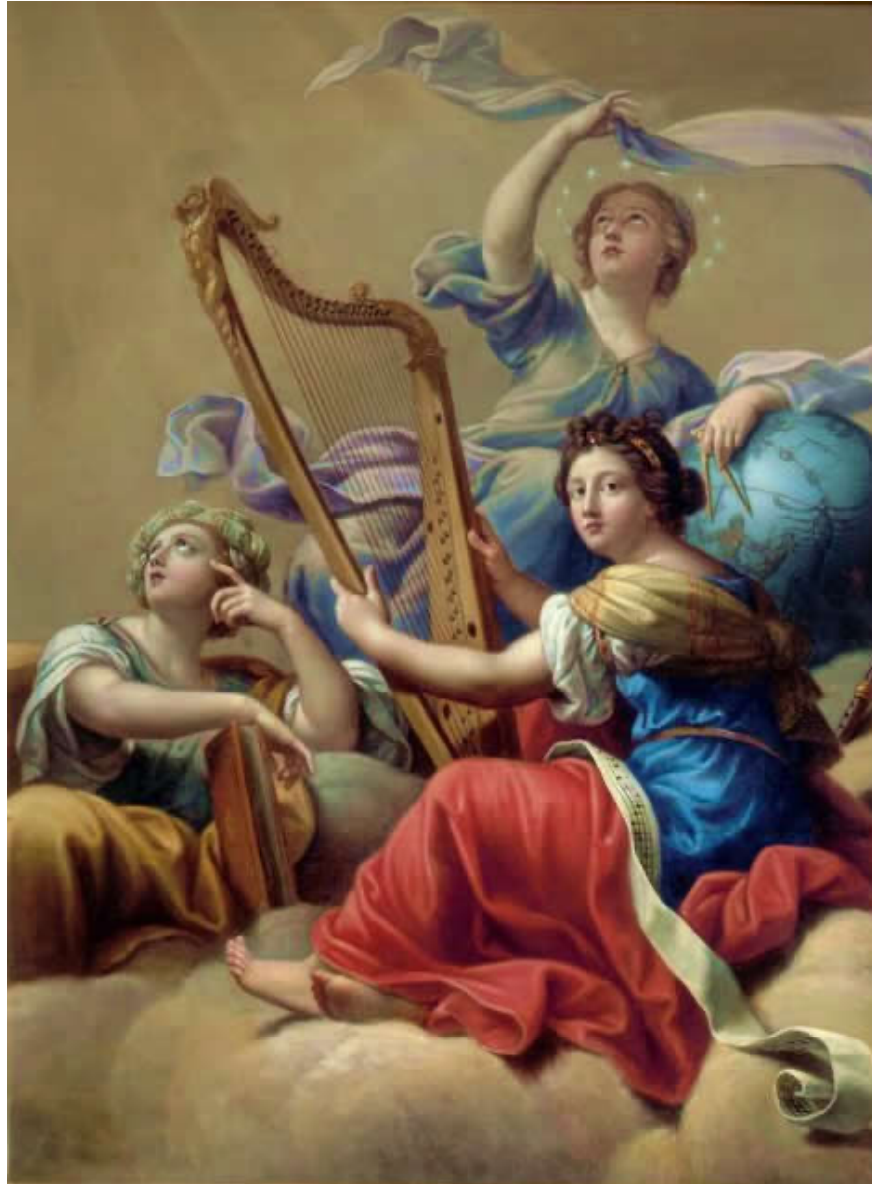


ODE TO THE PASSIONS



WRITTEN BY
William Collins

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY

Frederic H. Cowen

Composed for the Leeds Musical Festival, 1898

VOCAL SCORE

COVER IMAGE

Euterpe, Érato et Uranie

by
Pierre Mignard
[1612 - 1695]
between 1600 and 1700
Louvre Museum, Paris



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ENGLISH HERITAGE

MUSIC SERIES

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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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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ODE TO THE PASSIONS.



WæN Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Thronged around her magic cell,
Exulting, trembling, raging, fainting,
Possest beyond the muse's painting:
By turns they felt the glowing mind
Disturb'd, delighted, raised, refined;
Till once, 'tis said, when all were fired,
Filled with fury, rapt, inspired,
From the supporting myrtles round
They snatch'd her instruments of sound;
And, as they oft had heard apart
Sweet lessons of her forceful art,
Each (for Madness ruled the hour)
Would prove his own expressive power.

First Fear his hand, its skill to try,
Amid the chords bewildered laid,
And back recoil'd, he knew not why,
E'en at the sound himself had made.

Next Anger rush'd; his eyes on fire,
In lightnings own'd his secret stings:
In one rude clash he struck the lyre,
And swept with hurried hand the strings.

With woful measures wan Despair
Low, sullen sounds his grief beguiled;
A solemn, strange, and mingled air;
'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,
What was thy delightful measure?
Still it whisper'd promised pleasure,
And bade the lovely scenes at distance hail
Still would her touch the strain prolong;

And from the rocks, the woods, the vale,
She called on Echo still, through all the song
And, where her sweetest theme she chose,
A soft responsive voice was heard at every close,
And Hope enchanted smiled, and waved her
golden hair.

And longer had she sung; but, with a frown,
Revenge impatient rose:
He threw his blood-stain'd sword, in thunder,
down;
And with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe!
And ever and anon, he beat
The doubling drum, with furious heat;
And though sometimes, each dreary pause be-
tween,
Dejected Pity, at his side,
Her soul-subduing voice applied,
Yet still he kept his wild unalter'd mien,
While each strain'd ball of sight seemed bursting
from his head.

With eyes upraised, as one inspired,
Pale Melancholy sat retired;
And, from her wild sequester'd seat,
In notes by distance made more sweet,
Pour'd through the mallow horn her pensive
soul;
And, dashing soft from rocks around,
Bubbling runnels join'd the sound:
Through glades and glooms the mingled measure
stole,
Or, o'er some haunted stream, with fond
delay,
Round an holy calm diffusing,
Love of peace, and lonely musing,
In hollow murmurs died away.

But O! how altered was its sprightlier tone,
When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemmed with morning dew.
Blew an inspiring air, that dale and thicket
rung,
The hunter's call, to Faun and Dryad known!
The oak-crown'd sisters, and their chaste-eyed
Queen,
Satyrs and Sylvan Boys, were seen,
Peeping from forth their alleys green:

Brown Exercise rejoiced to hear;
And Sport leapt up, and seized his beechen
spear.

Last came Joy's ecstatic trial:
He, with viny crown advancing,
First to the lively pipe his hand address;
But soon he saw the brisk awakening viol,
Whose sweet entrancing voice he loved the
best;

They would have thought who heard the strain
They saw, in Tempe's vale, her native maids,
Amidst the festal sounding shades,
To some unwearied minstrel dancing.

While, as his flying fingers kissed the strings,
Love framed with Mirth a gay fantastic
round:
Loose were her tresses seen, her zone unbound;
And he, amidst his frolic play,
As if he would the charming air repay,
Shook thousand odours from his dewy wings.

CHORUS.

O Music! sphere-descended maid,
Friend of Pleasure, Wisdom's aid!
Why, goddess! why, to us denied,
Lay'st thou thy ancient lyre aside?
As, in that loved Athenian bower,
You learn'd an all commanding power,
Thy mimic soul, O Nymph endeared,
Can well recall what then it heard;
Where is thy native simple heart,
Devote to Virtue, Fancy, Art?
Arise, as in that elder time,
Warm, energetic, chaste, sublime!

WM. COLLINS.

The Musical Times and Singing Class Circular, November 1, 1898, Vol. 39, no. 669, p. 731-732

There can be little doubt that Mr. Cowen's setting of Collins' poem, "The Passions," is as a whole the strongest choral work he has yet given us. The various pictures which the poet conjures up in rapid succession afford an opportunity for varied and suggestive descriptive music that is in Mr. Cowen's very happiest vein. His success, too, is by no means partial. One would expect him to be at home with "Cheerfulness, a nymph of healthiest hue," and so indeed he is; but he is at least equally happy in his treatment of Revenge, which shows genuine power. The four-part writing marks in many places an advance, one instance being the passage in which "Pale Melancholy" appears on the scene, while the well wrought peroration that begins with the apostrophe "O Music, sphere-descended maid," brings the work to a grandiose conclusion. Mr. Cowen's graceful and appropriate use of the orchestra need not be insisted on, for it is nothing new; but it must be said that it adds greatly to the suggestiveness and charm of the work. The Ode, which is for chorus only, and takes twenty-five minutes in performance, was sung and played with really admirable spirit, and, like Stanford's *Te Deum*, showed what could be got out of band and chorus by a practised and energetic conductor.

ODE TO THE PASSIONS.

WILLIAM COLLINS.

FREDERIC H. COWEN.

Andante con moto ma tranquillo. ♩ = 60.

PIANO.

pp

6

13

18

24

poco cres.

dim.

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28

2

p
dim. R.H.

33

ALTO.
BASS.
When Mu-sic, heav'nly maid, was young,
When Mu-sic, heav'nly maid, was young,
pp

39

While yet in ear-ly Greece she sung, The
While yet in ear-ly Greece she sung, The

43

sempre p
Passions oft, to hear her shell Thronged around her ma-gic cell,
sempre p
Passions oft, to hear her shell Thronged around her ma-gic cell,
p

50

SOPRANO.
ALTO.
TENOR.
BASS.

Ex - ult - ing, tremb - ling, *p*

rag - ing, faint - ing, *p* Pos - sest be - yond the

rag - ing, faint - ing, *p* Pos - sest be - yond the

rag - ing, faint - ing, *p* Pos - sest be - yond the

rag - ing, faint - ing, *p* Pos - sest be - yond the

53

Mu - se's paint - ing, By turns . . they felt the glow - ing mind Dis -

They felt the glow - ing mind

Mu - se's paint - ing, By turns they felt . . the mind . . Dis -

8290.

Measures 56-58 of a musical score. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "turbed, . . de - light - ed, raised, . . re - . .". The piano part features a complex, flowing accompaniment with a *dim.* (diminuendo) marking in measure 56 and a *pp* (pianissimo) marking in measure 57.

Measures 59-61 of a musical score. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "- fined ;". The piano part features a complex, flowing accompaniment with a *p* (piano) marking in measure 59 and a *Ped.* (pedal) marking in measure 60. There are also asterisks (*) in measures 60 and 61.

Measures 62-64 of a musical score. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Till". The piano part features a complex, flowing accompaniment with a *pp* (pianissimo) marking in measure 62 and an *accel.* (accelerando) marking in measure 63. There are also asterisks (*) in measures 62 and 63.

Più mosso. $\text{♩} = 92.$

Once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

Once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

Più mosso. $\text{♩} = 92.$

70

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

73

sound; And, as they oft had heard a

sound; And, as they oft had heard a

sound; And, as they oft had heard a

sound; And, as they oft had heard a

part, . . Sweet les - sons of her force-ful art, . . *poco accel.* *f* Each, . .

part, . . Sweet les - sons of her force-ful art, . . *poco accel.* *f* Each, . .

part, . . Sweet les - sons of her force-ful art, . . *poco accel.* *f* Each, . .

part, . . Sweet les - sons of her force-ful art, . . *poco accel.* *f* Each, . .

80

cres. *poco accel.*

. . for mad - ness rul'd the hour, Each would prove . . his

. . for mad - ness rul'd the hour, Each would prove . . his

each, for mad - ness rul'd, for mad-ness rul'd the hour, Each would prove . . his

for mad - ness rul'd, for mad-ness rul'd the hour, Each would prove . . his

f *sempre f*

own . . ex - press - ive power.

own . . ex - press - ive power.

own . . ex - press - ive power.

own . . ex - press - ive power.

f

Molto moderato.

Molto moderato. ♩ = 66.

92

ALTO.
First Fear, his hand, its skill to

BASS.
First Fear, his hand, its skill to

95

try, A - mid the chords . be - wil-dered laid, And

try, A - mid the chords . be - wil-dered laid, And

98

back re-coiled, he knew not why, .. E'en at the sound him-self had made.

back re-coiled, he knew not why, .. E'en at the sound him-self had made.

SOPRANO.

ALTO.

TENOR.

BASS.

106

109

Next An - ger rushed ; his eyes on fire, In light-nings owned his

Molto allegro e con fuoco. ♩ = 152.

f

B *sempre f*

se - cret stings : In one rude clash he struck the

sempre f

se - cret stings : In one rude clash he struck the

sempre f

se - cret stings : he struck the

sempre f

se - cret stings : In one rude clash he struck the

B' *sempre f*

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

f

Ped.

8290.

113

117

121

125

TENOR.

With woe - - ful mea - - sures wan De - -

BASS.

With woe - - ful mea - - sures wan De - -

sempre p

129

spair,

spair,

133

10

pp Low, sul - len sounds his

pp Low, sul - len sounds his

137

137

grief . . . be - guiled ; . . .

grief . . . be - guiled ; . . .

p *f* *mf*

sempre p

141

141

p A

p A

145

145

sol - emn, strange, and min - gled air ; . . .

sol - emn, strange, and min - gled air ; . . .

p

Andante molto tranquillo. SOPRANO. poco rall. a tempo.

But thou, O Hope, with eyes so fair, . .

ALTO. poco rall. a tempo.

Andante molto tranquillo. ♩ = 60. But thou, O Hope, with eyes so fair, . .

poco rall. a tempo.

169

What was thy de-light - ful mea - sure? Still it whis - pered promised

What was thy de-light - ful mea - sure?

pp

*Ped. * Ped. * Ped. **

172

plea - sure, . . And bade the love-ly scenes . . at dis - tance hail!

Still it whis - pered promised plea - sure, And bade . . the love-ly scenes . . at dis-tance

*Ped. * Ped. * Ped. **

175

Still would her touch the strain pro - long;

hail!

Still would her touch the strain pro -

p

*Ped. **

poco cres.

And from the rocks, the woods, the vale,

poco cres.

- long ; . . . And from the rocks, the woods, the

poco cres.

Ped. * *Ped.* *

p

She called on E - cho still, she called on E - cho still,

p

vale, She called on E - cho still, she called on

p

tr

pp

and from the vale, she called on E - cho still, Through all the

pp

E - cho still, she called on E - cho still, Through all the

pp

song ; And, where her theme she chose, . .

song ; And, where her sweetest theme, her theme she chose, . .

1st TENORS (a few voices only).

A soft re-son-sive voice, . .

pp

Ped. * *Ped.* *

sempre p

her sweetest theme she chose, A soft voice, . .

and, where her sweetest theme, her theme she chose, . . there . .

was heard at ev-'ry close, . . a voice, . .

pp

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

dim.

A soft re-son-sive voice . . was heard at

dim. *pp*

A soft re-son-sive voice was heard at

pp

a soft . . voice was heard at

Ped. *

Pochissimo più lento.

ev - - 'ry close, And Hope smiled, en-chanted

ev - - 'ry close, And Hope smiled, en-chanted

ev - - 'ry close, *Pochissimo più lento.* ♩ = 100.

197

dim. *pp* *Come 1ma.*

smiled, smiled, . . and waved her gold - - en hair.

dim. *pp* *Come 1ma.* ♩ = 60. *p*

smiled, smiled, . . and waved her gold - - en hair.

dim. *pp*

Ped. *

201

tr *dim.*

205

SOPRANO. *p*

And long-er had she

ALTO. *p*

And long-er had she

pp *Ped.* *

Allegro deciso.

sung ;

sung ;

TENOR. TUTTI.

BASS.

But, with a frown, Revenge im - pa - tient rose ;

But, with a frown, Revenge im - pa - tient rose ;

Allegro deciso. ♩ = 92.

marcato.

10

212

marcato.

f marcato.

He threw his bloodstained sword, in thun - der, down, in thun - - der,

f marcato.

He threw his bloodstained sword, in thun - der, down, in thun - - der,

sempre f

216

f marcato.

He threw his bloodstained sword, in thun - der, down, in thun - - der,

f marcato.

He threw his bloodstained sword, in thun - der, down, in thun - - der,

down ;

f

He threw his bloodstained sword, in thun - der, down, in thun - - der,

down ;

He threw his bloodstained sword, in thun - der, down, in thun - - der,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

223

And blew a blast . . . so loud and dread, . . .

And blew a blast . . . so loud and dread, . . .

And blew a blast so loud and dread, . . .

And blew a blast so loud and dread, . . .

227

Were ne'er pro - phe - tic sounds *dim.* so

Were ne'er pro - phe - tic sounds *dim.* so

Were ne'er pro - phe - tic sounds *dim.* so

Were ne'er pro - phe - tic sounds *mf. dim.* so

Sounds so

ff *dim.*

Musical score for measures 229-232. The score is in G major (one sharp) and 2/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "full of woe! . . .". The piano part has a dynamic of *p* (piano) and a crescendo leading to *f* (forte) at measure 232. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

232

Musical score for measures 232-235. The score is in G major (one sharp) and 2/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "And, E. . . . And, E. . . .". The piano part has a dynamic of *p* (piano) and a crescendo leading to *f* (forte) at measure 235. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

235

Musical score for measures 235-238. The score is in G major (one sharp) and 2/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "And, ev-er and anon, he beat The doub-ling drum, With fu-ri-ous heat, ev-er and anon, he beat The doub-ling drum, with fu-ri-ous heat, . . .". The piano part has a dynamic of *f* (forte) and a crescendo leading to *f* (forte) at measure 238. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

heat,

heat, And, ev-eranda-non, he beat The dou-bling drum,

. with

. And, ev-eranda-non, he beat The dou-bling drum, with

mf *f* *p*

This block contains the musical notation for measures 238-240. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line includes lyrics: "heat,", "heat, And, ev-eranda-non, he beat The dou-bling drum,", ". with", and ". And, ev-eranda-non, he beat The dou-bling drum, with". The piano accompaniment includes dynamic markings *mf*, *f*, and *p*.

241

with fu-ri-ous heat;

with fu-ri-ous heat; And

fu-ri-ous heat; And

fu-ri-ous heat;

f *p*

This block contains the musical notation for measures 241-243. It continues the vocal line and piano accompaniment. The vocal line includes lyrics: "with fu-ri-ous heat;", "with fu-ri-ous heat; And", "fu-ri-ous heat; And", and "fu-ri-ous heat;". The piano accompaniment includes dynamic markings *f* and *p*.

though some-times, each drear - y pause be - tween, De - ject - ed

though some-times, each drear - y pause be - tween, De - ject - ed

p Though each drear - y pause be - tween, De - ject - ed

poco cres.
Pi - ty, at his side, Her soul - sub - du - ing voice ap -

poco cres.
Pi - ty, at his side, Her soul - sub - du - ing voice ap -

poco cres.
Pi - ty, at his side, Her soul - sub - du - ing voice ap -

- plied,

- plied, *f* Yet

- plied,

f marcato.

Still he kept his wild un - al - tered mien,

marcato.

still he kept his wild un - al - tered mien, still he kept his wild un -

f

still he kept his wild un - al - tered mien, . . still he kept his wild, his wild un - al - tered

Still he kept his wild un - altered mien, his wild un - al - tered

- al - tered mien, still he kept his wild un - al - tered mien, wild un - al - tered

Still he kept his wild un - al - tered mien, his wild un - al - tered

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

head.

head.

head.

head.

ff *dim* in - u - en - do.

268

p

273

dim. *pp* *poco rall.*

280

Molto Lento quasi Adagio. ♩ = 40.

p

Musical score for measures 285-288. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and pianissimo (*pp*).

289

Musical score for measures 289-292. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics and a piano accompaniment. Dynamics include pianissimo (*pp*) and piano (*p*).

With eyes up - raised, as one in -
 With eyes up - raised, as one in -
 With eyes up - raised, as one in -
 With eyes up - raised, as one in -

293

Musical score for measures 293-300. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics and a piano accompaniment. Dynamics include pianissimo (*pp*) and diminuendo (*dim.*).

- spired, Pale Mel-an-cho-ly sat re-tired; . .
 - spired, Pale Mel-an-cho-ly sat re-tired; . .
 - spired, Pale Mel-an-cho-ly sat re-tired; . .
 - spired, Pale Mel-an-cho-ly sat re-tired; . .

p *poco cres.*

And, from her wild se-questered seat, In notes . . by

p *poco cres.*

And, from her wild se-questered seat, her wild . . seat, In notes by

p *poco cres.*

From her wild seat, . . her wild seat, In . . notes so

p *poco cres.*

And, from her wild, her wild se-ques - tered seat, In notes . . by

p *poco cres.*

p *dim.* *pp*

dis - tance made more sweet, Poured thro' the mellow horn her pen - sive soul:

p *dim.* *pp*

dis - tance made more sweet, Poured thro' the mellow horn her pen sive soul:

p *dim.* *pp*

sweet, so sweet, . . Poured thro' the mellow horn her pen - sive soul:

p *dim.* *pp*

dis - tance made more sweet, Poured thro' the mellow horn her pen - sive soul:

p *dim.* *pp*

And, dash - ing soft from rocks a-round,

And, dash - ing soft from rocks a-round,

pp

This musical system contains measures 303 and 304. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The vocal melody is simple, with lyrics 'And, dash - ing soft from rocks a-round,'. The piano accompaniment is more complex, featuring triplets and a *pp* (pianissimo) dynamic marking.

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

This musical system contains measures 305 and 306. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The vocal melody is simple, with lyrics 'Bub - bling run - nels joined the sound ;'. The piano accompaniment is more complex, featuring triplets and a *pp* (pianissimo) dynamic marking.

p *dim.* *pp*

Ped.

8290.

This musical system contains measures 307 and 308. It features a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The piano accompaniment is more complex, featuring triplets and a *pp* (pianissimo) dynamic marking. The system ends with a *Ped.* (pedal) marking and the number 8290.

H

pp Through glades and glooms the mingled measure

pp Through glades and glooms the mingled mea - sure

pp Through glades and glooms the mingled mea - sure

H

pp

313

p Or, o'er some haunted stream, with fond de - lay,

p stole, O'er some haunted stream,

p stole, the mea - sure stole, Or, o'er some haunted stream, . .

p stole, the mea - sure stole,

pp *pp* *poco cres.*

317

p Round an ho - ly calm dif - fus - ing, . . Love of peace,

p Round an ho - ly calm dif - fus - ing, . . Love of peace,

mp *p* an ho - ly calm dif - fus - ing, . . Love of peace,

mp an ho - ly calm dif - fus - ing, . . Love of peace,

p

Ped. 8290. *

The musical score is written for five voices and piano accompaniment. The first four staves are vocal parts, each with lyrics underneath. The fifth staff is the piano accompaniment. The music is in G major (one sharp) and 6/8 time. The tempo is marked 'Andante'. The dynamics include 'pp' (pianissimo). The piano part features a triplet in the right hand and a steady eighth-note bass line.

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

324

[illegible]

329

329 *Molto vivace quasi presto.* $\text{♩} = 84.$ *pp*

R.H. *sf* *p* L.H.

333

Measures 333-335. Treble clef: Measure 333 has a half rest. Measure 334 has a half note G4 with a *pp* dynamic. Measure 335 has a half note A4 with a *pp* dynamic. Bass clef: Measure 333 has a half note G2 with a *p* dynamic and a triplet of eighth notes. Measure 334 has a half note G2 with a *p* dynamic and a triplet of eighth notes. Measure 335 has a half note G2 with a *p* dynamic and a triplet of eighth notes. A bracket labeled "L.H." spans measures 334 and 335.

336

Measures 336-338. Treble clef: Measure 336 has a half note G4 with a triplet of eighth notes. Measure 337 has a half note A4 with a triplet of eighth notes. Measure 338 has a half note B4 with a triplet of eighth notes. Bass clef: Measure 336 has a half note G2 with a *p* dynamic and a triplet of eighth notes. Measure 337 has a half note G2 with a *p* dynamic and a triplet of eighth notes. Measure 338 has a half note G2 with a *p* dynamic and a triplet of eighth notes.

339

Measures 339-341. Treble clef: Measure 339 has a half note G4 with a triplet of eighth notes. Measure 340 has a half note A4 with a triplet of eighth notes. Measure 341 has a half note B4 with a triplet of eighth notes. Bass clef: Measure 339 has a half note G2 with a *cres.* dynamic. Measure 340 has a half note G2 with a *cres.* dynamic. Measure 341 has a half note G2 with a *cres.* dynamic.

342

Measures 342-344. Treble clef: Measure 342 has a half note G4 with a triplet of eighth notes. Measure 343 has a half note A4 with a triplet of eighth notes. Measure 344 has a half note B4 with a triplet of eighth notes. Bass clef: Measure 342 has a half note G2 with a *sf* dynamic. Measure 343 has a half note G2 with a *p* dynamic and a triplet of eighth notes. Measure 344 has a half note G2 with a *p* dynamic and a triplet of eighth notes.

345

Measures 345-347. Treble clef: Measure 345 has a half note G4 with a triplet of eighth notes. Measure 346 has a half note A4 with a triplet of eighth notes. Measure 347 has a half note B4 with a triplet of eighth notes. Bass clef: Measure 345 has a half note G2 with a *cres.* dynamic. Measure 346 has a half note G2 with a *cres.* dynamic. Measure 347 has a half note G2 with a *cres.* dynamic.

348

Measures 348-350. Treble clef: Measure 348 has a half note G4 with a triplet of eighth notes. Measure 349 has a half note A4 with a triplet of eighth notes. Measure 350 has a half note B4 with a triplet of eighth notes. Bass clef: Measure 348 has a half note G2 with a *f* dynamic. Measure 349 has a half note G2 with a *f* dynamic. Measure 350 has a half note G2 with a *f* dynamic.

352

I

80

But O! how al-tered was its spright - - lier tone, When

I Sva...

ff

356

356

360

360

Musical score for the song "The Rose Tree". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "shoul - der flung, Her bus - kins gemmed with morn - ing dew, Blew an in - spir - ing". The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* and *f*.

364

mf Blew an in-spir-ing air, . . . that dale and thick - et rung,

mf Blew an in-spir-ing air, . . . that dale and thick - et rung,

air, . . . that dale and thick - et rung, *f* The hunt - er's

cres.

368

368

f The hunt - er's call, to faun and dry - ad known!

f The hunt - er's call, to faun and dry - ad known!

call, . . . to faun and dry - ad known!

f

372

372

f

p

Musical score for measures 376-378. The piece is in D major (two sharps). Measure 376 features a piano introduction with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. Measure 377 includes a piano (p) dynamic and a 'dim.' (diminuendo) marking. Measure 378 ends with a piano (p) dynamic and a 'J' (crescendo) marking.

379

Musical score for measures 379-382. Measure 379 starts with a piano (pp) dynamic. Measure 380 features a piano (pp) dynamic and an '8va' (octave) marking. Measure 381 includes a piano (pp) dynamic and a triplet (3) marking. Measure 382 ends with a piano (pp) dynamic and a triplet (3) marking.

383

Musical score for measures 383-385. Measure 383 includes a piano (pp) dynamic and a triplet (3) marking. Measure 384 features a piano (pp) dynamic and a triplet (3) marking. Measure 385 ends with a piano (pp) dynamic and a triplet (3) marking.

386

Musical score for measures 386-388. Measure 386 includes a piano (pp) dynamic and a triplet (3) marking. Measure 387 features a piano (pp) dynamic and a triplet (3) marking. Measure 388 ends with a piano (pp) dynamic and a triplet (3) marking.

389

Musical score for measures 389-392. Measure 389 includes a piano (p) dynamic and the lyrics 'The oak-crowned sis - ters, and their chaste-eyed queen,'. Measure 390 features a piano (p) dynamic and the lyrics 'The oak-crowned sis - ters, and their chaste-eyed queen,'. Measure 391 includes a piano (pp) dynamic and a triplet (3) marking. Measure 392 ends with a piano (pp) dynamic and a triplet (3) marking.

Sa - tyrs and syl - van boys, were seen, . . .

Sa - tyrs and syl - van boys, were seen, . . .

Sa - tyrs and syl - van boys, were seen, . . .

Sa - tyrs and syl - van boys, were seen, . . .

396

Sa - tyrs and syl - van

Sa - tyrs and syl - van

Sa - tyrs and syl - van boys, were seen,

Sa - tyrs and syl - van boys, were seen,

Sa - tyrs and syl - van boys, were seen,

Sa - tyrs and syl - van boys, were seen,

399

boys, were seen, Peep - ing from forth their al - leys green :

boys, were seen, Peep - ing from forth their al - leys green :

Sa - tyrs and syl - van boys, were seen, Peep - ing from forth their

Sa - tyrs and syl - van boys, were seen, Peep - ing from forth their

al - leys green : *f marcato.* 3

al - leys green : Brown Ex - er - cise re - joiced to

K

406

f marcato. 3

And Sport leapt up, and seized his beech - en

f marcato. 3

And Sport leapt up, and seized his beech - en

Brown Ex - er - cise re - joiced to hear ; Sport leapt up, seized his

hear, Ex - er - cise re - joiced to hear ; Sport leapt up, and seized his

410

spear, leapt up, and seized his beech - en spear.

spear, leapt up, and seized his beech - en spear.

spear, leapt, and seized his beech - en spear.

spear, Sport leapt up, seized his spear.

413

Musical score for measures 413-415. The key signature is three sharps (F#, C#, G#). The melody features triplets of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

416

Musical score for measures 416-419. The melody continues with triplets and eighth-note patterns in both hands.

420

Musical score for measures 420-423. Measures 420-422 show vocal entries for four voices (Soprano, Alto, Tenor, Bass) with the lyrics "Last . . . came". Measure 423 shows the piano accompaniment. Dynamics include *f* (forte) and accents (^).

424

Musical score for measures 424-427. Measures 424-426 show vocal entries for four voices with the lyrics "Joy's ec - sta - tic tri - al:". Measure 427 shows the piano accompaniment. Dynamics include *f* (forte) and accents (^).

Musical score for measures 427-430. The score is written for four staves (three treble clefs and one bass clef) in the key of D major (two sharps). Measures 427-429 are empty staves. Measure 430 contains a piano introduction with a treble staff featuring a series of eighth-note runs and a bass staff with a steady eighth-note accompaniment.

430

Musical score for measures 430-434. The score is written for four staves (three treble clefs and one bass clef) in the key of D major. Measures 430-434 contain vocal lines with lyrics and piano accompaniment. The lyrics are: "He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his hand, his". The piano accompaniment features a treble staff with a series of eighth-note runs and a bass staff with a steady eighth-note accompaniment.

434

Musical score for measures 434-438. The score is written for four staves (three treble clefs and one bass clef) in the key of D major. Measures 434-438 contain vocal lines with lyrics and piano accompaniment. The lyrics are: "hand . . ad - drest;". The piano accompaniment features a treble staff with a series of eighth-note runs and a bass staff with a steady eighth-note accompaniment.

But soon he saw the
But soon he saw the
But soon he saw the
But soon he saw the

440

brisk a - wak-'ning vi - ol, Whose sweet . . en -
brisk a - wak-'ning vi - ol, Whose sweet en -
brisk a - wak-'ning vi - ol, Whose sweet en - tranc - ing
brisk a - wak-'ning vi - ol, Whose sweet

443

- tranc - ing voice he loved . . the best;
- tranc - ing voice he loved . . the best;
voice . . he loved . . the best;
voice he loved the best;

8290.

449

L'istesso tempo.

They would have thought who heard the strain . . .

They would have thought who heard the strain . . . They

L'istesso tempo. $\text{♩} = \text{♩}$

They would have thought who heard the

451

They saw, in Tem-pe's vale, her na-tive maids, A-midst the

saw, in.. Tem-pe's vale, her na-tive maids, her na-tive maids, 'Midst the

They saw, in.. Tem-pe's vale, her na-tive maids, 'Midst the

strain, . . . They saw, in Tem-pe's vale, her maids, A-midst the

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

fes - tal sound - ing shades,

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

457

M While his fly - ing fin - gers kissed the strings, . .

p While, as his fly - ing fin - gers kissed the strings, . . while his fly - ing fin - gers

While his fin - gers kissed the strings, while his fin - gers

mp While his fin - gers kissed the strings, . .

M

460

cres. while his fin - gers kissed the strings, . .

mf kissed the strings, . . Love framed a gay fan - tas - tic round ;

mf kissed the strings, Love framed with Mirth a gay fan - tas - tic round ;

cres. while his fin - gers kissed the strings, . .

f

Loose were her tress - es seen, her zone un - bound ; And he, a - midst his

Her tress - es loose, her zone un - bound ;

Loose were her tress - es seen, her zone un - bound ; And he, a - midst his

fro - lic play, As if he would the charm - ing air re -

And he, a - midst his fro - lic play,

fro - lic play, As if he would the charm - ing air re -

And he, a - midst his fro - lic play, and

pay,

he, a - midst his fro - lic play, his fro - lic

pay, 'midst his fro - lic

he, a - midst his fro - lic

fp *tr*

f *dim.*

. . . Shook thou - sand o - dours from his wings, . . thou - sand

f *dim.*

play, Shook . . o - dours from his wings, . . thou - sand

f *dim.*

play, Shook . . o - dours from his wings, . . thou - sand

f *dim.*

play, Shook . . o - dours from his wings, . . thou - sand

tr

o - dours, *sempre dim.*
 o - dours from his dew - y
 1st TENOR. *sempre dim.*
 o - dours from his dew - y,
 2nd TENOR. *sempre dim.*
 o - dours from his dew - y
 o - dours from his dew - y,
p *dim.*

shook thou - sand o - dours from his wings. *mp* **N**
 wings, . . Love framed with Mirth a
 dew y wings, . . a *mp*
 wings, thou - sand o - dours from his wings, . . a *mp*
 dew y wings, . . a *mp* **N**
pp *p* *8va.....*
Ped. *** *Ped.* ***

mf Loose were her tress-es seen, her zone un-bound;

gay fan-tas-tic round; *mf* Loose were her tress-es seen, her zone un-bound;

1st & 2nd TENORS. *mf* gay fan-tas-tic round; Loose were her tress-es seen, her zone un-bound;

gay fan-tas-tic round; *mf* tress-es loose, her zone un-bound;

tr *cres.* *Ped.* *

f And he shook thou-sand o-dours from his dew-y

And he shook thou-sand o-dours from his dew-y

f And he shook thou-sand o-dours from his dew-y

And he shook thou-sand o-dours from his dew-y

f *Ped.* *

Four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). Each vocal staff has the word "wings." written below it. The piano accompaniment is in a grand staff (treble and bass clef) with a key signature of three sharps. It begins with a forte (*ff*) dynamic. The music features a complex, rhythmic pattern in the piano part, with the vocal parts having long rests.

486

Continuation of the piano accompaniment. Measure 486 includes an *8va* marking with an upward arrow. The dynamic *sempre ff* is indicated. The piano part continues with complex, rhythmic patterns, including triplets in measure 488.

489

Continuation of the piano accompaniment. Measure 489 features a triplet in the right hand. The dynamic *ff* is indicated. The piano part continues with complex, rhythmic patterns, including triplets in measure 491.

492

Continuation of the piano accompaniment. Measure 492 features a triplet in the right hand. The piano part continues with complex, rhythmic patterns, including triplets in measure 494.

rall. *f* *Moderato poco maestoso.*

O Mu - sic! sphere - descend - ed maid, Friend of

O Mu - sic! sphere - descend - ed maid, . . . Friend of

O Mu - sic! sphere - descend - ed maid, . . . Friend..

O Mu - sic! sphere - descend - ed maid, Friend of

Moderato poco maestoso. ♩ = 72. (The crotchet a little slower than the preceding ♩)

rall. *f*

Ped. * *Ped.* *

499

sempre f

Plea - sure, Wis - dom's aid! . . . Why, god - dess, why . . . to us de - nied, why,

Plea - sure, Wis - dom's aid! . . . Wisdom's aid! god - dess,

. . . of Plea - sure, Wis - dom's aid! . . . Why, god - dess, why to us de -

Plea - sure, of Plea - sure, Wisdom's aid! . . . god - - dess,

sempre f

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

503

f

god - dess, to us de - nied, Lay'st thou thy an - cient

why to us, to us de - nied, Lay'st thou thy an - cient

- nied, to us . . . de - nied, Lay'st thou thy an - cient

why to us, to us de - nied, Lay'st thou thy an - cient

Ped. *

506

lyre . . . a - side? . . . As, in that loved A -

lyre a - side? . . . As, in . . . that

lyre a - side? . . . As, in that bower, You

lyre a - side? . . . As, in that

Ped. * *Ped.* *

509

the - nian bower, You learned an all - com-mand - ing power, . . . Thy mi - mic soul, *cres.*

Thy mi - mic soul, *cres.*

Thy soul, . . . thy

learned . . . com - mand - ing power, Thy soul, thy *cres.*

learned . . . com - mand - ing power, Thy *cres.*

learned . . . com - mand - ing power, Thy *cres.*

learned . . . com - mand - ing power, Thy *cres.*

513

mim - ic soul, O nymph en - deared, Can well re - call what then it
 mim - ic soul, O nymph, Can well . . re - call what then it
 mim - ic soul, . . Can well re - call what then, . . what
 mim - ic soul, . . Can well . . re - call what then . . it

517

heard; . . Where is thy na - tive sim - ple heart, De -
 heard, what then it heard; . .
 then . . it heard; . . Where is thy na - tive
 1st Bass. heard; . . Where is thy heart, . . thy
 2nd Bass. heard; . . Where is thy sim - ple

- vote . . to Vir - tue, Fan - cy, . . Art? . .
 Where is thy na - tive
 sim - ple heart, De - vote to Fan - cy, . . Art? Where thy
 sim - ple heart, De - vote . . to Fan - cy, Art? . .
 heart, De - vote to Fan - cy, Art? . .
poco cres. *mf*
Ped. * *Ped.* * *Ped.* * *Ped.* *

Vir - tue, Fan - cy, Art? A -
 sim - ple heart, De - vote . . to Vir - tue, Fan - cy,
 sim - ple heart, De - vote to Fan - cy, . .
 Where is thy sim - ple heart, De - vote, de - vote . . to
 Where is thy sim - ple heart, De - vote, de - vote . . to
cres. *cres.* *cres.* *cres.* *cres.* *cres.*
mp *mp* *8va.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

rise, . . as in that el - - der time, . . Warm, en - er - gic,

Art? Rise, . . as in that el - der time, . .

Art? Rise, . . as in that time, . . Warm, en -

Art? Rise, . . as in that time, . .

Art? Rise, . . as in that time, . .

f marcato.

8va

3

3

3

3

chaste, sub - lime! O Mu - sic! sphere - de - scend - ed

chaste, . . sub - lime! O Mu - sic! sphere - de - scend - ed

- er - gic, sub - lime! O Mu - sic! sphere - de - scend - ed

chaste, . . sub - lime! . .

chaste, . . sub - lime! . . sphere - de - scend - ed

8290.

maid! . . . O Mu - sic! sphere - de - scend - ed

maid! . . . O Mu - sic! sphere - de - scend - ed

maid! . . . O Mu - sic! sphere - de - scend - ed

f sphere - de - scend - ed maid! O Mu - sic!

maid! O Mu - sic! sphere - de - scend - ed

f

* *Ped.*

maid! . . . A - rise, . . . as in that

maid! . . . A - rise, . . . as in that

maid! . . . A - rise, . . . as in that

sphere - descend - ed maid! . . . A - rise, . . . as in that

maid! A - rise, as in that

f

ff

* *Ped.* *

el - - der time, A - rise, . . Warm, en - -

el - - der time, A - rise, Warm, en - -

el - - der time, A - rise, . . Warm, en - -

el - - der time, A - rise, Warm, en - -

time,

Ped. *mf* *

dim.
er - gic, chaste, sub - lime!

dim.
er - gic, chaste, sub - lime! . . warm, en - -

dim.
er - gic, . . chaste, sub - lime, sub - -

dim.
er - - gic, sub - lime, . . warm, en - -

dim.
A - rise, . . warm, en - -

dim.

mp Why, god - dess, . . why, to

er - gic, sub - lime!

1st TENOR.

lime!

2nd TENOR.

lime, . . . chaste, sub - lime!

Why,

er - gic, chaste, sub - lime!

Why, . . to

er - gic, chaste, sub - lime!

Why,

mp *Q*

R.H.

p *Ped.* *

cres.

us de - nied, why lay - est thou, why lay - est thou thy

cres.

why, . . . to us de - nied, lay - est thou thy

1st & 2nd TENORS.

god - dess, why, to us de - nied, lay'st thou thy

cres.

us de - nied, . . . why lay - est thou thy

cres.

god - dess, why lay - est thou . . . thy

cres - - - cen - - do. *f*

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

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

- - side? . . . O Mu - sic! a - rise, . . . a -

- - side? . . . O Mu - sic! a - rise,

- - side? . . . O Mu - sic! a - rise, . . .

- - side? O Mu - ' sic, O Mu - sic! a - rise,

- - side? O Mu - sic, O' Mu - sic! a - rise,

Sva

sempre ff

551

3

3

marcato

el - der time, . . Warm, en - er - gic, warm, . .

el - der time, . . Warm, en - er - gic, warm, . .

el - der time, . . Warm, en - er - gic, warm, . .

el - der time, as in that time, . . warm, . .

el - der time, as in that el - der time, . .

8290.

poco rall. *a tempo.* *ff*

chaste, sub - lime! O

poco rall. *a tempo.* *ff*

chaste, sub - lime! O

poco rall. *a tempo.* *ff*

chaste, sub - lime! O

poco rall. *a tempo.* *ff*

chaste, sub - lime! A - rise, . . . a -

poco rall. *a tempo.* *ff*

chaste, sub - lime!

ff

Mu - sic, O Mu - sic! a -

Mu - sic, O Mu - sic! a -

Mu - sic, O Mu - sic! a -

Mu - sic, O Mu - sic! a -

rise, . . . a - rise, . . . a - rise, . . . a -

a - rise, . . . a - rise, . . . a -



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