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# ODE TO THE PASSIONS

WRITTEN BY

WILLIAM COLLINS

(1721—1759)

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

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# ODE TO THE PASSIONS.

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WHEN 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,  
Possess 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 mellow 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.

# ODE TO THE PASSIONS.

WILLIAM COLLINS.

FREDDERICK H. COWEN.

*Andante con moto ma tranquillo.* ♩ = 60.

PIANO.

*pp*

The musical score is written for piano and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante con moto ma tranquillo' with a quarter note equal to 60 beats per minute. The dynamics range from *pp* (pianissimo) to *p* (piano), with *poco cres.* (poco crescendo) and *dim.* (diminuendo) markings. The score features various musical notations including triplets, slurs, and ties.

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ALTO.

When Mu-sic, heav'nly maid, was young,

BASS.

When Mu-sic, heav'nly maid, was young,

While yet in ear-ly Greece she sung, The

While yet in ear-ly Greece she sung, The

*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,

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

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

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

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

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

*crec.* rag - ing, faint - ing, *p*

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

*crec.* rag - ing, faint - ing, *p*

*poco cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

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 -

*dim.* *p*

turbed, . . de - light - ed, raised, . . .

Dis - turbed, . . de - light - ed, raised, . . re . . .

turbed, . . de - light - ed, raised, . . re . . .

Dis - turbed, . . de - light - ed, raised, . . re . . .

*dim.* *pp*

- fined ;

- fined ;

- fined ;

*p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

*accel.* *mf*

Till

*accel.* *mf*

Till

*pp* *accel.*

*Ped.* \*



*Più mosso.* **mf** 5 **f**

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, . . .

**mf** 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.*  $\text{♩} = 92.$

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

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

sound ; And, as they oft had heard a .

sound ;

sound ; And, as they oft had heard a .

sound ;

**f** **p**

- 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, . . .

Each, . . . *poco accel.* *f*

. . . 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

own . . . ex - press - ive power.

own . . . ex - press - ive power.

own . . . ex - press - ive power.

own . . . ex - press - ive power.

Molto moderato.

ALTO.  
First Fear, his hand, its skill to

BASS.  
First Fear, his hand, its skill to

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

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

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.

Molto allegro e con fuoco.

SOPRANO.

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

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

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

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

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

Molto allegro e con fuoco.  $\text{♩} = 152$ .

*f*

*B sempre f*

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

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

se - cret stings: he struck the

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*

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*, *ff*.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *ff*. Tempo:  $\text{♩} = 76$ . Includes triplets in the bass line.

Third system of piano introduction. Treble clef, bass clef. Dynamics: *mf*, *p*. Includes triplets in the bass line.

TENOR.  
BASS.

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

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

*sempre p*

Vocal and piano accompaniment for the first vocal line. Includes lyrics for Tenor and Bass. Dynamics: *pp*, *p*.

spair,

spair,

Vocal and piano accompaniment for the second vocal line. Dynamics: *mf*. Includes triplets in the piano accompaniment.

*pp*  
 Low, sul - len sounds his  
*pp*  
 Low, sul - len sounds his

grief . . . be - guiled; . . .  
 grief . . . be - guiled; . . .

*p* *mf*  
*sempre p*

*p*  
 A  
 A

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

*p*

*p* 'Twas sad, 'Twas sad . . . by fits, fits,

*mf*

*p* by starts by starts 'twas wild. . . .

*mf*

*p* *dim.*

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

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

ALTO. *poco rall. a tempo.*

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

*Andante molto tranquillo.* ♩ = 60.

*poco rall. a tempo.*

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

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

*Ped.* \* *Ped.* \* *pp* *Ped.* \*

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.* \*

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,

*valc.* She called on E - cho still, she called on

*p*

*tr* *tr*

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

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

*pp*

*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- spon- sive voice, . .

*D* *pp* *pp*

*Ped.* \* *Ped.* \*

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* *pp* *pp* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

*dim.* A soft re- spon- sive voice . . . was heard at

*dim.* A soft re- spon- sive voice was heard at

. . . a soft . . voice was heard at

*pp* *pp* *pp*

*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.

*dim.* *pp* Come lma.

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

*dim.* *pp* Come lma. ♩ = 60. *p*

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

*dim.* *pp*

Ped. \*

*tr* *dim.*

SOPRANO.

And long-er had she

ALTO.

And long-er had she

*pp*

Ped. \*

sung ;

TENOR. TUTTI.  
BASS. But, with a frown, Revenge im - pa - tient rose ;

Allegro deciso. ♩ = 92.  
f marcato.

f marcato.  
f marcato.  
He threw his bloodstained sword, in thun - der, down, in thun - - der,

sempre f

f marcato.  
f marcato.  
He threw his bloodstained sword, in thun-der, down, in thun - - der,

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

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, . . .

Were ne'er pro - phe - tic sounds so

Were ne'er pro - phe - tic sounds so

Were ne'er pro - phe - tic sounds so

Were ne'er pro - phe - tic sounds so

Sounds so

full of woe! . . . .

full of woe! . . . .

full of woe! . . . .

full of woe! . . . .

*p* *f*

*mf*

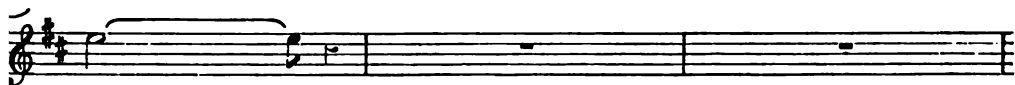
*p*

And, ev-er and anon, he beat The doub-ling drum, *f* with fu-ri-ous

With fu-ri-ous heat, *f*

ev-er and anon, he beat The doub-ling drum, with fu-ri-ous heat, . . .

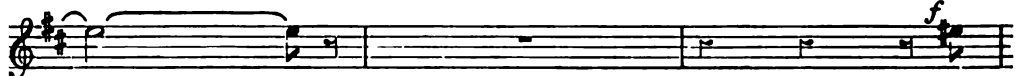
*f*



heat, . . . . .



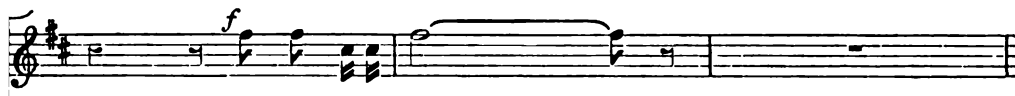
heat, . . . . . And, ev-er-anda-non, he beat The dou-ling drum,



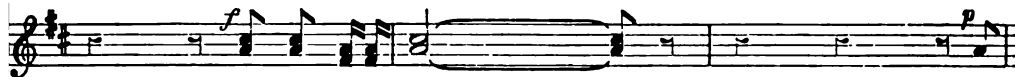
with



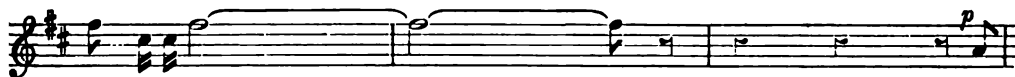
. . . . . And, ev-er-anda-non, he beat The dou-ling drum, with



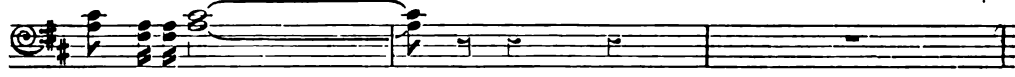
with fu-ri-ous heat; . . . . .



with fu-ri-ous heat; . . . . . And



fu-ri-ous heat; . . . . . And



fu-ri-ous heat; . . . . .



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

**F** *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**

*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.

Detailed description: This system contains four vocal staves, each starting with the word "head." and a single note. Below them is a piano accompaniment consisting of two staves. The piano part begins with a fortissimo (*ff*) dynamic and features a complex texture of chords and moving lines. A dynamic marking of *dim* (diminuendo) is placed over the piano part, and the lyrics "in - u - en - do." are written below the vocal lines.

*p* *p*

Detailed description: This system features two staves of piano accompaniment. The upper staff contains a melodic line with several slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *p* (piano) is used in both staves.

*dim.* *pp* *poco rall.*

Detailed description: This system continues the piano accompaniment with two staves. The upper staff has a melodic line with a triplet of eighth notes and a dynamic marking of *dim.* (diminuendo). The lower staff has a more active accompaniment. The dynamics *pp* (pianissimo) and *poco rall.* (poco rallentando) are indicated.

*Molto Lento quasi Adagio.*  $\text{♩} = 40.$

*p*

Detailed description: This system begins with a tempo instruction: *Molto Lento quasi Adagio.* followed by a quarter note equal to 40 (♩ = 40). The music is in 4/4 time and features two staves. The upper staff has a melodic line with several triplet markings (3) and a dynamic marking of *p* (piano). The lower staff has a simple accompaniment of chords.

**G**

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

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

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

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

**G**

*p*

**B.H.**

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

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

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

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

*dim.*

*pp*

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

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

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

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

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

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

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

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

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

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

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "And, dash - ing soft from rocks a-round,".

*pp*

This system contains two piano accompaniment staves. The upper staff is in treble clef and features a complex melodic line with triplets and slurs. The lower staff is in bass clef and provides harmonic support. The dynamic marking *pp* (pianissimo) is present.

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "Bub - bling run - nels joined the sound ;".

This system contains two piano accompaniment staves. The upper staff is in treble clef and features a complex melodic line with triplets and slurs. The lower staff is in bass clef and provides harmonic support.

*p* *dim.* *pp*

*Ped.*

This system contains two piano accompaniment staves. The upper staff is in treble clef and features a melodic line with dynamics *p*, *dim.*, and *pp*. The lower staff is in bass clef and includes a pedal point marked *Ped.*.



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

died a - way.

died a - way.

died a - way.

died a - way.

*pp* *rall.*

L.H.

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

*sf* *p*

R.H. L.H.



pp

*p* L.H.

*p*

*cres.*

*mf* *p*

*cres* *do.*

*f*

I

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

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

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

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

I *Sua...*

*ff* *f*

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

*mf* a nymph of health-iest hue, Her bow a - cross her

*p*

shoul - der flung, Her bus - kins gemmed with morn - ing dew,

shoul - der flung, Her bus - kins gemmed with morn - ing dew, *mf*

shoul - der flung, Her bus - kins gemmed with morn - ing dew, Blew an in - spir - ing

shoul - der flung, Her bus - kins gemmed with morn - ing dew,

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

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

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

*cres.*

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

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

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

*f*

*f*

*p*

dim. p

pp Sea pp

L.H.

sempre pp

The oak-crowned sis - ters, and their chaste-eyed queen,  
The oak-crowned sis - ters, and their chaste-eyed queen,

pp

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

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

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,

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

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.*

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

*And Sport leapt up, and seized his beech - en*

*f marcato.* *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

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

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

spear, Sport leapt up, seized his spear.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with several triplet markings (indicated by a '3' over the notes) and a long slur over the first two measures. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation, continuing the melodic line in the treble staff and the accompaniment in the bass staff. It features similar triplet markings and a long slur.

Third system of musical notation, featuring four staves. The top two staves are vocal lines with lyrics: "Last . . . came". The bottom two staves are piano accompaniment. Dynamics include *f* and *ff*. The lyrics are: "Last . . . came", "Last . . . came", "Last . . . came", and "Last . . . came".

Fourth system of musical notation, primarily instrumental accompaniment for the piano, consisting of a treble and bass staff. It features a complex rhythmic pattern with many beamed notes and dynamic markings like *f*.

Fifth system of musical notation, featuring four staves. The top two staves are vocal lines with lyrics: "Joy's ec - sta - tic tri - al:". The bottom two staves are piano accompaniment. Dynamics include *f*. The lyrics are: "Joy's . . . ec - sta - tic tri - al:", "Joy's . . . ec - sta - tic tri - al:", "Joy's . . . ec - sta - tic tri - al:", and "Joy's . . . ec - sta - tic tri - al:".

Sixth system of musical notation, concluding the piece with instrumental accompaniment for the piano, consisting of a treble and bass staff. It features a final melodic flourish in the treble staff and a steady accompaniment in the bass staff.

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his

He, with vi - ny crown advanc - ing, First to the pipe . . . his hand, his

He, with vi - ny crown advanc - ing, First to the live - ly pipe, his

hand . . . ad - drest ; . . .

hand . . . ad - drest ; . . .

hand . . . ad - drest ; . . .

hand . . . ad - drest ; . . .



But soon he saw the

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

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

voice . . . he loved . . . the best ;

voice he loved the best ;

8290.

Four staves of piano introduction in G major, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes.

Two staves of piano accompaniment for the first vocal line, continuing the rhythmic pattern from the introduction.

*L'istesso tempo.*

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

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

Two staves of vocal melody and piano accompaniment. The vocal line is in 3/4 time. The piano accompaniment features a steady eighth-note accompaniment.

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

*mf* They would have thought who heard the

*f* *Ped.* \* *Ped.* \*

Two staves of piano accompaniment. The first staff has triplets and a forte (*f*) dynamic. The second staff includes a pedal point marked with an asterisk.

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

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

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

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

Four staves of vocal melody and piano accompaniment. The vocal line is in 3/4 time. The piano accompaniment features a steady eighth-note accompaniment.

*f* *Ped.* \* *Ped.* \*

Two staves of piano accompaniment. The first staff has triplets and a forte (*f*) dynamic. The second staff includes a pedal point marked with an asterisk.

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,

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

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

**M.** While his fin - gers kissed the strings, . .

while his fin - gers kissed the strings,

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

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

while his fin - gers kissed the strings, . .

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

*cres.*

pay, . . . . .

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

pay, . . . . . 'midst his fro - lic

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

*fp*

*tr*

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

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

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

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

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

*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.*

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

*mf*  
 Loose were her tress-es seen, her zone-un-bound;  
 gay fan-tas-tic round; 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;  
*mf*  
 gay fan-tas-tic round; tress-es loose, her zone un-bound;  
*tr* *3* *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  
 And he shook thou-sand o-dours from his dew-y  
 And he shook thou-sand o-dours from his dew-y  
*f*  
*Ped.* \*

The musical score is arranged in systems. The first system consists of a single treble clef staff with the lyric "wings." below it. The second system consists of a single treble clef staff with the lyric "wings." below it. The third system consists of a single treble clef staff with the lyric "wings." below it. The fourth system consists of a bass clef staff with the lyric "wings." below it. The fifth system consists of two staves: a treble clef staff with a vocal line starting with the lyric "Sore" and an accent (^) over the first note, and a piano accompaniment staff. The sixth system consists of two staves: a treble clef staff with a piano accompaniment staff. The seventh system consists of two staves: a treble clef staff with a piano accompaniment staff. The eighth system consists of two staves: a treble clef staff with a piano accompaniment staff. The ninth system consists of two staves: a treble clef staff with a piano accompaniment staff. The score includes dynamic markings such as *ff* and *sempre ff*, and performance instructions like accents (^) and breath marks (v). There are also triplets and slurs throughout the piece.



*rall.* *f* *Moderato poco maestoso.*

*rall.* *f* 0 Mu - sic! sphere - descend - ed maid, Friend of

*rall.* *f* 0 Mu - sic! sphere - descend - ed maid, . . . Friend of

*rall.* *f* 0 Mu - sic! sphere - descend - ed maid, . . . Friend..

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

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

*rall.* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

*sempre f*

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

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

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

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

*sempre f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*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

*f*

*Ped.* \* *Ped.* \*

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.* \*

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

*cres.* *cres.* *cres.* *cres.* *cres.*

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  
 min - ic soul, . . . Can well re - call what then, . . . what  
 mim - ic soul, . . . Can well . . . re - call what then . . . it

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

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. *p*  
 heard; . . . Where is thy heart, . . . thy  
 2nd Bass. *p*  
 heard; . . . Where is thy sim - - - ple

*mp*  
*Ped.* \* *Ped.* \*

- 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? . .   
 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

*P*   
*mp*   
*mp*   
*poco cres.*   
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*   
*mf*   
*cres.*   
*mp*   
*cres.*   
*cres.*   
*8va.*   
*cres.*   
*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, . .  
*8va*  
*f marcato.*

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

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

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

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

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, . . . . .

*A* *mf*

*Ped.* \*

*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.

Why,

lime, . . . chaste, sub - lime!

Why,

er - gic, chaste, sub - lime!

Why, . . . to

er - gic, chaste, sub - lime!

Why,

*mp* *Q*

*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.

*cres.*

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 -

*f*

- - 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,

*ff*

*sempre ff*

8va

rise, . . . a - rise! . . . . . as in that  
a - rise! . . . . . as in that  
a - rise, . . . . a - rise! . . . . as in that  
a - rise! . . . . . as in that  
a - rise! . . . . . as in that  
a - rise! . . . . . as in that  
a - rise! . . . . . as in that

*ff* *molto marcato.*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*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, . .

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

*poco rall.* *a tempo.* *ff*

chaste, sub - lime ! 0

*poco rall.* *a tempo.* *ff*

chaste, sub - lime ! 0

*poco rall.* *a tempo.* *ff*

chaste, sub - lime ! 0

*poco rall.* *a tempo.* *ff* *^*

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

*poco rall.* *a tempo.*

chaste, sub - lime !

*poco rall.* *a tempo.* *ff*

*ff* *^*

! Mu - sic, O Mu - sic ! a -

*ff* *^*

Mu - sic, O Mu - sic ! a -

*ff* *^*

Mu - sic, O Mu - sic ! a -

*ff* *^*

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

*ff* *^*

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

*ff*

Musical score for page 56, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time.

**Vocal Parts:**

- Soprano:** Lyrics: "rise ! . . . . . chaste, . . . sub . . ."
- Alto:** Lyrics: "rise ! . . . . . chaste, . . . sub . . ."
- Tenor:** Lyrics: "rise ! . . . . . chaste, . . . sub . . ."
- Bass:** Lyrics: "rise ! . . . . . chaste, . . . sub . . ."

**Performance Instructions:**

- ff* *molto rit.* (multiple instances)
- fff a tempo.* (multiple instances)
- p* *rit.* (multiple instances)
- sf* (multiple instances)

**Piano Accompaniment:**

- Features complex chordal textures and arpeggiated patterns.
- Includes a *Ped.* (pedal) marking at the bottom left.
- Accompaniment concludes with *THE END.* at the bottom right.