand liveries dight.  
Straight mine eye hath caught new pleasures;  
Whilst the landscape round it measures;  
Russet lawns, and fallows gray,  
Where the nibbling flocks do stray,  
Mountains, on whose barren breast  
The labouring clouds do often rest,  
Meadows trim, with daisies pied,  
Shallow brooks, and rivers wide;  
Towers and battlements it sees,  
Bosomed high in tufted trees  
Where, perhaps, some Beauty lies  
The Cynosure of neighbouring eyes.

## TOWERED CITIES

Chorus - page 31

Towered cities please us then,  
And the busy hum of men,  
Where throngs of knights and barons bold  
In weeds of peace, high triumphs hold,  
With store of ladies, whose bright eyes  
Rain influence, and judge the prize  
Of wit or arms, while both contend  
To win her grace, whom all commend.  
  
There let Hymen oft appear  
In saffron robe, with taper clear,  
With pomp, and feast, and revelry,  
With mask and antique pageantry;  
Such sights as youthful poets dream,  
On summer-eves by haunted stream.

## AND EVER, AGAINST EATING CARES

Soprano Solo and Chorus - page 36

And ever, against eating cares.  
Lap me in soft Lydian airs,  
Married to immortal verse,  
Such as the meeting soul may pierce,  
In notes with many a winding bout  
Of linked sweetness long drawn out,  
With wanton heed and giddy cunning,  
The melting voice through mazes running,  
Untwisting all the chains that tie  
The hidden soul of harmony;  
That Orpheus' self may heave his head,  
From golden slumber on a bed  
Of heaped Elysian flowers, and hear

Such strains as would have won the ear  
Of Pluto, to have quite set free  
His half-regained Eurydice.  
These delights, if thou canst give,  
Mirth, with thee I mean to live.



## IL PENNEROSO

### HENCE, VAIN, DELUDING JOYS

Bass Solo - page 44

Hence, vain, deluding Joys,  
The brood of Folly without father bred!  
How little you bested,  
Or fill the fixed mind with all your toys!  
Dwell in some idle brain,  
And fancies fond with gaudy shapes possess,  
As thick and numberless  
As the gay motes that people the sunbeams,  
Or likest hovering dreams,  
The fickle pensioners of Morpheus' train.

### HAIL, THOU GODDESS

Chorus - page 46

But hail, thou Goddess, sage and holy!  
Hail, divinest Melancholy,  
Whose saintly visage is too bright  
To hit the sense of human sight.

### COME, PENSIVE NUN

Bass Solo and Chorus - page 47

Come, pensive Nun, devout and pure,  
Sober, steadfast, and demure;  
All in a robe of darkest grain  
Flowing with majestic train.

### COME, BUT KEEP THY WONTED STATE

Bass Solo - page 49

Come, but keep thy wonted state,  
With even step, and musing gait;  
And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes;  
There, held in holy passion still,  
Forget thyself to marble, till  
With a sad, leaden, downward cast,  
Thou fix them on the earth as fast;

### AND JOIN WITH THEE

Chorus - page 51

And join with thee calm Peace and Quiet,  
Spare Fast, that oft with gods doth diet,  
And hears the muses in a ring  
Aye round about Jove's altar sing.

And the mute Silence hist along  
'Less Philomel will deign a song,  
In her sweetest, saddest plight,  
Smoothing the rugged brow of Night,  
While Cynthia checks her dragon yoke,  
Gently o'er the accustomed oak.

Sweet bird, that shunest the noise of folly,  
Most musical, most melancholy!  
Thee, chauntress, oft the woods among  
I woo to hear thy even-song;  
And, missing thee, I walk unseen  
On the dry smooth-shaven green,  
To behold the wandering Moon  
Riding near her highest noon.

Like one that has been led astray  
Through the heaven's wide pathless way,  
And oft, as if her head she bowed,  
Stooping through a fleecy cloud.

### OFT, ON A PLAT OF RISING GROUND

Bass Solo - page 57

Oft, on a plat of rising ground,  
I heard the far-off curfew sound,  
Over some, wide-watered shore,  
Swinging slow, with sullen roar;  
Or, if the air will not permit,  
Some still, removed place will fit,  
Where glowing embers through the room,  
Teach light to counterfeit a gloom.  
Far from all resort of mirth,  
Save the cricket on the hearth,  
Or the bellman's drowsy charm,  
To bless the doors from nightly harm;  
Or let my lamp at midnight hour  
Be seen in some high lonely tower,  
Where I may oft out-watch the Bear,  
With thrice great Hermes, or unsphere  
The spirit of Plato, to unfold  
What worlds or what vast regions hold  
Th' immortal mind, that hath forsook  
Her mansion in this fleshly nook;  
And of those demons that are found  
In fire, air, flood, or underground,  
Whose power hath a true consent  
With planet or with element.

### AND WHEN THE SUN BEGINS TO FLING

Chorus - page 61

And when the sun begins to fling  
His flaring beams, me, Goddess, bring  
To arched walks of twilight groves  
And shadows brown, that Sylvan loves,  
There in close covert by some brook,  
Where no profaner eye may look,  
Hide me from day's garish eye,  
While the bee with honeyed thigh,

That at her flowery work doth sing,  
And the waters murmuring,  
With such consort as they keep,  
Entice the dewy-feathered Sleep;  
And let some strange, mysterious dream  
Wave at his wings, in aery stream  
Of lively portraiture displayed,  
Softly on my eyelids laid:  
And, as I wake, sweet music breathe  
Above, about, or underneath,  
Sent by some Spirit to mortals good,  
Or the unseen Genius of the wood.

BUT LET MY DUE FEET NEVER FAIL

Bass Solo and Chorus - page 68

But let my due feet never fail  
To walk the studious cloister's pale,  
And love the high embowed roof,  
With antic pillars massy proof,  
And storied windows richly dight,  
Casting a dim religious light.  
  
There let the pealing organ blow,  
In service high and anthems clear,  
As may with sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heaven before mine eyes.

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# INTRODUCTION.

$\text{♩} = 112 \text{ to } 120.$

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The piece begins with a forte (*f*) dynamic and includes various articulations such as accents and slurs. The first system ends with a *p* (piano) dynamic. The second system continues the melodic and harmonic development. The third system, starting at measure 12, includes performance instructions: *dim.* (diminuendo), *poca rit.* (a little ritardando), and *a tempo.* (return to tempo), along with a section marker 'A'. The fourth system, starting at measure 18, features a *p* dynamic. The fifth system, starting at measure 24, includes a *cres.* (crescendo) instruction and an *8vi* (octave) marking. The sixth system, starting at measure 29, features a *f* dynamic and an *8vi* marking. The score concludes with a final chord in the right hand.

34

Musical score for measures 34-39. The piece is in a minor key. Measure 34 features a treble clef with a B natural chord and a bass clef with a V-shaped fingering. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment. The system concludes with a double bar line and repeat dots.

40

Musical score for measures 40-46. Measure 40 includes a *cres.* (crescendo) marking in the bass line and a *f* (forte) dynamic marking in the treble line. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes. The system ends with a double bar line and repeat dots.

47

Musical score for measures 47-51. This system is characterized by extensive triplet markings (indicated by a '3' over the notes) in both hands. Measure 47 includes a *p* (piano) dynamic marking in the bass line and a *cres.* (crescendo) marking in the treble line. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment of triplets. The system ends with a double bar line and repeat dots.

52

Musical score for measures 52-55. Measure 52 includes a *cres.* (crescendo) marking in the bass line. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with triplets. The system ends with a double bar line and repeat dots.

56

Musical score for measures 56-59. This system continues with extensive triplet markings in both hands. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment of triplets. The system ends with a double bar line and repeat dots.

60

Musical score for measures 60-65. Measure 60 includes a *f* (forte) dynamic marking in the bass line and a C natural chord in the treble line. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with triplets. The system ends with a double bar line and repeat dots.



64

*dim.*

68

*dolce.*

72

77

*p*

81

85

*cres. sempre.*

*cres. molto.*

90

E

*sf* *p*

96

102

F

*p rit.* *pp* *tranquillo. p*

108

*p.*

113

118

123

128 *Allegro con fuoco.*  
SOPRANO SOLO.

Hence, loathed Melancholy! Of Cer-berus and black-est Mid-night

*Allegro con fuoco.*

132

born, In Sty-gian cave for-lorn, 'Mongst

*p*

135

hor-rid shapes and sights un - ho - ly! Find out some un - couth

*mf cres.*

*cres.* *cres.*

138

cell, . . . . Where brood-ing Dark - ness spreads his jealous wings,

*cres.*

141

G

And the night ra - ven sings;

*f* >

144

There, un - der e - bon shades, and low - browed

*f* >

146

rocks, As rag - ged as thy locks, In

149

dark Cim-me-rian, de-sert ev - er dwell.

*f* > *p* *cres.* *molto.*

153

*dim.*

157 *p tranquillo.*

But come, thou goddess fair and free, In heaven y-clept Eu -

162 *Allegro.*

- phro-sy- ne, And by men, heart eas-ing Mirth.

*Allegro. ♩ = 120.*

166 **H**

*mf* *cres.*

169 *mf*

Haste thee, nymph, and

*f* *p* *tr*

172

bring with thee Jest and youth - ful Jol - li - ty,

*tr*

175

*p*

Quips, and cranks, and wan - ton wiles, Nods, and becks, and

*p*

178

wreath - - - ed smiles,

*tr*

*K*

181

*p*

Such as hang on He - be's cheek, And love to live in

*p*

184

*cres.*

dim - ple sleek; Sport that wrin - kled Care . . de-rides, And

*cres.*

187

*f tr*

Laugh - - - ter hold - ing both his sides.

*L*

*f* *f* *mf*

*tr*

191

194

And in thy right hand lead . . . with thee the moun - tain nymph, sweet Li-ber-ty;

199

And

203

if I give thee hon - our due, Mirth, ad - mit me of thy

206

crew, . . . To live with her and live with thee In un - re -

209

*rit.* *M a tempo.*

- prov - ed plea - sures free.

*rit.* *con fuoco.*

213 CHORUS.  
SOPRANO. *f*

Haste thee, nymph, and bring with thee . . . Mirth and

ALTO. *f*

Haste thee, nymph, and bring with thee

*f* TENOR.

Haste thee, nymph, and bring with thee Mirth and youth - ful

BASS. *f*

Haste thee, nymph, and bring with thee

*tr*

216

*mf*

youth - ful Jol - li - ty, . . . Quips, and cranks, and wan - ton wiles,

*mf*

Mirth and youth - ful Jol - li - ty, Quips, and cranks, and wan-ton wiles,

*mf*

Jol - li - ty, Quips, and cranks, and wan - ton wiles,

Mirth and youth - ful Jol - li - ty, Quips, and cranks, and wanton wiles,

*mf*



Nods, and becks, and wreath - ed smiles,  
 Nods, and becks, and wreath - ed smiles,  
 Nods, and becks, and wreath - ed smiles,  
 Nods, and becks, and wreath - ed smiles,

*tr*  
*p*

222 *mf cres.*  
 Sport that wrin - kled Care . . derides, And  
*mf cres.*  
 Sport that wrin - kled Care derides,  
*mf cres.*  
 Sport that wrin - kled Care . . derides,  
*mf cres.*  
 Sport that wrin - kled Care derides,

*mf cres.*

225  
 Laugh - ter, Laugh - ter, Laugh - ter hold - ing both his  
 And Laugh - ter, Laugh - ter, Laugh - ter hold - ing both his  
 And Laughter, and Laughter, Laugh - ter hold - ing both his  
 And Laugh - ter, Laugh - ter . . hold - ing both his

*f*

229

sides. *p* And in thy  
 sides. *p* And in thy  
 sides. *p* And in thy  
 sides. *p* And in thy

*sf* *p*

233

right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;  
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;  
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;  
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;

*pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*

*p* *p*

238

*dim.* *f*

And if I give thee hon-our due, Mirth, ad-mit me of thy

And if I give thee hon-our due, Mirth, ad-mit me of thy

And if I give thee hon-our due, Mirth, ad-mit me of thy

And if I give thee hon-our due, Mirth, ad-mit me of thy

245

crew, To live with her . . . and live with thee . . . In un - re -

crew, To live with her . . . and live with thee . . . In un - re -

crew, To live with her . . . and live with thee . . . In un - re -

crew, To live with her . . . and live with thee . . . In un - re -

248

prov - - - ed plea - sures free ;

prov - - - ed plea-sures free ;

prov - - - ed plea-sures free ;

prov - - - ed plea - sures free ;

252

*mf*  
To hear the lark be-gin his  
*mf*  
To hear the lark be-gin his

*p* *dim.*

256

flight,  
flight,  
*mf*  
And sing - ing, star - tle the dull  
*mf*  
And sing - ing, star - tle the dull

260

Night; From his watch - tower in the skies, Till the  
Night; From his watch - tower in the skies, Till the

263

dap - pled dawn a - rise.

dap - pled dawn a - rise.

*p*

And

266

then to come, in spite of sorrow, And at my win - dow bid good -

270

*poco cres.*

- mor-row, Through the sweet-briar, . . or the vine, Or the twist - ed eg - lan -

*p* *poco cres.*

Through the sweetbriar, or the vine, Or the twist - ed eg - lan -

- tine.

- tine.

*cres.*

While the cock, . . . with live - ly din, Scat-ters the rear of

While the cock, . . . with live - ly din, Scat-ters the rear of

While the cock, . . . with live - ly din, Scat-ters the rear of

While the cock, . . . with live - ly din, Scat-ters the rear of

*sf*

*sf*

dark-ness thin, And to the stack or the barn door

dark-ness thin, And to the stack or the barn door

dark-ness thin, And to the stack or the barn door

dark-ness thin, And to the stack or the barn door

*v*

Stout-ly struts his dames be-fore. . .

Stout-ly struts his dames be-fore. . .

Stout-ly struts his dames be-fore. . .

Stout-ly struts his dames be-fore. . .

*f* *mf*

*mf*

Oft

*cres.*

*Piu animato.*

list-'ning how the hounds and horn Cheer-ly rouse the slum-ber-ing morn, . . .

*mf* *cres.*

Oft list-'ning how the hounds and horn

*Piu animato.*

*mf* *cres.*

295

From the side of some hoar hill, Through the high wood e-cho-ing  
 Cheer - ly rouse the slum-ber-ing morn, . . . . the slumbering morn, . . . . .

299

shrill, e - choing shrill  
 the slum-bering morn, *mf* *cres.* Oft list - 'ning how the  
*mf* Oft list - 'ning how the hounds and horn  
 Oft list - 'ning how the hounds and horn Cheer - ly rouse the

303

*mf*  
 From the side of some hoar hill, Through the  
 hounds and horn, . . . . . Cheer - ly rouse the slum-ber-ing  
*cres.*  
 cheer - ly rouse the slum - bering morn, . . . . . the slum - bering  
 slum - bering morn, . . . . . From the side of some hoar



306

*cres.*  
high wood e - choing shrill . . . through the high . . .  
morn . . . From the side of some hoar hill, Oft  
morn, Through the high . . . wood e - choing  
hill Through the high wood e - choing shrill,

309

. . . wood e - choing shrill thro' the high wood e - cho - ing  
list - 'ning how the hounds and horn, . . . From the high . . .  
shrill Oft list - 'ning how the hounds and horn . . .  
Oft list - 'ning how the

312

shrill, from the high wood e - choing shrill, . . . Oft  
. . . wood e - choing shrill, e - choing shrill, . . . Oft  
. . . Cheerly rouse the slum - bering morn. . . Oft  
hounds and horn Cheer-ly rouse the slum-bering morn.

316

list - 'ning how the hounds and horn Cheer - ly rouse the

list - 'ning how the hounds and horn Cheer - ly rouse the

list - 'ning how the hounds and horn Cheer - ly rouse the

*f*

Oft list - 'ning how the hounds and horn

*col 8vi.*

319

slum - ber-ing morn, . . . From the side . . . of some hoar

slum - ber-ing morn, . . . From the side . . . of some hoar

slum - ber-ing morn, . . . From the side of some hoar

Cheer - ly rouse the slum - ber-ing morn, From the side of some hoar

*8vi.*

322

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

*8vi.*

326

Musical score for measures 326-328. The score consists of five staves. The first four staves are vocal parts, each starting with a tenor clef (T) and a whole note. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano part features a melody with triplets and a bass line with eighth notes. A dynamic marking *f* is present at the beginning of the piano part.

329

Musical score for measures 329-331. The score consists of two staves. The upper staff is a vocal line with triplets and a sharp sign. The lower staff is a piano accompaniment with eighth notes and accents.

332

Musical score for measures 332-334. The score consists of two staves. The upper staff is a vocal line with triplets and accents. The lower staff is a piano accompaniment with eighth notes and a final flourish.

335

Musical score for measures 335-337. The score consists of two staves. The upper staff is a vocal line with triplets and a *rit.* marking. The lower staff is a piano accompaniment with eighth notes and a *rit.* marking.

## SOPRANO SOLO.

338 *Allegro grazioso.* ♩ = 168.

*p*

343

*poco cres.*

349

355

*dim.*

*A* *p*

Some-time

361

walk - ing, not . . un - seen, By hedge-row elms, on

366

*cres.*

hil - locks green; Right a - gainst the east - ern

*cres.*

371 *cres. molto.*

gate, Where the great sun be - gins . . his state, Robed in

*cres. molto.*

377 *f* B

flames and am - ber light, . . . The clouds . . . in

*f* *dim.*

383

thou - - - sand liv - er - ies dight.

*p*

389 C

Straight mine

*p*

395

eye hath caught new plea - sures, While the land - scape round it

401

mea - sures; Rus - set lawns, . . . and fal - lows gray, . . .

407

... Where the nib - bling flocks do stray; . . .

*poco cres.*

413

Moun - tains, on whose bar - ren breast The

419

la - bouring clouds . . . do of - ten rest;

*dim.*

425

*dim.*

431 *mf*

Mea - dows trim, with dai - sies pied, Shal - low brooks, and

438 **F**

ri - vers wide ; Towers and bat - tlements it sees . .

444 *poco sostenuto.* *p* *cres.*

Bo - somed high in tuft - ed trees, Where per - haps . . some

*poco rit.* *p poco sostenuto.*

451 **G**

beau - ty lies.

*a tempo.* *f* *dim.*

458 *p*

The

*p*

465

cy - - - - - no - sure of neigh - - bour - ing

472

eyes. . . . .

*p*

478

*mf* *cres.*

H

485

*cres.* *f*

492

*f* *f*

K

499

*dim.* *p*



## CHORUS.

508 *Allegro.* ♩ = 104 to 116.

*mf* *cres.*

511

SOPRANO.

ALTO.

TENOR.

BASS.

*f* Tower-ed ci - ties please us then,

*f* Tower-ed ci - ties please us then,

*f* Tower-ed ci - ties please us then,

514

Towered ci - ties please us

Towered ci - ties please us

And the bu - sy hum of men,

And the bu - sy hum of men,

*sf*

517

then, And the bu - sy hum of men, **A**

then, And the bu - sy hum of men, *f*

Where throngs of *f*

Where *f*

520

*f* Where throngs of knights, and ba - rons bold In weeds of peace . . .

*f* Where throngs of knights, and ba - rons bold In weeds of

knights, and ba - rons bold, and ba - rons bold In weeds of peace . . .

throngs of knights, and ba - rons bold, and ba - rons bold In weeds of peace . . .

524

*mf* . . high triumphs hold, With store of la - dies, whose bright eyes Rain

*mf* peace, high triumphs hold, With store of la - dies, whose bright eyes Rain

*p* . . high triumphs hold, With store of la - dies, whose bright

*p* . . high triumphs hold, With store of la - dies, whose bright

528

*cres.*  
 in-fluence, and judge the prize Of wit or arms, while both contend . .  
*cres.*  
 in-fluence, and judge the prize Of wit or arms, while  
*cres.*  
 eyes Rain in - flu - ence, . . and judge the prize Of arms, *f*  
*cres.*  
 eyes Rain in - flu - ence, . . and judge the prize Of arms, while both contend To win her

532

. . . To win her grace . . . whom all com-mend.  
 both contend To win her grace whom all com-mend.  
 To win her grace whom all com-mend.  
 grace . . . . . whom all com-mend.

536

**B** *Poco più tranquillo.*  
*p*  
 There let Hymen oft ap -  
*p*  
 There let Hymen oft ap -

**B** *Poco più tranquillo.*  
*poco dim.* *p*

539

- pear With saf - fron robe and ta - per clear, With  
 - pear With saf - fron robe and ta - per clear, With  
 There let Hymen oft ap - pear With saf - fron robe and ta - per clear,  
 There let Hymen oft ap - pear With saf - fron robe and ta - per clear,

543

pomp, and feast, and rev - el - ry, With  
 pomp, and feast, and rev - el - ry, With mask, . .  
 With pomp, and feast, and feast, and rev - el - ry,  
 With pomp, and feast, and feast, and rev - el - ry,

547

mask and an - tique pa - gean - try; . . . .  
 . . . with mask . . . and an - tique pa - gean - try; . . . .  
 With mask and an - tique pa - gean - try; . . . .  
 With mask . . . and an - tique pa - gean - try; . . . .

*p tranquillo.* *dim.* *pp*  
 Such sights as youth-ful po-ets dream

*p* *dim.* *pp*  
 Such sights as youth-ful po-ets dream

*p* *dim.* *pp*  
 Such sights as youth-ful po-ets dream

*p* *dim.* *pp*  
 Such sights as youth-ful po-ets dream

*p* *pp*

556 *pp* *rit. e dim.*  
 On sum-mer-eves by

*pp* *rit. e dim.*  
 On sum-mer-eves by

*pp* *rit. e dim.*  
 On sum-mer-eves by

*pp* *rit. e dim.*  
 On sum-mer-eves by

*pp* *rit. e dim.*  
 On sum-mer-eves by

*pp*

561  
 haunt-ed stream.

haunt-ed stream.

haunt-ed stream.

haunt-ed stream.

*p tranquillo.*

565

SOPRANO SOLO. *p*

And

Musical score for measures 565-569. The Soprano Solo line is marked *p* and *And*. The piano accompaniment includes a *dim.* marking.

570

*Allegretto grazioso.* ♩. - 76 to 80.

ev - er, against eat - ing cares, Lap me in soft Ly - dian airs,

*Allegro grazioso.*

Musical score for measures 570-573. The tempo is *Allegretto grazioso.* (♩. - 76 to 80). The piano accompaniment includes a *p* marking and a triplet.

574

Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce. In

Musical score for measures 574-577. The piano accompaniment includes a *p* marking.

578

notes . . . with ma - ny a wind - ing bout . . . . . Of link - ed

Musical score for measures 578-581. The piano accompaniment includes a *p* marking and triplets.

582

sweet - ness . . . . . long drawn out, . . . . .

Musical score for measures 582-585. The piano accompaniment includes a *p* marking.

586

**D**

With wan - ton heed . . . and gid - dy cun - ning, . . . The melt - ing

589

voice . . . through ma - zes run - ning, Un - twist - - ing all the

592

chains that tie . . . The hid - den soul . . . of har - - - mo - ny;

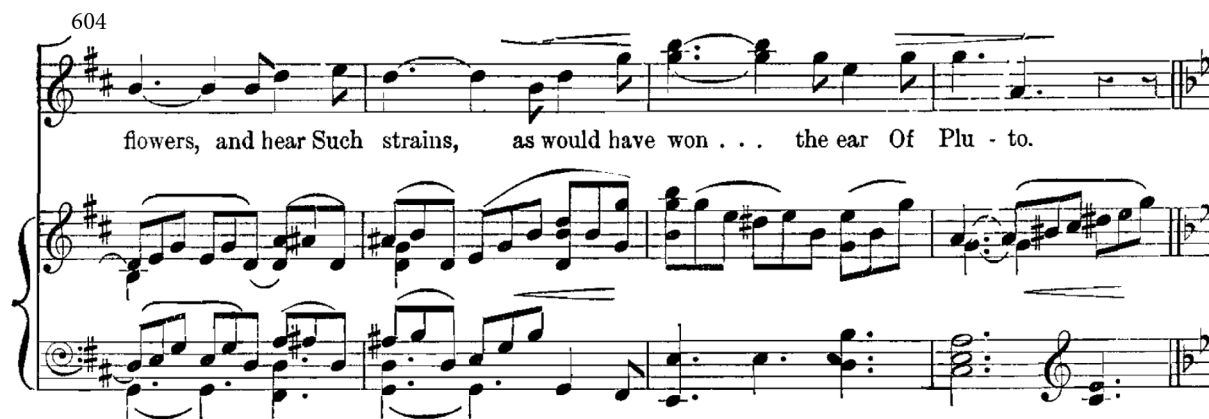
596

That Or - pheus

600

self . . . may heave his head From gold - en slum - ber on a bed Of heaped E - ly - sian

604



flowers, and hear Such strains, as would have won . . . the ear Of Plu - to.

608



To have quite set free . . . His half - re - gained Eu -

612



- ry - di - ce. And

617



ev - er, a-against eat - ing cares, Lap me in soft Ly - dian airs,  
 And ev - er, a-against eat - ing cares, Lap me in soft Ly - dian airs,  
 And ev - er, a-against eat - ing cares, Lap me in soft Ly - dian airs,  
 And ev - er, a-against eat - ing cares, Lap me in soft Ly - dian airs,



621

*cres.* Mar - ried . . to im - mor - tal verse, Such as the meet - ing soul may pierce, *p*

*cres.* Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce,

*cres.* Mar - ried . . to im - mor - tal verse, Such as the meet - ing soul may pierce,

*cres.* Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce,

625

*p* notes . . with ma - ny a wind - ing bout, . . . Of link - ed

*p* In notes with ma - ny a wind - - - ing bout, Of

*p* In notes with ma - ny a wind - ing bout, . . . Of link - ed

*p* *poco.cres.* In notes with ma - ny a wind - ing bout, . . . Of link - ed

629

sweet - ness . . . long drawn out. 2/4

link - ed sweet - - - ness long . . . drawn out. 2/4

sweet - - - ness long drawn out. 2/4

sweet - - - ness . . . long drawn out. 2/4

633

*L'istesso tempo. Animato.*

With wan - ton heed and gid - dy  
 With wan - ton heed and gid - dy cun - ning,  
 With wan - ton heed and gid - dy cun - ning,  
 With wan - ton heed and

637

cun - ning, with wan - ton heed and gid - dy  
 with wan - ton heed and gid - dy cun - ning,  
 with wan - ton heed and gid - dy cun - ning,  
 gid - dy cun ning, with wan - ton heed and

641

cun - ning, with wan - ton heed . .  
 with wan - ton heed and gid - dy cun - ning, with wan - ton  
 with wan - ton heed, . . with wan - ton heed and gid - dy cunning, with  
 gid - dy cun - ning with wan - ton heed and gid - dy cunning.

and gid-dy cun-ning, The melt - ing voice . . through ma - zes run - ning,  
 heed and gid - dy cun-ning, The melt-ing voice through ma - zes run - ning,  
 wan-ton heed . . and gid-dy cun-ning, and gid - dy cun - ning, *mf*  
 with wanton heed and gid-dy cun-ning, The

651

**F** *Animando.* *mf* *cres.*  
*cres.* Through ma - zes run - ning, The  
 The melt - ing voice through ma - zes run - ning,  
 The melt - ing  
**F** melt - ing voice through ma - zes run - ning, The  
*mf* *Animando.*

655

melt - ing voice through ma - zes run-ning, through ma - zes  
 through ma - zes run - ning, *cres.*  
 voice through ma-zes run-ning, through ma - zes run-ning, through  
 melt - ing voice through ma - zes run-ning, The melt

660

run - ning, *cres.* through ma - - - - -  
 through ma *cres.* - - - - - zes run - ning, through ma - - - - -  
 ma - - - - - zes run - ning, through ma - - - - -  
 - - - - - ing voice . . . . . through

*sempre cres.*

664

- - - - - zes run - ning, Un - twist - ing all the chains that tie . . . . The hid - den  
 - - - - - zes run - ning, Un - twist - ing all the chains that tie . . . . The hid - den  
 - - - - - zes run - ning, Un - twist - ing all the chains that tie . . . .  
 ma - - - - - zes running, Un - twist - ing all the

*f* *G* *f* *f*

669

soul, . . . . . the hid - den soul of har - - - - - mo -  
 soul, the hid - den soul . . . . . of har - - - - - mo -  
 . . . the hid - den soul, the hid - den soul of har - - - - - mo -  
 chains that tie the hid - den soul of har - - - - - mo -

676

*poco rit.* *ff poco meno mosso.*

- ny. These de - lights . . . if thou canst give, . . . . .

*poco rit.* *ff*

- ny. These de - lights . . . if thou canst give, . . . . .

*poco rit.* *ff*

- ny. These de - lights . . . if thou canst give, . . . . .

*poco rit.* *ff*

- ny. These de - lights . . . if thou canst give, . . . . .

*poco meno mosso.*

682

Mirth, with thee . . . I mean to live.

*rit.*

Mirth, with thee . . . I mean to live.

*rit.*

Mirth, with thee . . . I mean to live.

*rit.*

Mirth, with thee . . . I mean to live.

*rit.*

*H con fuoco.*

690

697

704

710

714

718

*f.o.*

Hence, . . .

723

vain de - lud - ing Joys, The brood of Fol-ly . . with-out fa - ther bred!

728 *Andante molto sostenuto.* *Poco più mosso.*

*p* How little you bes - ted, Or fill the fix - ed mind with all your toys ! *Poco più mosso.*

*p*

732 *p* Dwell in some i - dle brain, And fan - cies fond with gaudy shapes pos -

*pp*

736 - sess, As thick and numberless As the gay notes that peo - ple the

740 *cres.* sun - beams ; Or likest hovering dreams, The fic - kle

*dim.*

744 pen - sion - ers of Mor - pheus' train.

748

*mf* *Più mosso.*

But hail, thou god-dess sage and

*Più mosso. ♩ = 80.*

*dim.* *mf*

752

ho - ly, Hail, . . . di-vi-nest Mel-an - cho - ly, Whose saint - ly vis-age is too

*p*

756

**M**

bright To hit the sense of hu - man sight.

**CHORUS.** *pp*

Hail, . . . thou god-dess sage and

*pp*

Hail, . . . thou god-dess sage and

*pp*

Hail, . . . thou god-dess sage and

*pp*

Hail, . . . thou god-dess sage and

**M**

*p* *p*



760

*poco cres.*

ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose saint -

ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose

ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose saint

ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose saint - ly

*cres.*

763

ly vi - sage is too bright To hit the sense of hu - man

saint - ly vi - sage is too bright To hit the sense of hu - man

ly vi - sage is too bright To hit the sense of hu - man

vis - age is too bright To hit the sense of hu - man

766

*Poco più animato.*  
*mf*

Come, pen - sive Nun, de - vout . . and

sight. Come, pen - sive Nun, de -

sight. Come, pen - sive Nun, de -

sight. Come, pen - sive Nun, de -

sight. Come, pen - sive Nun, de -

*Poco più animato.*

770

pure, . . . So - ber, stead - fast, and de - mure, . . .  
 - vout . . . and pure, So - ber, stead - fast, and de -  
 - vout and pure, So - ber, stead - fast, and de -  
 - vout and pure, So - ber, stead - fast, and de -  
 - vout and pure, So - ber, stead - fast, and de -

775

All in a robe of dark - est grain,  
 - mure, All in a robe of dark - est  
 - mure, All in a robe of dark - est  
 - mure, All in a robe of dark - est  
 - mure, All in a robe of dark - est

779

*cres.*

Flow - ing with ma - jes - tic  
 grain, Flow - ing with ma - jes - tic  
 grain, Flow - ing with ma - jes - tic  
 grain, Flow - ing with ma - jes - tic  
 grain, Flow - ing with ma - jes - tic

783

train.  
 . . . tic train. . .  
 jes - tic train. . .  
 . . . tic train.  
 . . . tic train.

787

791

*dim.* *poco rit.*

795

*Allegro moderato.*  $\text{♩} = \text{♩}$   
**BASS SOLO.**  
*mf*

Come, but keep thy wont-ed state . . . With ev-en step . . and mu-sing gait,  
*Allegro moderato.*  $\text{♩} = \text{♩}$

799

*cres.*

With looks com-mer - cing with the skies, Thy rapt soul sit - ting in thine

*cres.*

802

*sostenuto.*

eyes ; There, held in ho - ly pass - ion still, For - get . . . thy - self to

*rit.*

*rit.*

*cres.*

*f*

*mf*

*rit.*

806

*a tempo.*

*dim.*

mar - ble, Till with a sad, lead - en, down - ward cast,

*a tempo.*

*dim.*

810

*p*

Thou fix . . . them on the earth as fast,

*dim.*

*p*

$\text{♩} = 84.$

*p* And join with thee calm peace and qui - et,  
Spare fast, that

*p* And join with thee calm peace and qui - et,  
Spare fast, that

*p* *R* *cres.* And hears the Mu - ses in a ring Aye  
*cres.*  
oft with gods does di - et, And hears the Mu - ses in a ring Aye  
*p* *cres.* And hears the Mu - ses in a ring Aye  
*cres.*  
oft with gods does di - et, And hears the Mu - ses in a ring Aye  
*cres.*

*mf* *cres.* round a - bout Jove's al - tar sing.  
*f* *Più mosso.*  
*mf* *cres.* round a - bout Jove's al - tar sing.  
*f*  
*mf* *cres.* round a - bout Jove's al - tar sing.  
*f*  
*mf* *cres.* round a - bout Jove's al - tar sing.  
*f* *Più mosso.* = 96.

825

And the mute  
And the mute  
And the mute  
And the mute

*p*

829

Si-lence hist a-long, 'Less Phi-lo-mel will deign a song, . . . In her sweet-est,  
Si-lence hist a-long,  
Si-lence hist a-long, 'Less Phi-lo-mel will deign a song,  
Si-lence hist a-long,

*p*

834

sad-dest plight, . . . Smooth-ing the rug-ged brow of night, While  
Smooth-ing the rug-ged brow of night, While  
in hersweet-est, sad-dest plight, Smooth-ing the rug-ged brow of night, While  
Smooth-ing the rug-ged brow of night, While

*pp*

839

Cyn - thia checks her dra - gon yoke, Gen - tly o'er the ac - cus - tomed

Cyn - thia checks her dra - gon yoke, Gen - tly o'er the ac - cus - tomed

Cyn - thia checks her dra - gon yoke, Gen - tly o'er the ac - cus - tomed

Cyn - thia checks her dra - gon yoke, Gen - tly o'er the ac - cus - tomed

843

*Più mosso.* *p*  
oak. Sweet bird, that shun - nest the noise of fol - ly, Most

oak. Sweet bird, that shun - nest the noise of fol - ly, Most

oak.

oak.  
*Più mosso.* ♩ = 126.

848

mu - si - cal, most mel - an - cho - ly, Thee, chantress, of the

mu - si - cal, most mel - an - cho - ly, Thee, chantress, of the

852

*cres.* woods a-mong, I woo . . . to hear thy ev-en-song; S

*cres.* woods a-mong, I woo . . . to hear thy ev-en-song;

*p* And

*cres.* S

856

*Sostenuto.* *a tempo.*

miss-ing thee I walk un-seen On the dry, smooth-shav-en

*Sostenuto.* *a tempo.*

*3 cres.* *3* *3* *3* *p*

859

green, To be-hold the wand'ring moon, Rid-ing near her high-est



863

Like one that has been  
Like one that has been led a-stray,  
noon.

*p* *cres.* *mf*

*p* *cres.*

866

led a-stray Through the heaven's wide path - less way, And  
Through the heaven's wide path - less way, And  
Like one that has been led a-stray Through the  
one that has been led a-stray Through the heaven's wide path - less

*cres.*

869

oft . . . as if her head . she bowed, and  
oft . . . as if her head she bowed, and oft, . . . and  
heaven's wide path - less way, And oft . . . as if her  
way, And oft as if her head, as if her head she

*dim.*

873

*dim.*

*oft dim.* as if her head she bowed,

*oft dim.* as if her head she bowed,

*dim.* head, . . . . as if her head she bowed,

bowed, as if her head she bowed,

*dim.*

877

*pp*

Stoop - ing through a flee - - - cy cloud.

*pp* Stoop - ing through a flee - - - cy cloud.

*pp* Stoop . ing through a flee - - - cy cloud.

*pp* Stoop - ing through a flee - - - cy cloud.

*V*

*p*

882

*cres.*

886

891

896

*Meno mosso.* ♩ = 112.

901

*Andante.*  
*p* Bass SOLO.

Off on a plat . . . of ris - ing ground, . . . I heard the far . . .

905

. . . off cur - few sound O - ver some wide wa - tered shore, Swinging slow . . .

909

. . . with sul - len roar ;

914

*W Più mosso.**cres. . .*

Or, if the air . . will not per-mit Some still re - mov-ed place will fit,

*Più mosso.*

918

*dim.*

Where glow - ing em-bers thro' the room, Teach light to coun - ter - feit a

*dim.*

922

*p.*

gloom, Far from all re-sort of mirth, Save the crick-et on the

*dim.*

927

*p.*

hearth, Or the bell-man's drow-sy charm, To bless the doors from

*dim.*

932

night - ly harm.

937 *X sostenuto.*

Or let my lamp . . . at midnight hour Be seen in some high, lone-ly

*f > sostenuto. ♩ = 96. >*

942 *mf*

tower, Where I may oft out-watch the Bear, With

*p*

948 *cres.*

thrice great Her-mes, or unsphere The spi - rit of Pla - to,

*cres.*

953 *cres.*

to un - fold What worlds or what vast re - - gions

*cres.*

957

hold The im - mor - tal mind, . . . that hath forsook Her man - sions in this

*sf* *mf* *dim.*

961

*p cres.* *Z* *cres.*

flesh - ly nook, And of those de - mons that are found In fire, air,

966

*allargando.*

. . . flood, or un - derground, Whose pow'r hath true con-sent

971

*a tempo.*

with pla-net, Or with el - e - ment.

*a tempo. risoluto.*

976

*mf*

982

*dim.* *dim.* *pp*

CHORUS.

988

*Andante sostenuto*

1st SOPRANO.

Musical staff for 1st Soprano, starting with a treble clef, common time signature, and a key signature of one flat. The melody begins with a piano (*p*) dynamic and includes dynamic markings for *f* and *mf*.

And when the sun be-gins to fling His flar-ing beams, me,

2nd SOPRANO.

Musical staff for 2nd Soprano, identical in notation to the 1st Soprano part.

And when the sun be-gins to fling His flar-ing beams, me.

ALTO.

Musical staff for Alto, identical in notation to the other vocal parts.

And when the sun be-gins to fling His flar-ing beams, me,

TENOR.

Musical staff for Tenor, identical in notation to the other vocal parts.

And when the sun be-gins to fling His flar-ing beams, me,

1st BASS.

Musical staff for 1st Bass, identical in notation to the other vocal parts.

And when the sun be-gins to fling His flar-ing beams, me,

2nd BASS.

Musical staff for 2nd Bass, identical in notation to the other vocal parts.

And when the sun be-gins to fling His flar-ing beams, me,

*Andante sostenuto.* ♩ = 96.

Piano accompaniment for the chorus, featuring a grand staff with treble and bass clefs. It includes dynamic markings for *mf*, *f*, and *p*.

991

Musical score for page 991, featuring five vocal parts (Soprano, Alto, Tenor, Bass 1, Bass 2) and piano accompaniment. The lyrics are: "God-dess, bring To arch-ed walks of twi-light groves, And sha-dows". The score includes dynamic markings for *p* and *pp*, and a 3/4 time signature.





1001

*poco cres.*  
 eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the  
*poco cres.*  
 eye, While the bee with honeyed thigh, That at her flowery work doth sing, And' the  
*poco cres.*  
 eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the  
*poco cres.*  
 eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the  
*poco cres.*  
 eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the  
*poco cres.*  
 eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

1004 B

*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they  
*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they  
*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they  
*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they  
*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they  
*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they  
*mf*  
 wa - ters mur - mur - ing, . . . With such con - sort as they

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

**B**

1006

*pp rit. e dim.*  
 keep, En - tice the dew - y-feathered Sleep. *ppp*

*pp rit. e dim.*  
 keep, En - tice the dew - y-feathered Sleep. *ppp*

*pp rit. e dim.*  
 keep, En - tice the dew - y-feathered Sleep. *ppp*

*pp rit. e dim.*  
 keep, En - tice the dew - y-feathered Sleep. *ppp*

*pp rit. e dim.*  
 keep, En - tice the dew - y-feathered Sleep. *ppp*

*pp rit. e dim.*  
 keep, En - tice the dew - y-feathered Sleep. *ppp*

*pp rit.* *a tempo. p* *poco cres.*

1010

*p*  
 And let some strange mys - te - rious

*p*  
 And let some strange mys - te - rious

*p*  
 And let some strange mys - te - rious

*p*  
 And let some strange mys - te - rious

*p*  
 And let some strange mys - te - rious

*p*  
 And let some strange mys - te - rious

*p* *p*



1022

*Poco più mosso.*

*poco cres.* And, as I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*poco cres.* And, as I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*poco cres.* And, as I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*poco cres.* And, as I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*poco cres.* And, as I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*poco cres.* And, as I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*poco cres.* And, when I wake, sweet mu - sic breathe *p* A - bove, a - bout, *poco cres.*  
*Poco più mosso.*

1026

*mf* or un - der-neath, sweet mu - sic breathe *dim.* a - bove, a - bout a -  
*dim.* or un - der-neath, sweet mu - sic breathe a - bove, a -  
*mf* - bove, or un - derneath, sweet music breathe *dim.* a - bove, a - bout, a -  
*dim.* - bout, or un - der-neath sweet mu - sic breathe a - bove, a - bout,  
*dim.* - bout, or un - der-neath, sweet mu - sic breathe a - bove, a - bout,  
*dim.* - bout, or un - der-neath, sweet mu - sic breathe a - bove, a - bout,

- bout, or un - der - neath, Sent by some Spi - rit to mor - tals

- bout, or un - der - neath, Sent by some Spi - rit to mor - tals

- bout, or un - der - neath, Sent by some Spi - rit to mor - tals

a - bout, or un - der - neath, Sent by some Spi - rit to mor - tals

a - bout, or un - der - neath, Sent by some Spi - rit to mor - tals

a - bout, or un - der - neath, Sent by some Spi - rit to mor - tals

1033

good, Or the un - seen Ge - nius of the wood.

good, Or the un - seen Ge - nius of the wood.

good, Or the un - seen Ge - nius of the wood.

good, Or the un - seen Ge - nius of the wood.

good, Or the un - seen Ge - nius of the wood.

good, Or the un - seen Ge - nius of the wood.

1037

1042 *Andante sostenuto.*

BASS SOLO.

But let my due feet nev - er fail . . . To walk the stu - dious clois - ter's

1047

pale, And love the high em - bow - ed roof, With an - tic

1052

pil - lars mas - sy proof, And sto - ried win - dows rich - ly

1057

dight, Cast - ing a dim . . re - li - gious

*Lento.* *mf* *rit. molto.*

1062 *Allegro.*

light.  
*Allegro.* ♩ = 128.

1066

1071

**E**  
CHORUS.

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

**E** *Sva alta*.....

1076

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.*

1081

pil-lars mas - sy proof, And sto - ried win-dows rich - ly

pil-lars mas - sy proof, And sto - ried win-dows rich - ly

pil-lars mas - sy proof, And sto - ried win-dows rich - ly

pil-lars mas - sy proof, And sto - ried win-dows rich - ly

*cres.*

1086

dight,

dight,

dight,

dight,

*poco dim.*

1091

Cast - ing a dim . . . re - li - gious

Cast - ing a dim . . . re - li - gious

Cast - ing a dim . . . re - li - gious

Cast - ing a dim . . . re - li - gious

Cast - ing a dim . . . re - li - gious

*cres.*

*p*

*cres.*

*cres.*

*cres.*

*cres.*



1097

*Alla breve animato.*

light.

light.

light.

light.

*Alla breve animato. ♩ = 92.*

*mf*

1101

*f*

There let the peal - ing ..

*f*

There let the peal - ing .. or - - gan blow,

1105

*G*

or - - gan blow, . . .

There let the peal - - ing ..

*fz*

there let the peal - ing or - gan blow, . . .

There let the peal - - ing .. or - - gan blow, . . .

1109

there . . . let the peal - ing . . .  
or - gan blow, there let the  
. . . there let the peal - ing . . . or - gan  
. . . there let . . . the peal - ing or - gan, there let the

1113

or - gan blow, let the peal - ing or - gan . . .  
peal - ing or - gan blow, there . . . let the  
blow, let the peal - ing or - gan blow, . . .  
peal - ing . . . or . . . gan . . . blow, . . .

1117

blow, . . . To the full voiced quire, . . .  
peal - ing or - gan . . . blow, . . .  
let the peal - ing or - gan blow, . . .  
let the peal - ing or - gan

1121

To the full . . . . . voiced quire be -  
 To the full . . . . . voic - ed quire be -  
 To the full voiced quire be -  
 blow, . . . . . To the full voiced quire be -

1125

low, . . . . . In ser - vice high and an - them  
 low, . . . . . In ser - vice high and an - them  
 low, . . . . . In ser - vice high and an - them  
 low, . . . . . In ser - vice high and an - them

1131

clear, . . . . . As may with sweet-ness through mine ear . . . . . Dis -  
 clear, . . . . . As may with sweet - ness through mine ear  
 clear, . . . . . As may with sweet - ness through mine ear  
 clear, . . . . . As may with sweet - ness through mine ear

*p* *tranquillo. p*

1138

Dis - solve me . . . .  
 Dis - solve me . . . . in - to ec - sta-sies, . . . .  
 - solve me . . . . in - to ec - sta-sies, . . . .

*p* *V*

1143

in - to ec - sta-sies, . . . . As may with  
 As may with sweet - ness through mine  
 As  
 Dis - solve me . . . . in - to ec - sta-sies, . . . .

*p* *V*

1148

sweet - ness through mine ear . . . . Dis - solve . . . .  
 ear . . . . Dis - solve me, . . . . dis -  
 may with sweet - - - ness through mine ear, . . . . Dis -  
 As may with sweet - ness through mine ear,  
 cres.

*poco a poco cres.*

1153

me in - to ec - sta - sies, dis - solve me in - to  
 solve me in - to ec - sta - sies, in - to  
 solve me, dis - solve me in - to  
 dis - solve me in - to

*mf* *cres.*  
*poco a poco cres.*

1158

ec - sta - sies, And bring all heaven be -  
 ec - sta - sies,  
 ec - sta - sies,  
 ec - sta - sies,  
 ec - sta - sies, 8va *Poco più mosso.*

*cres.* *f* *p* *cres.*

1163

fore mine eyes, and bring all heaven,  
 And bring all  
 And bring all  
 And bring all heaven be - fore mine

*mf* *cres.* *cres.*

1168

and bring all heaven . . . be - fore mine eyes, . . . and bring . . .  
 heaven be - fore mine eyes, . . . and bring all heaven, . . .  
 eyes, and bring all heaven . . . be - fore mine eyes, . . .  
 And bring all heaven be - fore mine eyes, and bring all

1174

all heaven, . . . all heaven, . . . and bring all  
 and bring all heaven be - fore mine eyes, . . . and  
 . . . and bring all heaven, . . . all heaven be - fore mine  
 heaven, . . . and bring all heaven, . . .

1180

heaven, . . . all heaven . . . be - fore mine  
 bring . . . all heaven, . . . all heaven be - fore mine  
 eyes, . . . all heaven . . . be - fore mine  
 and bring all heaven be - fore mine

eyes, . . . .

eyes, . . . .

eyes, . . . .

eyes, . . . .

*sf*

*ff*

1190

*poco rit.*

1194

*M a tempo.*  
1st SOPRANO.

2nd SOPRANO. And bring all heaven, . . . .

1st ALTO. And bring all heaven, . . . .

2nd ALTO. And bring all heaven, . . . .

*M a tempo.*  
1st TENOR. And bring all heaven, . . . .

2nd TENOR. And bring all heaven, . . . .

1st BASS. And bring all heaven, . . . .

2nd BASS. And bring all heaven, . . . .

*M a tempo.* And bring all heaven, . . . .

*p*

1202

Musical score for measures 1202-1207. The score consists of six vocal staves and a piano accompaniment. The lyrics for all parts are "all heaven . . .". The dynamic marking *mf* is present at the beginning of each vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

1208

Musical score for measures 1208-1213. The score consists of six vocal staves and a piano accompaniment. The lyrics for all parts are "be - fore mine eyes.". The dynamic marking *p* is present at the beginning of each vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score concludes with a double bar line and a fermata over the final notes.

THE END.







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