



Scenes from Shelley's

PROMETHEUS UNBOUND

Set to Music
by

C. Hubert H. Parry

Composed for the Three Choirs Festival (Gloucester) - September 7, 1880

VOCAL SCORE



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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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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Excerpts from Shelley's
PROMETHEUS UNBOUND

Act I

*Scene: A ravine of icy rocks in the Indian Caucasus.
Prometheus is discovered bound to the precipice.
Panthea and Ione are seated at his feet. Time is Night.
During the scene morning slowly breaks.*

PROMETHEUS

Monarch of Gods and Demons, and all Spirits
But One, who throng those bright and rolling worlds
Which Thou and I alone of living things
Behold with sleepless eyes! Regard this Earth
Made multitudinous with thy slaves, whom thou
Bequittest for knee-worship, prayer, and praise,
And toil, and hecatombs of broken hearts,
With fear and self-contempt and barren hope;
Whilst me, who am thy foe, eyeless in hate,
Hast thou made reign and triumph, to thy scorn,
O'er mine own misery and thy vain revenge.

Ah me! Alas, pain, pain ever, forever!
No change, no pause, no hope! Yet I endure.
I ask the Earth, have not the mountains felt?
I ask yon Heaven, the all-beholding Sun,
Has it not seen? The Sea, in storm or calm,
Heaven's ever-changing shadow, spread below,
Have its deaf waves not heard my agony?

And yet to me welcome is day and night,
Whether one breaks the hoar-frost of the morn,
Or starry, dim, and slow, the other climbs
The leaden-colored east; for then they lead
The wingless, crawling hours, one among whom –
As some dark Priest hales the reluctant victim –
Shall drag thee, cruel King, to kiss the blood
From these pale feet, which then might trample thee
If they disdained not such a prostrate slave.

VOICE FROM THE MOUNTAINS

Thrice three hundred thousand years
O'er the earthquake's couch we stood;
Oft, as men convulsed with fears,
We trembled in our multitude.
But never bowed our snowy crest
As at the voice of thine unrest.

MERCURY

Awful Sufferer!
To thee unwilling, most unwillingly
I come, by the great Father's will driven down,
To execute a doom of new revenge.

Oh, that we might be spared; I to inflict,
And thou to suffer! Once more answer me.
Thou knowest not the period of Jove's power?

PROMETHEUS

I know but this, that it must come.

MERCURY

Alas!
Thou canst not count thy years to come of pain!

PROMETHEUS

They last while Jove must reign; nor more nor less
Do I desire or fear.

MERCURY

If thou mightst dwell among the Gods the while,
Lapped in voluptuous joy?

PROMETHEUS

I would not quit
This bleak ravine, these unrepentant pains.

MERCURY

Alas! I wonder at, yet pity thee.

PROMETHEUS

Pity the self-despising slaves of Heaven,
Not me, within whose mind sits peace serene,
As light in the sun, throned. How vain is talk!
Call up the fiends.

MERCURY

I must obey his words and thine. Alas!
Most heavily remorse hangs at my heart!

THREE FURIES

Prometheus!
Immortal Titan!
Campion of Heaven's slaves!

CHORUS OF FURIES

From the ends of the earth, from the ends of the earth,
Where the night has its grave and the morning its birth,
Come, come, come!

O ye who shake hills with the scream of your mirth
When cities sink howling in ruin; and ye
Who wingless footsteps trample the sea,
And close upon Shipwreck and Famine's track
Sit chattering with joy on the foodless wreck;
Come, come, come!

Leave the bed, low, cold, and red,
Strewed beneath a nation dead;
Leave the hatred, as in ashes

Fire is left for future burning:
It will burst in bloodier flashes

When we stir it, soon returning:
Leave the self-contempt implanted
In young spirits, sense-enchanted,

Misery's yet unkindled fuel:
Leave Hell's secrets half unchanted

To the maniac dreamer; cruel
More than ye can be with hate

Is he with fear,

Come, come, come!

The pale stars of morn
Shine on a misery, dire to be borne.

Dost thou faint, mighty Titan?

We laugh thee to scorn.

Joy, joy, joy!

Past ages crowd on thee, but each one remembers;

And the future is dark, and the present is spread
Like a pillow of thorns for thy slumberless head.

THE EARTH

I felt thy torture, son, with such mixed joy.
As pain and virtue give.
To cheer thy state
I bid ascend those subtle and fair spirits,
Whose homes are the dim caves of human thought,
And who inhabit, as birds wind the wind,
Its world-surrounding ether: they behold
Beyond that twilight realm, as in a glass,
The future: may they speak to comfort thee!

CHORUS OF SPIRITS

From unremembered ages we
Gentle guides and guardians be
Of heaven-oppressed mortality;
And we breathe, and sicken not,
The atmosphere of human thought:
Be it dim, and dank, and grey,
Like a storm-extinguished day,
Travelled o'er with dying gleams;
 Be it bright as all between
Cloudless skies and windless streams
 Silent, liquid, and serene;
As the birds within the wind,
 As the fish within the wave,
As the thoughts of man's own mind
 Float through all above the grave;
We make there our liquid lair,
Voyaging cloudlike and unpent
Through the boundless element:
From thence we bear the prophecy
Which begins and ends in thee!

PROMETHEUS

How fair these air-born shapes! and yet I feel
Most vain all hope but love; and thou art far,
Asia! who, when my being overflowed,
Wert like a golden chalice to bright wine
Which else had sunk into the thirsty dust.
All things are still: alas! how heavily
This quiet morning weighs upon my heart;
Though I should dream I could even sleep with grief,
If slumber were denied not. I would fain
Be what it is my destiny to be,
The saviour and the strength of suffering man,
Or sink into the original gulf of things.
There is no agony, no solace left;
Earth can console, Heaven can torment no more.

VOICE OF SPIRITS

Life of Life! thy lips enkindle
 With their love the between them;
And thy smiles before they dwindle
 Make the cold air fire; then screen them
In those looks, where whoso gazes
Faints, entangled in their mazes.
Child of Light! thy limbs are burning
 Through the vest that seems to hide them;
As the radiant lines of morning
 Through the clouds, ere they divide them;
And this atmosphere divinest
Shrouds thee whereso'er thou shinest.

Fair are others; none beholds thee,
 But thy voice sounds low and tender
Like the fairest, for it folds thee
 From the sight, that liquid splendour,
And all feel, yet see thee never,
As I feel now, lost for ever!

Lamp of Earth! where'er thou movest
 Its dim shapes are clad with brightness,
And the souls of whom thou lovest
 Walk upon the winds with lightness,
Till they fail, as I am failing,
Dizzy, lost, yet unbewailing!

End of Part I

Act III

*Scene I: Heaven. Jupiter on his throne;
 Thetis and the other Deities assembled.*

JUPITER

Ye congregated powers of heaven, who share
The glory and the strength of him ye serve,
Rejoice! henceforth I am omnipotent.
All else had been subdued to me; alone
The soul of man, like an unextinguished fire,
Yet burns towards heaven with fierce reproach, and doubt,
Hurling up insurrection, which might make
Our antique empire insecure, though built
On eldest faith, and hell's coeval, fear;
And though my curses through the pendulous air,
Like snow on herbless peaks, fall flake by flake,
And cling to it: though under my wrath's might
It climbs the crags of life, step after step,
It yet remains supreme o'er misery,
Aspiring, unrepressed, yet soon to fall:
Even now have I begotten a strange wonder.
That fatal child, the terror of the earth,
Who waits but till the destined hour arrive,
To redescend and trample out the spark.
Pour forth heaven's wine, Idæan Ganymede,
And let it fill the Dædal cups like fire,
And from the flower-inwoven soil divine
Ye all-triumphant harmonies arise.
Drink! be the nectar circling through your veins
The soul of joy, ye ever-living Gods,
Till exultation burst in one wide voice
Like music from Elysian winds.

[*The Car of the Hour arrives. Demogorgon descends.*]

Awful shape, what art thou? Speak!

DEMOGORGON

Eternity. Demand no direr name.
Descend, and follow me down the abyss.
I am thy child as thou wert Saturn's child;
Mightier than thee: and we must dwell together
Henceforth in darkness.

JUPITER

Mercy! Mercy!
No pity, no release, no respite!
Oh, that thou wouldst make mine enemy my judge,

Even where he hangs, seared by my long revenge,
 On Caucasus! he would not doom me thus.
 Gentle and just, and dreadless, is he not
 The monarch of the world? What then art thou?
 No refuge! no appeal! Sink with me then.
 Let hell unlock its mounded oceans of tempestuous fire,
 And whelm on them into the bottomless void
 This desolated world, and thee, and me,
 The conqueror and the conquered, and the wreck
 Of that for which they combated.
 The elements obey me not. I sink
 Down, ever, for ever, down.
 And mine enemy above
 Darkens my fall with victory.

SPIRIT OF THE HOUR

Soon as the sound had ceased whose thunder filled the sky
 There was a change: the impalpable thin air,
 And the all-circling sunlight were transformed,
 As if the sense of love dissolved in them
 Had folded itself round the sphered world.
 Dizzy as with delight I floatd to the earth.
 It was, as it is still, a pain of bliss
 To move, to breathe, to be; I wandering went
 Among the haunts and dwellings of mankind.
 And behold, thrones were kingless, and men walked
 One with another even as spirits do,
 None fawned, none trampled, none with eager fear
 Gazed on another's eye of cold command;
 None wrought his lips with truth-entangling lines
 Which smiled the lie his tongue disdained to speak.
 Nor pride, nor jealousy, no envy, no ill shame,
 Spoilt the sweet taste of the nepenthe, love.

Scene II: A part of the forest near the cave of Prometheus

VOICE OF UNSEEN SPIRITS

The pale stars are gone!
 For the sun, their swift shepherd,
 To the folds them compelling,
 In the depths of the dawn,
 Hastes, in meteor-eclipsing array, and they flee
 Beyond his blue dwelling,
 As fawns flee the leopard,
 But where are ye?

A train of dark Forms and Shadows passes by confusedly, singing . . .

Here, oh! here: we bear the bier
 Of the Father of many a cancelled year!
 Spectres we of the dead Hours be,
 We bear Time to his tomb in eternity.
 Strew, oh! strew hair, not yew!
 Wet the dusty pall with tears, not dew!
 Be the faded flowers of Death's bare bowers
 Spread on th corpse of the King of Hours!
 Haste, oh, haste! as shades are chased,
 Trembling, by day, from heaven's blue waste.
 We melt away like dissolving spray,
 From the children of a diviner day,
 With the lullaby of the winds that die
 On the bosom of their own harmony!

VOICE OF UNSEEN SPIRITS

The pine boughs are singing
 Old songs with new glaess,
 The billows and fountains
 Fresh music are flinging,
 Like the notes of a spirit from land and from sea:
 The storms mock the mountains
 With thunder of gladness
 Bet where are ye?

SEMICHORUS OF HOURS

The voice of the spirits of Air and of Earth
 Have drawn back the figured curtain of sleep,
 Which covered our being and darkened our birth
 In the deep. Oh, below the deep.
 We have heard the lute of Hope in slepp,
 We have known the voice of love in dreams,
 We have felt the wand of Power, and leap –
 As the billows leap in the morning beams!

CHORUS OF SPIRITS

Weave the dance on the floor of the breeze,
 Pierce with song heaven's silent light,
 Encant the day that too swiftly flees,
 To check its flight ere the cave of night.
 Once the hungry Hours were hounds
 Which chased the day like a bleeding deer,
 And it limped and stumbled with many wounds
 Through the nightly dells of the desert year.
 But now, oh! weave the mystic measure
 Of music, and dance, and shapes of light,
 Let the clouds and sunbeams, unite.

CHORUS OF HOURS

Whence come ye, so wild and so fleet,
 For sandals of lightning are on your feet,
 And your wings are soft and swift as thought,
 And your eyes are as love that is veiled not?

SPIRITS

We come from the mind of human kind
 Which was late so dusk, and obscene, and blind;
 Now 'tis an ocean of ceas emotion,
 A heaven of serene and mighty motion.
 Years after years, through blood and tears,
 And a thick hell of hatreds, and hopes, and fears;
 We waded and flew, and the islets were few
 Where the bud-blighted flowers of happiness grew.
 Our feet now, every palm, are sandalled with calm,
 And the dew of our wings is a rain of balm;
 And, beyond our eyes, the human love lies
 Which makes all it gazes on, Paradise.

CHORUS OF SPIRITS AND HOURS

Then weave the web of mystic measure;
 From the depths of the sky and the ends of the earth,
 Come, swift Spirits of might and of pleasure,
 Fill the dance and the music of mirth,
 As the waves of a thousand streams rush by
 To an ocean of splendour and harmony!

PROMETHEUS UNBOUND.

INTRODUCTION.

Scene. A Ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice.

Nº 1.

Maestoso, assai lento.

C. H. H. Parry.

Musical notation for measures 1-5. Treble and bass clefs. Key signature of two flats. Time signature of 3/4. Dynamics include *f* and *p*. Section marker **A** is present at the end of the first system.

Musical notation for measures 6-10. Treble and bass clefs. Key signature of two flats. Time signature of 3/4. Dynamics include *p*.

Musical notation for measures 11-15. Treble and bass clefs. Key signature of two flats. Time signature of 3/4. Dynamics include *p*, *dim.*, and *p cresc.*

Musical notation for measures 16-19. Treble and bass clefs. Key signature of two flats. Time signature of 3/4. Dynamics include *f* and *dim.*

Musical notation for measures 20-23. Treble and bass clefs. Key signature of two flats. Time signature of 3/4. Dynamics include *cresc.* and *mf*.

Musical notation for measures 24-28. Treble and bass clefs. Key signature of two flats. Time signature of 3/4. Dynamics include *f*, *p*, and *cresc. molto*. Section marker **B** is present at the end of the system.

29

34

39

Maestoso ma non troppo lento.

PROMETHEUS.

46

Monarch of Gods and Dæ-mons, and

50

all spi-rits but one, — who throng these bright and roll-ing worlds which

54

thou and I — a-lone of liv-ing things be-hold with sleep-less eyes, Re -

dim. *mf*

p

58

-gard this earth — made mul - ti - tudinous with thy slaves — whom thou re -

poco cresc.

61

-quittest for knee - worship, pray'r, and praise, and toil, and he-ca-tombs of broken

cresc. *Af* *mp*

cresc. *sf* *p*

64

hearts with fear and self con-tempt and bar-ren

cresc.

p *sf* *p* *sf*

67

hope. **B** *mp cresc.* Whilst me, who am thy foe eyeless in

cresc. molto *sf* *p* *cresc.*

71

f *p* *rit.*

hate hast thou made reign and triumph to thy scorn O'er mine own

cresc. *sf* *p*

Ped.

75

rit. *p*

mi - se - ry And thy vain re - venge.

rit. *p*

79

C *Andante con moto.* *mp* *p*

A - las! Ah me! Pain, pain ever for e - ver,

p

83

No change, no pause, no hope,

mf *dim.* *dim.*

87

D *Più moto.* *p* *mp* *poco a poco cresc.*

Yet I en - dure. I ask the earth, have not the mountains felt?

91

I ask yon heav'n, the all-beholding sun has it not seen? The sea in storm or

f *cresc.*

95

calm, have its deaf waves not heard my a-gony?

ff *cresc.*

98

dim. *mp* *cresc.*

101

E *p dolce* **E** *And*

ff *sf* *sf*

105

Sostenuto.

yet to me welcome is day and night, Whether one breaks the hoar frost of the morn or

p

109

starry, dim, and slow _____ The o-ther climbs _____ the leaden-col - our'd east;

dolce

113

For then they lead the

p *marcato il basso*

116

cresc. ed accel.

wing-less, craw-ling hours, One a-mong whom shall

sempre cresc. ed accel.

118

drag thee, cru - el King, To kiss the blood _____ from these pale

cresc.

feet _____ Which then might tram - ple thee If they dis-

f largamente

120

- dained not such a prost - rate slave.

Allegro.

sf

123

126

sf

dim.

Adagio.

Adagio.

129

Voice from the mountains.

SOPRANO. **G**

ALTO.

TENOR.

BASS.

p Thrice three hundred thou - sand years,

p Thrice three hundred thou - sand years,

mp O'er the Earthquake's couch we

CHORUS.

133

cresc. poco a poco

O'er the Earthquake's couch we stood:

mp Thrice three hundred thou - sand

stood:

mp Thrice three hundred thou - sand years,

137

mf cresc.

sempre cresc.

Oft, as men con -

years,

O'er the Earthquake's couch we stood: *mf*

Oft,

O'er the Earthquake's couch we stood:

simili

sempre cresc.

140

-vulsed with fears,
 Oft, as men convulsed with fears,
 as men convulsed with fears,
 Oft, as men convulsed with fears,

mf *cresc.* *ff* We *ff* We *ff* We *ff* We

143

sempre cresc.

H
 trem - - - bled, we trem - - - bled in our
 trem - - - bled, we trem - - - bled in our
 trem - - - bled, we trem - - - bled in our
 trem - - - bled, we trem - - - bled in our

p *mf* *mp* *p*

148

H
ff *dim.* *dim.* *dim.* *p*

L.H. R.H.

mul-ti-tude. But never bowed our snowy crest, As at the
 mul-ti-tude. But never bowed our snowy crest, As at the
 mul-ti-tude. But never bowed our snowy crest, As at the
 mul-ti-tude. But never bowed our snowy crest, As at the

mp *f* *p* *mp* *f* *p* *mp* *f* *p*

153

p *p* *f* *p*

voice of thine un - rest.

voice of thine un - rest.

voice of thine un - rest.

voice of thine un - rest.

158

L MERCURY. Tenor. *mf* *poco più mosso*

Aw - ful suff - er - er! To thee un - willing, most un - willing - ly I

166

come, by the great Fa - ther's will driv'n down, To ex - e - cute a doom of

171

new re - venge, Oh, that we might be spared: I to in - flict

176

181

And thou to suffer! *P* Once more answer me:

187

M
mp
p Thou knowest not the period of Jove's power!
PROMETHEUS. *mp* I know but this, that it must come.

192

mf A - las! Thou canst not count thine years to come of pain?
CRESC. *mf* They last while

196

p If thou might'st
mp Jove doth reign: nor more, nor less — Do I desire or fear.

201

N^f rit. *Tempo*

dwel among the Gods the while Lapp'd in vo-lup-tuous joy?

206

PROMETHEUS. *f*

I would not quit This bleak ra -

cresc.

211

mf A-las! I wonder at, *p* yet pi-ty thee.

- vine, these un-repen-tant pains.

f *poco rit.* *p* *p*

216

Molto sostenuto.

PROMETHEUS. *f*

Pi-ty the self-des-pising slaves of Heav'n, Not me, with-in whose mind sits peace se -

mp

219

f *mp* *3*

- rene, As light in the sun, throned: how vain is talk! Call up the fiends.

MERCURY. *p più lento*

224

I must o - bey his words and thine: a - las! Most hea - vi - ly re - morse

228

hangs at my heart!

233

CHORUS of FURIES.

SOPRANO. **P** *Allegro.*

ALTO.

TENOR. *cresc.* Champion of Heaven's slaves!

BASS. Immor-tal Ti-tan! Champion of Heaven's slaves!

Pro-metheus! Immor-tal Ti-tan! Champion of Heaven's slaves!

P *Allegro.* *ff* *ff*

238

dim.

Musical score for measures 238-240. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment with some rests. A *dim.* (diminuendo) marking is present above the upper staff.

241

dim. p

Musical score for measures 241-243. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff has some rests in the first measure. A *dim.* marking is above the first measure, and a *p* (piano) marking is above the second measure.

244

cresc. sf

Musical score for measures 244-246. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with some rests. A *cresc.* (crescendo) marking is above the second measure, and an *sf* (sforzando) marking is below the second measure.

247

cresc. ff sf sf

Musical score for measures 247-250. The system consists of two staves. The upper staff has a melodic line with a *Q* (marcato) marking above the second measure. The lower staff has a bass line with some rests. A *cresc.* marking is above the second measure, and *ff*, *sf*, and *sf* markings are below the second, third, and fourth measures respectively.

250

sf sf sf sf

Musical score for measures 250-252. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with some rests. *sf* (sforzando) markings are placed below the first, second, third, and fourth measures.

253

sf sf sf

Musical score for measures 253-255. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with some rests. *sf* (sforzando) markings are placed below the second, third, and fourth measures.

SOPRANO. **ff** **R**

ALTO. **ff**

TENOR. **ff**

BASS. **ff**

From the ends of the earth, from the ends of the earth, Where the night has its grave, and the

From the ends of the earth, from the ends of the earth, Where the night has its grave, and the

From the ends of the earth, from the ends of the earth, Where the night has its grave, and the

From the ends of the earth, from the ends of the earth, Where the night has its grave, and the

256 **ff** **R**

morning its birth **mp cresc.** Come,

morning its birth **mf** Come,

morning its birth **p cresc.** Come,

morning its birth **f cresc.** Come,

260 **f** **mf** **sf** **cresc.**

come, come! Oh

come, come! Oh

come, come! Oh

come, come! Oh

263 **f cresc.** **ff** **sf** **sf**

S ye who shake hills with the scream of your mirth, When ci-ties sink howling in ru-in; and ye Who with
 ye who shake hills with the scream of your mirth, When ci-ties sink howling in ru-in; and ye Who with
 ye who shake hills with the scream of your mirth, When ci-ties sink howling in ru-in; and ye Who with
 ye who shake hills with the scream of your mirth, When ci-ties sink howling in ru-in; and ye Who with

266

CRSC.
 wing - less foot - steps tram - ple the sea, And close up - on Shipwreck. and
CRSC.
 wing - less foot - steps tram - ple the sea, And close up - on Shipwreck. and
CRSC.
 wing - less foot - steps tram - ple the sea, And close up - on Shipwreck. and
CRSC.
 wing - less foot - steps tram - ple the sea, And close up - on Shipwreck. and

270

Famine's track, Sit chattering with joy on the food - less wreck;
 Famine's track, Sit chattering with joy on the food - less wreck;
 Famine's track, Sit chattering with joy on the food - less wreck;
 Famine's track, Sit chattering with joy on the food - less wreck;

273

285

Leave the ha - - tred, as in ash - es Fire is left for
 dead; Leave the ha - - tred, as in ash - es Fire is

288

fu - ture burn - ing: It will burst in bloo - di - er
 left for fu - ture burn - ing: It will burst in

291

flashes When ye stir it, soon re - turning:
 bloodier flashes When ye stir it, soon return - ing: Leave the

V

self - contempt im - plan - ted In young spi - rits, sense - en - chan - ted, Mi - sery's

296

mf

mp *CRASC.*

Leave Hell's se - crets half un - chan - ted To the

mp *CRASC.*

Leave Hell's se - crets half un - chan - ted To the

mp *CRASC.*

Leave Hell's se - crets half un - chan - ted To the

300

yet un - kind - led fu - el:

sf

f

man - iac dream - er; cru - el More than ye can be with

f

man - iac dream - er; cru - el More - than ye can be with

f

man - iac dream - er; cru - el More than ye can be with

304

ff *ff* *ff*

hate Is he with fear.
 hate Is he with fear.
 hate Is he with fear.

308

sf *sf*

Ped. * *Ped.* *

311

Ped. * *Ped.* *

W

312

Come, *ff*
 Come, *ff*
 Come, *ff*
 Come, *ff*

313

cresc. *ff* *ff*

Ped. * *Ped.* * *Ped.* *

6075

ff *ff rit. al meno mosso.*

come, come! The pale stars of morn Shine on a mi-se-ry, dire to be

come, come! The pale stars of morn Shine on a mi-se-ry, dire to be

come, come! The pale stars of morn Shine on a mi-se-ry, dire to be

come, come! The pale stars of morn Shine on a mi-se-ry, dire to be

316

Ped. *mf* *cresc.* *f* *ff* **X**

borne. Dost thou faint, mighty Ti-tan? We laugh thee to scorn,

borne. Dost thou faint, mighty Ti-tan? We laugh thee to scorn.

borne. Dost thou faint, mighty Ti-tan? We laugh thee to scorn.

borne. Dost thou faint, mighty Ti-tan? We laugh thee to scorn. Joy,

326

Joy, Joy, joy, joy!

Joy, joy, joy!

Joy, joy, joy!

Joy, joy, joy!

Joy, joy!

333

Y *mf cresc.* Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is *cresc. sempre*
mf cresc. Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is *cresc. sempre*
mf cresc. Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is *cresc. sempre*
mf cresc. Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is *cresc. sempre*

Y *f* Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is
mf cresc.

dark, and the present is spread Like a pil - low of thorns *ff*
 dark, and the present is spread Like a pil - low of thorns *ff*
 dark, and the present is spread Like a pil - low of thorns *ff*
 dark, and the present is spread Like a pil - low of thorns *ff*

cresc. *cresc.* *ff*

for thy slum - - - berless head.
 for thy slum - - - berless head.
 for thy slum - - - berless head.
 for thy slum - - - berless head.

ff *sf* *ffz*

Andante.
 No. 2.
 348 *p* *cresc.* *mf* *dim.*

THE EARTH.
 Contralto. **A** *p*
 352 *mf* *dim.* *dim.* *p*
 I felt thy tor - ture, son, —

— with such mix'd joy — As pain and vir-tue give. To cheer thy
 357 *mf*

state I bid as-cend those sub - tle and fair spi-rits, Whose homes — are the dim
 362 *cresc.*

scen *do*
 367 *f* *cresc. sempre*
 caves of hu-man thought, — And who in - ha - bit, as birds wing the

sostenuta **B**

wind, Its world - sur-round-ing e - ther:

371

f dim.

sostenuta ad lib. **C**

they be - hold — Beyond that twilight realm, — as in a glass, The fu - ture:

375

pp *P* *cresc.*

Ped.

379

P *sf* *sf* *sf*

may they speak — to

P

Tempo primo.

com - fort thee!

385

p *poco cresc.*

390

f *dim.* *P*

D *Andante molto sostenuto.* ♩ = ♩

395

p *cresc.*
Ped. * Ped. * Ped. * Ped. * *simile*

398

p *cresc.*

401

p *cresc.* *cresc.* *f*

403

p *mf*

E *Tempo.*

CHORUS of SPIRITS.

SOPRANO I. *p* From un - remember'd a - ges we Gentle guides and guardians be Of

SOPRANO II. *p* From un - remember'd a - ges we Gentle guides and guardians be Of

ALTO I. *p* From un - remember'd a - ges we Gentle guides and guardians be Of

ALTO II. *p* From un - remember'd a - ges we Gentle guides and guardians be Of

poco rit. From un - remember'd a - ges we Gentle guides and guardians be Of

E *Tempo.*

406

p **E** *Tempo.*

poco rit.

heav'n oppres'd morta - li - ty; And we breathe, and sick - en not, The

heav'n oppres'd morta - li - ty; And we breathe, and sick - en not, The

heav'n oppres'd morta - li - ty; And we breathe, and sick - en not, The

heav'n oppres'd morta - li - ty;

409 *poco rit.*

atmosphere of human thought: Be it dim, and dank, and grey, Like a storm ex - tin - guish'd day, Travell'd

atmosphere of human thought: Be it dim, and dank, and grey, Like a storm ex - tin - guish'd day, Travell'd

atmosphere of human thought: Be it dim, and dank, and grey, Like a storm ex - tin - guish'd day, Travell'd

atmosphere of human thought: Be it dim, and dank, and grey, Like a storm ex - tin - guish'd day, Travell'd

Be it dim, and dank, and grey, Like a storm ex - tin - guish'd day, Travell'd

412

o'er with dying gleams; Be it bright as all between Cloud-less

o'er with dying gleams; Be it bright as all between Cloud-less

o'er with dying gleams; Be it bright as all between Cloudless

o'er with dying gleams; Be it bright as all between Cloudless

o'er with dying gleams; Be it bright as all between Cloudless

415

p rit. molto - - - - - tempo

skies and windless streams, Si-lent, li-quad, and se-rene;

skies and windless streams, Si-lent, li-quad, and se-rene;

skies and windless streams, Si-lent, li-quad, and se-rene;

skies and wind-less streams, Si-lent, li-quad, and se-rene;

rit. molto - - - - - tempo

418

As the

As the

As the

As the

421

p cresc.

birds within the wind, As the fish within the wave, As the thoughts of man's own mind Float through

p cresc.

birds within the wind, As the fish within the wave, As the thoughts of man's own mind Float through

p cresc.

birds within the wind, As the fish within the wave, As the thoughts of man's own mind Float through

p cresc.

birds within the wind, As the fish within the wave, As the thoughts of man's own mind Float through

424

p cresc. dim.

H
pp
 all above the grave;
 all above the grave;
 all above the grave;
 all above the grave;

427
p *cresc.* *cresc.*

K *f* *cresc. molto*
 We make there our liquid lair, Vo-yaging cloudlike and un-
 We make there our liquid lair, Vo-yaging cloudlike and un-
 We make there our liquid lair, Vo-yaging cloudlike and un-
 We make there our liquid lair, Vo-yaging cloudlike and un-

431
K *f* *cresc.* *3*

ff *poco rit.* *mf* *p* *sostenuto*
 -pent Through the boundless e - lement: From thence we bear the pro-phy which be-
 -pent Through the boundless e - lement: From thence we bear the pro-phy which be-
 -pent Through the boundless e - lement: From thence we bear the pro-phy which be-
 -pent Through the boundless e - lement: From thence we bear the pro-phy which be-

434
ff *poco rit.* *sf*

tempo **L**

-gins and ends with thee!

-gins and ends, Begins and ends with thee! with thee!

-gins and ends, Begins and ends with thee!

-gins and ends with thee!

437 *pp* *pp* **L**

Ma poco più sostenuto. $\text{♩} = \text{♩}$

PROMETHEUS.

mp *p* *cresc.*

How fair these air born shapes! and yet — I feel Most vain all hope but

442 *Più moto.* *p*

love;

espress.

and thou art

447

far, A - sia! who, when my being o-ver - flow'd, — Wert like a golden chalice to bright

rit. cresc. *f*

451 *p* *rit.* *cresc.*

455

dim.

wine — Which else had sunk in-to the thirs - ty dust.

dim. *mf*

M

459

M *tranquillo*

p *cresc.* *sf*

463

All things are still: a - las! how hea - vi - ly

p *cresc.* *sf*

467

This qui - et morn - ing weighs up-on my heart;

p

471

Though I should dream I could ev'n sleep — with

sf *p* *sf*

474 *dim. e rit.*
 grief If slum - ber were de - nied not.
rit.
dim. *dim.*

477 *cresc.* **N**
 I would fain Be — what it is my
rit. **N**
mf *f* *sf*

481 *p largamente*
 des - ti - ny to be, The sa - viour and the strength of suff - 'ring man, Or
f *p*

484 *Adagio.* *mf*
 sink in-to the o - ri - gi - nal gulf of things: There is no a - go - ny, no so - lace
p *cresc.*

487 *cresc. molto* *sf* *dim.* *mp*
 left; Earth can con - sole, Heav'n can tor - ment no
f *p*

P *Andante con moto moderato.*

490

more.

VOICES of SPIRITS. SOLI.

SOPRANO. *p* Life of life! thy lips en - kin - dle

ALTO. *p* Life of life! thy lips en - kin - dle

TENOR. *p* Life of life! thy lips en - kin - dle *CRSC.*

BASS. *p* Life of life! thy lips en - kin - dle

495

With their love the breath be - tween them;

With their love the breath be - tween them;

- dle With their love the breath be - tween them;

With their love the breath be - tween them;

500

And thy smiles before they dwindle Make the cold air
 And thy smiles before they dwindle Make the cold air
 And thy smiles be - fore they dwindle Make the cold air
 And thy smiles be - fore they dwindle Make the cold air

p *mf* *CRESC.*

504

p *mf*

fire; then screen them In those looks, where
 fire; then screen them In those looks, where
 fire; then screen them In those looks,
 fire; then screen them In those looks,

f *mf*

509

mf *CRESC.* *poco cresc.*

who - so ga - zes Faints, en - tan - gled in their
 who - so ga - zes Faints, en -
 where who - so ga - zes Faints, en -
 where who - so ga - zes Faints, en -

f *mp dim.* *p*

514

f *dim.* *p* *dim.*

R

ma - zes.

- tan - gled in their ma - zes.

- tan - gled in their ma - zes.

- tan - gled in their ma - zes.

520

R

S *pp*

Child of Light! thy limbs are

mf Child of Light! thy limbs are

Child of Light! thy limbs are

526

S *f* *p* *pp*

Child of Light! thy limbs are

burn - ing Through the vest that seems to hide them;

burn - ing Through the vest that seems to hide them;

burn - ing Through the vest that seems to hide them;

burn - ing Through the vest that seems to hide them;

531

p

T

CRESC.

As the ra - - diant lines of morn - - ing Through the

CRESC.

As the ra - - diant lines of morn - - ing Through the

mf

As the ra - - diant lines of morn - ing Through the

As the ra - - diant lines of morn - - ing Through the

536

T

CRESC.

clouds, ere they di - vide them; And this at - - mos -

f

clouds, ere they di - vide them; And this at - - mos -

mp

clouds, ere they di - vide them; And this at - mos - phere

clouds, ere they di - vide them; And this at - - -

541

f

dim.

- phere di - vi - - nest Shrouds thee wherso -

pp

- phere di - vi - - nest Shrouds thee

pp

di - vi - nest Shrouds thee wherso - e'er thou

pp

- mosphere di - vi - - nest Shrouds thee wherso - e'er thou

546

dim.

p dim.

W

e'er thou shin - est.

where-so - e'er thou shin - est.

dim. shin - - - est.

shin - - - est.

553

X

X *Meno mosso.*

cresc. molto *f* *sf* *rit.* *p*

559

CONTRALTO.

Fair are oth-ers; none be - holds thee, But thy voice sounds

565

low and ten - der Like the fair - est; for it

571

poco rit.

folds thee From thy sight, that li-quad splen-dour And all feel, yet see thee

576

nev-er, As I feel now, lost for ev-er!

581

SEMICHORUS with the SOLI.

Lamp of
Lamp of
Lamp of
Lamp

587

dim. *legato* *poco a poco cresc.*

18

Earth! where - - - e'er thou
Earth! where - - - e'er thou
Earth! where - - - e'er thou
of Earth! where - e'er thou

591

sempre

18

593

SEMPRE CRESC.

mov - - - est Its dim

mov - - - est Its dim

mov - - - est Its dim

mov - - - est Its dim

SEMPRE CRESC.

18 18

595

shapes are clad with

shapes are clad with

shapes are clad with

shapes are clad with

18 18

597

bright - - - ness, And the

bright - - - ness, And the

bright - - - ness, And the

bright - - - ness, And the

CRESC.

CRESC.

CRESC.

18 18

cresc. sempre

souls of whom *cresc. sempre* thou
 souls of whom *cresc. sempre* thou
 souls of whom thou

599

18 18

lov - - est Walk *poco dim.* up - -
 lov - - est Walk *poco dim.* up - -
 lov - - est Walk *poco dim.* up - -
 lov - - est Walk up - -

601

18 18

- on the winds with
 - on the winds with
 - on the winds with
 - on the winds with

603

18 18

light - ness, Till they fail, as I am

light - ness, Till they fail, as I am

light - ness, Till they fail, as I am

light - ness, Till they fail, as I am

605

dim. subito

p

sosten. SOLI.

failing, Dizzy, lost, yet un - be - wail - - - ing!

failing, Dizzy, lost, yet un - be - wail - - - ing!

failing, Dizzy, lost, yet un - be - wail - - - ing!

failing, Dizzy, lost, yet un - be - wail - - - ing!

609

Sostenuto ad lib.

pp < mf >

mp cresc.

Z

617

dim.

dim.

621

sempre

pp

pp

PART II.

Scene I. Heaven. Jupiter on his Throne. Thetis and the other Deities assembled.

Nº 3.

Allegro moderato.

poco cresc.

627 *mp* *tr*

631

635 *dim.* *p* *cresc.*

639 *f* *tr* *cresc.*

643

647 *dim.*

JUPITER. *f*

651

Ye

mp *mf* *CRES.*

656

B

con-gre-ga-ted pow'rs of heav'n, who share The glo-ry and the strength of him ye

f

f

659

serve, Re-joice! hence-forth I am om-ni-po-tent. All

ff *f*

ff *ff*

664

C *mf poco più moto*

else had been sub-dued to me; a-lone The soul of man, like

p

p

668

un-ex-tin-guish'd fire, Yet burns towards heav'n with fierce re-proach, and

p *mf*

p *mf*

672

doubt, Hurling up in-sur-rec-tion, which might

676

make Our an-tique empire in-se-cre, though built On eld-est

680

faith, and hell's co-e-val, fear; And

684

though my curses through the pen-dulous air, Like snow on herb-less peaks, fall

687

flake by flake, And cling to it; though un-der my wrath's

690

night It climbs the crags of life, step af-ter step,

693

It yet remains supreme o'er mi-se-ry As -

696

-pir-ing, un-repress'd, yet soon to fall: Ev'n

cresc. *f poco sosten. E* *Poco meno mosso.*

700

now I have be-got-ten a strange wonder, That fa-tal child, the ter-ror of the

cresc.

703

earth, Who waits but till the des-tined hour ar-rive, To re-des-

sempre cresc.

706

ff.

- cend and trample out the spark.

sf *sf*

ff *ff* *ff*

710

F *Allegro.*

Pour forth heav'n's wine, I - dae - an

sf *f*

716

CRESC.

Ga - nymede, And let it fill the Dæ-dal cups like fire,

720

And from the flow'r - in - wov - en soil di - vine, Ye all - triumph - ant

725

har - monies a - rise, Drink! be the nec - tar

730

cir - ling through your veins The soul of joy, ye ev - er liv - ing Gods,

735

Till ex - ul - ta - tion burst in one wide voice Like mu - sic from

740

poco rit. **G** *Maestoso.* (The Car of the Hour arrives. Demogorgon descends.)
 — E - ly - sian winds.

p *CRESC.*

8^{va} basso.....

744

CRESC. sempre *CRESC.*

8^{va} basso.....

749

Aw - ful shape, what art thou? Speak!

dim. **H**

8^{va} basso.....

Ped.

DEMOGORGON.

CHORUS.

TENOR I. *p* *f* *p*

TENOR II. E - ter - ni - ty. De - mand no di - rer name. Descend, and

BASS I. E - ter - ni - ty. De - mand no di - rer name. Descend, and

BASS II. E - ter - ni - ty. De - mand no di - rer name. Descend, and

E - ter - ni - ty. De - mand no di - rer name. Descend, and

753

8^{va} basso.....

fol-low me down the a - byss. I am thy child, as thou wert Saturn's child;

fol-low me down the a - byss. I am thy child, as thou wert Saturn's child;

fol-low me down the a - byss. I am thy child, as thou wert Saturn's child;

fol-low me down the a - byss. I am thy child, as thou wert Saturn's child;

759

8^{va} basso.....

Migh-tier than thee: and we must dwell to - ge - ther Hence-forth in dark - ness

Migh-tier than thee: and we must dwell to - ge - ther Hence-forth in dark - ness

Migh-tier than thee: and we must dwell to - ge - ther Hence-forth in dark - ness

Migh-tier than thee: and we must dwell to - ge - ther Hence-forth in dark - ness

764

ff *p* *pp dim.*

K JUPITER. *p* *mp* *cresc.*

Mer - cy! mer - cy! No pi - ty, no re-lease, no

770

K *cresc.*

Allegro. sf sosten.

respite! Oh, — That thou wouldst make mine en - e - my my judge,

774

ff sf

Tempo *mp*

Ev'n where he hangs, seared by my long re - venge, — On Cau - ca - sus!

778

p *cresc.* *cresc.*

mp *L poco dolce* *cresc.*

he would not doom me thus. Gen - tle and just, and dreadless, is — he not The

781

L *cresc.* *cresc.*

785

monarch of this world? What then art thou? No

ff *mf*

cresc.

791

refuge! no ap-peal! Sink with me then. Let hell unlock Its

M *Allegro molto.*

f

cresc.

796

mound-ed o-ceans of tem-pes-tuous fire And whelm on them in-to the

sf

799

bottom-less void This des-o-lated world, and thee, and me, The

mp cresc.

802

con - queror and the con - quer-ed and the wreck Of that

805

for which they com - bat - ed. The el - e - ments o -

N *mf*

sfz con fuoco *mp*

809

- bey me not. I sink down e - ver,

812

for e - ver down.

815

And mine en - e - my a - bove Dark - ens my fall with vic - to - ry.

rit. *largamente ad lib.* *ff*

cresc. molto *ff* *sf* *ff Tempo*

Nº 4. *Andante.*

822

p *poco cresc.* *p* *cresc.*

828

f *cresc.*

SPRIT OF THE HOUR.
SOPRANO. **A**

833

p **A** **A**

Soon as the sound had

836

p

ceased whose thun - - der filled the

838

p

sky, there was a change:

840

The im - pal - pa - ble thin air _____ And the all -

842

- cir - - cling sun - light were trans-formed As if the sense of

B love, dis - solved in them, _____ Had fol - - - ded it-self _____

B

844

_____ round the spher - - - red world.

846

Cresc. _____ *f* _____

C
Più moto.
p

Diz-zy as with de - light

848

float - ed to the earth It was,

851

— as it is still a pain of bliss To move, to breathe, to

854

be; I wan - der - ing went A - mong the

857

860

haunts and dwellings of man - - kind, And be - hold thrones were

CTESC. **f**

863

king-less, and men walked One with an - oth - er e'en as spi - rits do,

E *f* *mp dolce*

E *sf* *sf* *mp dolce*

868

None fawned, none trampled, none with ea - ger fear Gazed

CTESC.

873

— on an - oth - er's eye of cold command, None wrought his lips in

F *CTESC.*

F *dim.*

878

CRESC. *f* *largamente*

truth en-tangling lines Which smiled _____ the lie _____ histongue dis - dained to

883

mp **G** *CRESC.*

speak; Nor pride, nor jea-lousy, nor en-vy, nor ill - shame,

888

p **H** *CRESC.*

Spoilt _____ the sweet taste _____ of the ne - pen - the love. _____

895

K *poco rit.* **K** *tempo*

Scene. A part of the forest near the Cave of Prometheus.

N^o 5. *Allegro comodo.*

902

CHORUS. VOICE OF UNSEEN SPIRITS.

SOPRANI **A**

911

The pale stars are gone! For the sun, their swift shepherd, To their folds them com-

917

- pel-ling In the depths of the dawn, Hastes, in me-teor-eclips-ing ar-ray, and they

923

flee Beyond his blue dwelling, As fawns flee the leopard, But where are ye?

B A train of dark forms and shadows passes by confusedly, singing:
CHORUS BASSI.

930

B Here, Oh here, We bear the bier Of the Fa-ther of

935

mf

ma-ny a can - celled year Spec - tres we Of the dead Hours

941

dim.

be, We bear Time _____ to his tomb _____ in e - ter - ni - ty.

C SOPRANO. *mp*

ALTO. *P* Strew, Oh strew Hair not yew!

TENOR. Strew, Oh strew Hair not yew! Wet the dus-ty

BASS. Strew, Oh strew Hair not yew!

CHORUS.

947

P

Wet the dus-ty pall with tears, not dew! Be the fad - - ed flowers Of

pall with tears, not dew! Be the faded flowers Of

Wet the dus-ty pall with tears, not dew! Be the fad - ed flowers Of

CRASE. *CRASE.* *CRASE.*

953

f dim. **D**

Death's bare bowers Spread on the corpse of the King of Hours!

Death's bare bowers Spread on the corpse of the King of Hours!

Death's bare bowers Spread on the corpse of the King of Hours!

958 *mf dim.* **D**

mp

Haste, Oh haste! As shades are chased, Trembling by day from

Haste, Oh haste! As shades are chased, Trembling by day from

Haste, Oh haste! As shades are chased, Trembling by

Haste, Oh haste! As shades are chased, Trembling by

964

p **E** *CRSC.*

heaven's blue waste We melt a-way Like dis-solv-ing spray

heaven's blue waste We melt a-way Like dis-solv-ing spray

day from heaven's blue waste We melt a-way Like dis-solv-ing spray

day from heaven's blue waste We melt a-way Like dis-solv-ing spray

970 *p* *mf* **E**

crusc. ***ff*** *p dolce*

From the child - ren of a di - vi - ner day, With the lu - la - by

From the child - ren of a di - vi - ner day, With the lu - la - by

From the child - ren of a di - vi - ner day, With the lu - la - by

From the child - ren of a di - vi - ner day, With the lu - la - by

976

dim. *pp*

Of the winds that die On the bo -

Of the winds that die On the bo -

Of the winds that die On the bo -

Of the winds that die On the bo -

983

dim.

- som of their own har - mo - ny!

- som of their own har - mo - ny!

On the bo - - som of their own har - mo - ny!

- som of their own har - mo - ny!

990

VOICE OF UNSEEN SPIRITS.

TENORI.

998

mp **G**

The pine boughs are sing-ing Old songs with new

1004

CRSC.

glad-ness, The bil-lows and fount-ains Fresh mu-sic are fling-ing! Like the

1010

f CRSC. *3* *ff*

notes of a spi-rit from land and from sea The storms mock the moun-tains With thun-der of

1015

f

gladness. But where are ye?

SEMICHORUS OF HOURS.

H ALTI.

1021

The voice of the Spi-rits of Air and of Earth Have drawnback the fi-gured cur-

-tain of sleep, Which cov-er'd our be-ing and dark-en'd our birth. In the deep,

1028

in the deep, Oh be-low the deep.

1035

in the deep, Oh be-low the deep.

We have heard the lute of Hope in sleep; We have known the voice of

SOPRANO. **K**

ALTO.

TENOR.

BASS.

1043

We have heard the lute of Hope in sleep; We have known the voice of

We have heard the lute of Hope in sleep; We have known the voice of

We have heard the lute of Hope in sleep; We have known the voice of

f *crsc.* *ff*

Love in dreams, We have felt the wand of Power and leap

f *crsc.* *ff*

Love in dreams, We have felt the wand of Power and leap

f *crsc.* *ff*

voice of Love in dreams, We have felt the wand of Power and leap

1050

ff *sf*

As bil-lows leap in the morn-ing

ff

As bil-lows leap in the morn - ing

ff

As bil-lows leap in the morn - ing

1057

beams!

beams!

beams!

beams!

1061

CHORUS OF SPIRITS.

L *Allegro molto.*

Weave the dance on the floor of the breeze,

Weave the dance on the

Weave the dance on the floor of the breeze,

Weave the dance on the floor of the breeze,

1066

L *Allegro molto.*

Pierce with song heaven's si - lent light, En - chant the day that too swift - ly flees, To

floor of the breeze, Pierce with song heaven's light, En - chant the day that too swift - ly flees, To

Pierce with song heaven's si - lent light, En - chant the day that too swift - ly flees, To

Pierce with song heaven's si - lent light, En - chant the day that too swift - ly flees, To

1070

check its flight ere the cave of night. Once the hun - gry Hours were hounds.

check its flight ere the cave of night. Once the hun - gry Hours were hounds — Which chased the

check its flight ere the cave of night.

check its flight ere the cave of night. Once the

1075

check its flight ere the cave of night. Once the hun - gry Hours were hounds.

check its flight ere the cave of night. Once the hun - gry Hours were hounds — Which chased the

check its flight ere the cave of night.

check its flight ere the cave of night. Once the

1080

Which chased the day like a bleed - ing deer, And it limped
 day like a bleed - ing deer, And it limped and stum - bled with ma - ny
 Once the hun - gry Hours were hounds, Which chased the day like
 hun - gry Hours were hounds Which chased the day like a bleed -

1084

and stum - bled with ma - ny wounds Through the night - - ly
 wounds Through the night - - ly dells of the de - - sert
 a bleed - - - ing deer, And it limped and stumbled
 - ing deer, And it limped and stumbled with ma - ny wounds

1088

dells, the night - - ly dells of the de - - sert year. But now, Oh
 year, The night - - ly dells of the de - - sert year.
 with many wounds Through the night - ly dells of the de - - sert year.
 Through the night - ly dells of the de - - sert year. Più Allegro.

dim. *poco rit.* *P* *f*

weave, *ff* **N** *f* Oh weave the mystic measure Of mu - - sic, and
 But now, Oh weave, *ff* Oh weave the mystic measure Of mu-sic, and
 But now, Oh weave, Oh weave the mystic measure Of mu - sic, and dance,
 But now, Oh weave, Oh weave the mystic measure Of mu-sic, and

1093

dance, and shapes of light, *Presto.* Let the Hours and the
 dance, and shapes of light, Let the Hours and the
 — and shapes of light, of light, Let the Hours and the
 dance, and shapes of light, Let the Hours and the

1099

spi - rits of might — and pleasure, Like the clouds — and sunbeams, the clouds — and
 spi - rits of might — and pleasure, Like the clouds and sunbeams, the clouds — and
 spi - rits of might — and pleasure, Like the clouds — and sunbeams, the clouds and
 spi - rits of might — and pleasure, Like the clouds and sun-beams, the clouds — and

1105

0

1111

sunbeams, u - nite, Like the clouds and sun - beams,

sunbeams, u - nite, Like the clouds and sun - beams,

sunbeams, u - nite, Like the clouds and sun - beams,

sunbeams, u - nite, Like the clouds and sun - beams,

ff

1116

sun - beams, Like the clouds and sun - beams,

sun - beams, Like the clouds and sun - beams,

Like the clouds and sun - beams, Like the clouds and sun - beams,

Like the clouds and sun - beams, Like the clouds and sun - beams,

sf

1122

ff u - nite.

ff u - nite.

ff u - nite.

ff u - nite.

u - nite.

CHORUS OF HOURS.

P Allegro moderato. ♩ = ♩

mf A few picked voices.

1132

Whence come ye so wild and so fleet, For san - dals of light - ning are

1135

on your feet, And your wings are soft and swift as thought And your eyes are as

1139

love that is veil - ed not.

1144

Andante. **R** *p*

SPIRITS.
SOPRANO.

mp

S

CONTRALTO.

mp

TENOR.

mp

BASS.

mp

S

1150

We come from the mind Of hu - man kind

Which was late so dusk, and ob - scene, and blind,
 Which was late so dusk, and ob - scene, and blind,
 hu - man kind Which was late so dusk, and ob - scene, and blind,

1155

mf Now 'tis an o - cean Of clear e - mo - tion A heaven of se -
mf Now 'tis an o - cean Of clear e - mo - tion A heaven of se -
 Now 'tis an o - cean Of clear e - mo - tion A heaven of se -

1160

- rene and might - y mo - tion. *p*
 - rene and might - y mo - tion. *p* Years af - ter
 - rene and might - y mo - tion. *p* Years af - ter
 Years af - ter

1165

1171

years, Through blood and tears, And a thick hell of hat-reds, and hopes, and

years, Through blood and tears, And a thick hell of hat-reds, and hopes, and

years, Through blood and tears, And a thick hell of hat-reds, and hopes, and

CRSC.

CRSC.

CRSC.

p

1177

fears We wad-ed and flew And the is-lets were few Where the bud-blight-ed

fears We wad-ed and flew And the is-lets were few Where the bud-blight-ed

fears We wad-ed and flew And the is-lets were few Where the bud-blight-ed

CRSC.

p

p

f

1183

flowers of hap-pi-ness grew. Our feet now ev'-ry

flowers of hap-pi-ness grew. Our feet now ev'-ry

flowers of hap-pi-ness grew. Our feet now ev'-ry

mf Più lento.

mf

mf

mf

p

1189

palm, Are san-dall'd with calm, And the dew of our wings is a rain of

palm, Are san-dall'd with calm, And the dew of our wings is a rain of

palm, Are san-dall'd with calm, And the dew of our wings is a rain of

palm, Are san-dall'd with calm, And the dew of our wings is a rain of

1195

balm, And be-yond our eyes The hu-man love lies Which makes all it

balm, And be-yond our eyes The hu-man love lies Which makes all it

balm, And be-yond our eyes The hu-man love lies Which makes all it

balm, And be-yond our eyes The hu-man love lies Which makes all it

1201

gazes on Pa-ra-dise.

gazes on Pa-ra-dise.

gazes on Pa-ra-dise.

gazes on Pa-ra-dise.

mp dolce

Poco più mosso.

CHORUS OF SPIRITS AND HOURS.

mf

Then

mf

Then

mf

Then

mf

Then

1208

Allegro moderato.

CTESC.

weave the web of the mys - tic measure, From the depths of the sky and the

weave the web of the mys - tic measure, From the depths of the sky and the

weave the web of the mys - tic measure, From the depths of the sky and the

weave the web of the mys - tic measure, From the depths of the sky and the

Allegro moderato.

1215

mf

CTESC.

ends of the earth Come, *ff* swift Spi - rits of might and of plea - sure,

ends of the earth Come, *ff* spi - - - rits of might and of plea - sure,

ends of the earth Come, *ff* swift Spi - rits of might and of plea - sure,

ends of the earth Come, *ff* swift Spi - rits of might, of might and of plea - sure,

1218

CTESC.

dim.

1221

Fill the dance and the mu - sic of mirth; Come, swift Spi-rits,
 Fill the dance and the mu - sic of mirth; Come, swift Spi-rits,
 Fill the dance and the mu - sic of mirth; Come, swift Spi-rits,
 Fill the dance and the mu - sic of mirth; Come, swift Spi-rits,

Cresc.

1224

Come, swift Spi-rits, Come, swift Spi-rits of might
 Come, swift Spi-rits, Come, swift Spi-rits Fill the dance and the
 Come, swift Spi-rits, Come, swift Spi-rits Fill the dance and the
 Come, swift Spi-rits, Come, swift Spi-rits of might and of plea - sure

Piu moto ed accel.

1227

Fill the dance, fill the
 mu - sic of mirth, Fill the dance and the mu - sic of mirth
 mu - sic of mirth, Fill the dance and the mu - sic of mirth
 Fill the dance and the mu - sic of mirth, fill the dance

2ndi

1mi Come, swift Spirits of

1230

ff dance, swift Spirits of might and of pleasure, *mp* Fill the dance and the mu-sic of mirth,
 Come, swift Spirits of might and of plea - sure, *mp* the dance, Come, come,
 Come, swift Spirits of might and of plea - sure, Come, come, *mp* Fill the dance
 Come, swift Spirits of might and of plea - sure, Fill the dance, fill the dance and the

1234

Fill the dance, fill the dance and mu - sic
 Fill the dance, fill the dance and the mu - sic of
 fill the dance and the mu - sic, fill the
 mu - sic of mirth, Fill the dance, fill the dance, fill the

1237

fill the dance, fill the dance and mu - sic, the dance and
 mirth, and the mu - sic of mirth, Fill the dance and mu - sic, the
 dance and mu - sic of mirth, Fill the dance fill the
 dance and mu - sic of mirth, Fill the dance, fill the

1240

mu - sic, fill the dance and the mu - sic of mirth,
 dance and mu - sic fill the dance and mu - sic of mirth,
 dance, fill the dance, fill the dance and mu - sic of mirth,
 dance, fill the dance, the dance and mu - sic of mirth, As the

W *Allegro molto.*

1243

As the waves of a thou - sand
 waves of a thou - sand streams rush by To an o - cean of splen - dour

W *Allegro molto.*

1246

As the
 As the waves of a thou - sand streams rush by To an
 streams rush by To an o - cean of splen - - - dour and har - mo - ny.
 to an o - cean of splen - - - dour, of splen - - - dour,

1249

waves of a thou - sand streams rush by To an o - cean of splen - dour,
 o - cean of splen - dour, to an o - cean of splen - dour, to an
 To an o - cean of splen - dour, to an o - cean of
 As the waves of a thou - sand

1252

to an o - cean of splen - dour, an o - cean, to an
 o - cean of splen - dour, an o - cean of splen - dour, to an
 streams rush by To an o - cean of splen - dour, to an

1255

o - cean of splen - dour, an o - cean of
 o - cean of splen - dour, an o - cean of
 o - cean of splen - dour, an o - cean of
 o - cean of splen - dour, an o - cean of

1258

splen - dour, an o - cean of splen - dour and harmony. *sf*

splen - dour, an o - cean of splen - dour and harmony.

splen - dour, an o - cean of splen - dour, As the waves of a thou - sand

splen - dour, an o - cean of splen - dour and harmony, an o - cean of

1262

As the *f*

As the waves of a thou - sand streams rush by, as the

streams rush by To an o - cean of splen - dour, to an

splen - - - dour, an o - cean of splen - - - dour,

1265

waves of a thou - sand streams rush by, as the waves of a thou - sand *ff* **Y**

waves of a thou - sand streams rush by, as the

o - - cean of splen - - - dour, an o - - cean of

as the waves of a thou - sand *ff* **Y**

streams rush by, as the waves of a thou - sand streams, a thou - sand,
 waves of a thou - sand streams, as the waves of a thou - sand,
 splen - - - - - dour, as the waves of a thou - sand streams, a
 streams rush by, as the waves of a thou - sand,

1268

thou - sand streams rush by, as the waves of a thousand streams, a thou -
 thousand streams rush by, as the waves of a thousand streams rush by, the waves of a
 thousand streams rush by, the waves of a thousand streams, as the waves of a
 thousand streams rush by, as the waves of a thousand streams rush by, as the waves of a

1271

- sand streams rush by To an o - cean of
 thousand streams rush by To an o - cean of
 thousand streams rush by To an o - cean of
 thousand streams rush by To an o - cean of

1275

splen - dour, an o -
splen - dour, an o -
splen - dour, an o -
- cean, of splen - dour, an

1279

1279

- cean of splen -
- cean of splen -
- cean of splen - dour, of
o - cean of splen -

1282

1282

- dour, an o - cean of
- dour, an o - cean of
splen - dour, an - cean of
- dour, an o - cean of

1285

1285

ff splen - - - - - dour and har - - - - -
splen - - - - - dour and har - - - - -
splen - - - - - dour and har - - - - -
splen - - - - - dour and har - - - - -

1288

- mo - ny, of

1291

har - - - - - mo - ny,
- mo - ny,
- mo - ny,
- mo - ny,

1294

ff

to an o - - cean of

ff

to an o - - cean of

ff

to an o - - cean of

ff

to an o - - cean of

1297

CRSC.

splen - - dour and har - - -

splen - - dour and har - - -

splen - - dour and har - - -

splen - - dour and har - - -

1300

ff *ff*

- mo - ny.

- mo - ny.

- mo - ny.

- mo - ny.

1304



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