

# FIRST CHORAL SYMPHONY

## PRELUDE INVOCATION TO PAN

Gustav Holst, Op. 41

Andante  $\text{♩} = 72$   
[FULL CHORUS]

Soprano  
Alto  
Tenor  
Bass

CHORUS

*pp sotto voce*  
O Thou, whose might-y pa-lace roof doth hang From jag-ged trunks, and

Violini I (div)  
Violini II (div)  
Viola (div)  
Violoncelli (div)  
Contra Bassi

Andante  $\text{♩} = 72$

*con sord.*  
*pp poco pesante*  
*senza sord.*  
*pp*  
*con sord.*  
*pp poco pesante*  
*pp*  
*con sord.*  
*pp poco pesante*  
*pp*

(one 5-string Bass)

CHORUS

o-ver-sha - dow-eth E-ter-nal whis-pers, glooms, the birth, life, death Of un-seen flow-ers in hea-vy peace-ful-ness;

VI I  
VI II  
Vle  
Vcl.  
C B.

PRELUDE

1

CHORUS

Who lovst to see the ham-a-dry-ads dress Their ruf-fled locks where meet-ing ha-zels dark-en;— And through whole

Who lovst to see the ham-a-dry-ads dress Their ruf-fled locks where meet-ing ha-zels dark-en;— And through whole

I

con sord.

pp poco pesante

II

poco pesante

III

IV

V

B

II

CHORUS

so-lemn hours dost sit, and heark-en The drear-y mel-o-dy of bed-ded reeds— In des-o-late pla-ces,— where dank mois-

so-lemn hours dost sit, and heark-en The drear-y mel-o-dy of bed-ded reeds— In des-o-late pla-ces,— where dank mois-

I

con sord.

pp poco pesante

II

poco pesante

III

IV

V

B

PRELUDE

2

CHORUS

- ture breeds The pi - py hem-lock to strange o - ver-growth; Be-think-ing thee, — how mel-an-cho-ly loth Thou wast to

- ture breeds The pi - py hem-lock to strange o - ver-growth; Be-think-ing thee, — how mel-an-cho-ly loth Thou wast to

VI I

VI II

Vle

Vcl

C B

*poco pesante*

*pp poco pesante*

*poco pesante*

*poco pesante*

2 *consord.*

CHORUS

lose fair Syr-inx- do thou now, — By thy love's milk-y brow! By all the trem-bling ma - zes that she ran, Hear us, great

lose fair Syr-inx- do thou now, — By thy love's milk-y brow! By all the trem-bling ma - zes that she ran, Hear us, great

VI I

VI II

Vle

Vcl

C B

15221



4

Picc  
Fl  
Ob  
Ingl  
Cl  
B♭  
in B♭  
Fag  
Fag

Cor  
Tr  
I II  
Trb  
I e Tb

Timp  
Perc.

Org.

CHORUS

*cresc.* An el - e - ment fill - ing the space be - tween; - An un - known - but no more:  
 - the - re - al - a new *cresc.* birth: - An el - e - ment fill - ing the space be - tween; - An un - known - but no more:  
 of im - men - si - ty; A firm - a - ment re - flect - ed in a sea; - An un - known - but no more:  
*mf cresc.* An el - e - ment fill - ing the space be - tween; - An un - known - but no more:

*pp* FULL CHORUS

VI I  
VI II  
Vle.  
Vcl  
C B



PRELUDE

5

segue

Woodwind and Percussion staves including Piccolo (Picc), Flute (Fl), Oboe (Ob), English Horn (Ingl), Clarinet (Cl), Bass Clarinet (Cl B), Bassoon (Fag), Contrabassoon (Fag), Cor Anglais (Cor), Trumpet (Tr), Horn II (II), Horn I (I), Trombone (Tb), and Timp. (Timp.).

Organ (Org.) and Percussion (Perc.) staves including 4 Piatti and G.C. (Gong/Cymbal).

Dynamic markings: *ff*, *mf*, *mp*, *p*.

Instrumentation: *Cor. III, IV*

CHORUS

5

segue

Lyrics: - ren - ding, Con - jure thee to re - ceive our hum - ble Pæ - an, Up - on thy Mount Ly - ce - - an!

Dynamic markings: *ff*, *mf*, *pp*, *ppp*.

String staves: VI I, VI II, Vle., Vcl., C.B.

5

segue

Dynamic markings: *ff*, *mf*, *pp*, *ppp*, *dim.*

I  
SONG AND BACCHANAL

Flauto I

Soprano Solo

Viola

Violoncelli

Contra Bassi

Andante (♩ = 58, *ma rubato*)

SOLO senza misura

*p*

TUTTI

con sord.

*p*

con sord  
divisi

*p*

Fl. I

Solo

Vle.

Vcl

C B

Fl. I

Solo

Vle.

Vcl

C B

6

Soprano Solo

*p*

Be-neath my palm trees, by the ri-ver side, I sat a-weep-ing: in the whole world

*pp*

*pp*

Fl. I

Solo

wide There was no one to ask me why I wept, And so I kept Brim-ming the wa-ter-li-ly cups with tears Cold as my fears

Vle.

Vcl.

C B

Fl. I

Solo

Be-neath my

Vle.

Vcl.

C. B.

Solo

palm trees, by the ri-ver side, I sat a-weep-ing: what e-nam-oured bride, Cheat-ed by sha-dow-y woo - er from the clouds, But hides and

Vle.

Vcl.

C. B.

Solo

shrouds Beneath dark palm trees by a ri-ver side?

VI I

VI II

Vle.

Vcl.

C. B.

con sord.

pp

senza misura

(con sord.)

pp

senza sord.

8 Allegretto ♩ = 104

Picc.

Fl.

Ob.

C. Ingl.

Cl. in A

Cl. B. in B $\flat$

Fag.

C. Fag.

Cor.

Tr.

I. II Trb.

III e Tb.

Timp.

Perc.

Glock.

Arpa

*sempre p e leggiero*

And as I sat, o-ver the light blue hills There came a noise of re-vel-lers:— the rills In-to the wide stream came of

8 Allegretto ♩ = 104

VI. I

VI. II

Vle.

Vcl.

C. B.

Fl. II *staccato*

Picc *cresc. staccato*

Fl *p cresc. staccato*

Ob *p cresc. staccato*

Ingl *p cresc. staccato*

Cl *p cresc.*

Cl B

Fag

♩ Fag

Cor *p*

Tr *f* *Soli*

I II Trb

II e Tb

Timp

Perc *f* *Piatti (together)*

Glock *cresc.*

Arpa

Solo *cresc.*  
 pur - ple hue - 'Twas Bac - chus and his crew!

Vl I *(divisi) f staccato* *9 unis.*

Vl II *(divisi) f staccato* *9 unis.*

Vle *(divisi) f staccato* *9 unis.*

Vcl *f*

C. B *f*

Picc.

F1

Ob

Ingl.

Cl.

B.B.

Fag.

B.Fag.

Cor.

Tr.

I. II

Trb.

I e Tb.

Timp.

Perc.

Platti

Jingles

Block.

Arpa

Solo

mf

The earn-est trum-pet spake, and sil-ver thrills From kiss - ing cym-bals made a mer-ry din- 'Twas

col legno

col legno

col legno

col legno

pizz.

pizz.

C. B.





Picc *p staccato* *cresc*  
 Fl *p staccato* *cresc*  
 Ob *p staccato* *cresc*  
 C Ingl *p staccato* *cresc*  
 Cl *p staccato* *p cresc*  
 Cl B *Cor. III* *p cresc*  
 Fag *p cresc*  
 C Fag  
 Cor *p* *f*  
 Tr  
 I II  
 Trb  
 III e Tb  
 Timp  
 Perc  
 Glock *p* *cresc*  
 Arpa *p* *cresc*  
 Solo  
 flame; All mad - ly dan - cing through the plea - sant val - ley. To scare thee, Mel - an - cho - ly! O then, O  
 VI I *unis. staccato* *p cresc staccato*  
 VI II *p cresc*  
 Vle *p pizz* *f arco*  
 Vcl *p* *f arco*  
 C B *p pizz* *f arco* *p cantabile*

(♩ = ♩)  
Fl. II

I  
colla voce

a tempo

icc  
Fl  
Ob. II  
Ingl  
Cl  
B  
Fag  
Fag

Jor  
Tr  
II  
Trb.  
e Tb  
Timp  
Perc.  
rpa

solo  
then, thou wast a sim-ple name! And I for-got — ~ thee, as the ber-ried hol - ly By shep-herds is for - got-ten, when, in June, Tall

11 (♩ = ♩)

colla voce

a tempo

I I  
I II  
rle  
cl  
B

colla voce Poco meno mosso ♩ = 96

Picc

Fl

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II

Trb

III e Tb

Timp

Perc

Arpa

Solo

chest - nuts keep a - way the sun and moon: I rushed in - to the fol - ly!

CHORUS

*f pesante*

"Whence came ye, mer - ry Damsels! whence came ye! So many, and so

*f pesante*

"Whence came ye, mer - ry Damsels! whence came ye! So many, and so

VI I

VI II

Vle

Vcl

C. B.

colla voce Poco meno mosso ♩ = 96

*cresc.*

*senza cresc.*

*pesante*

*f*

*pesante*

*f*

*Tuba*

*f*

a tempo (Allegretto) ♩ = 104

Woodwind and Percussion staves including Piccolo, Flute I, Flute II, Clarinet in Bb, Clarinet in A, Bassoon, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Snare Drum, and Harp.

a tempo (Allegretto) ♩ = 104

CHORUS vocal parts with lyrics: ma-ny, and such glee? Why have ye left your bow-ers des-o-late, Your lutes, and gen-tiler fate?— We fol-low Bac - chus!

a tempo (Allegretto) ♩ = 104

String staves including Violin I, Violin II, Viola, Violoncello, and Double Bass.



Woodwind section score for measures 13-16. Includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bs.), and Contrabassoon (cb.). Dynamics range from *mf* to *f*. The Flute part includes a first ending (*a. 1.*) and a second ending (*a. 2.*).

String section score for measures 13-16. Includes parts for Violin I (vln. I), Violin II (vln. II), Viola (vcl.), and Cello/Double Bass (vcl. & db.). Dynamics range from *mf* to *f*. The Viola part includes a first ending (*a. 1.*) and a second ending (*a. 2.*). The Cello/Double Bass part includes a first ending (*a. 1.*) and a second ending (*a. 2.*).

Trumpet (tp) and Trombone (tb) parts for measures 13-16. Dynamics range from *mf* to *f*. The Trombone part includes a first ending (*a. 1.*) and a second ending (*a. 2.*).

Drum (dr) and Percussion (pc) parts for measures 13-16. Dynamics range from *f* to *mf*.

Vocal score for measures 13-16. Includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "We dance be-fore him thor-ough kingdoms wide: Come hi-ther, la-dy fair, and join-ed be To our wild min-strel-sy!"

Orchestral accompaniment for measures 13-16. Includes parts for Violin I (vln. I), Violin II (vln. II), Viola (vcl.), Cello/Double Bass (vcl. & db.), and Bass (B). Dynamics range from *mf* to *f*. The Violin I and II parts are marked *staccato*. The Viola part is marked *mf staccato*. The Cello/Double Bass part is marked *mf*.



Repeat this bar as needed until 14

Picc. *p*

Fl. *p*

Ob. *p*

C. Ingl. *p*

Cl. *p*

Cl B.

Fag.

C. Fag.

Cor.

Tr.

I. II Trb.

III e Tb.

Timp.

Perc. *p* Jingles

Glock. *p*

Arpa *p*

*In this bar the Glockenspiel part is more important than the Harp part.*

Solo *senza misura mp*

And lit-tle rills of crim-son wine — im-brued His plump white arms, and shoul-ders, e-nough white For Ve-nus' pear-ly bite;

Repeat this bar as needed until 14

VI. I *p* *div.*

VI. II *p* *div.*

Vle.

Vcl.

C. B.



poco meno mosso ♩=96

Picc  
Fl  
Ob  
C In G1  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II  
Trb  
III e Tb  
Timp  
Perc  
Xyl.

poco meno mosso ♩=96

Solo  
CHORUS

quaf - fing

"Whence came ye, jolly Sa-tyrs! whence came ye! So ma-ny, and so ma-ny, and such glee? Why have ye left your for-est  
"Whence came ye jolly Sa-tyrs! whence came ye! So ma-ny, and so ma-ny, and such glee? Why have ye left your for-est

poco meno mosso ♩=96

VI I  
VI II  
Vle  
Vcl  
C. B.

a tempo 15  
♩ = 104

I

25

Picc  
Fl  
Ob  
Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II Trb  
II e Tb  
Timp  
Perc  
Solo  
CHORUS  
VI I  
VI II  
Vle  
Vcl  
C B

*f* (*ma non ff*)  
*non legato*  
*f* (*ma non ff*)  
*non legato*  
*Cor. III*  
*f*  
a tempo 15  
♩ = 104  
haunts, why left Your nuts in oak-tree cleft?  
haunts, why left Your nuts in oak-tree cleft?  
*f*  
For wine, for wine we left our ker-nel tree; For wine we left our  
*f*  
For wine, for wine we left our ker-nel tree; For wine we left our  
a tempo 15  
♩ = 104  
naturale  
*f staccato*  
naturale  
*f staccato*

Picc

Fl

Ob

2 Engl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II Trb.

III e Tb

Timp.

Perc

Solo

CHORUS

heath, and yel-low brooms, And cold mush-rooms; For wine we fol-low Bac-chus through the earth; Great God of breath-less

heath, and yel-low brooms, And cold mush-rooms; For wine we fol-low Bac-chus through the earth; Great God of breath-less

VI I

VI II

Vle

Vcl

C B

*non legato*

*f*

*a 2. Tuba*

*mf*

*Cor. IV*

*ff*

*ff*

*p*

*p*

*ff*

*ff*

*naturale*

*naturale*

*naturale non legato*

*f*

*ff*

*ff*

*ff*



Picc

Fl

Ob

C. Ingl

Cl

Cl B

Fag

C. Fag

Cor

Tr

I. II Trb

III e Tb.

Timp

Perc

Piatti (wooden sticks)

*f* *dim* *pp*

*f* *dim* *pp* *staccato* *III*

*f* *dim* *pp* *staccato* *Cor III*

*f* *dim*

Solo

16 poco animato ♩ = 120

On - ward — the ti - ger and the leo - pard pants, With A - sian

CHORUS

min - - strel - sy!

min - - strel - sy!

VI. I

VI. II

Vle.

Vcl.

C. B

16 poco animato ♩ = 120

*f* *dim* *pp*

*f* *dim* *pp*

*f* *dim* *pp*





Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag

Cor  
Tr  
I II Trb  
III e Tb

*pp staccato*

Timp  
Perc  
Xyl

Xylophone  
*pp*

Solo

17

Bear-ing up-on their sca - ly backs, — in files, Plump-in-fant laugh - ers mim-ick-ing the coil Of sea-men, and stout gal - ley-row-ers' toil: —

CHORUS

Bac - chus!  
Bac - chus!  
Bac - chus!

VI I  
VI II  
Vle  
Vcl  
C B.

17

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag

Cor  
Tr  
I II Trb  
III e Tb

Timp  
Perc  
Xyl

Solo

With toy-ingoars and sil-ken sails they glide, ——— Nor

Bac - - chus! ———

Bac - - chus! ———

Bac - - chus! ———

Bac - - chus! ———

Bac - - chus! ———

CHORUS

VI I

VI II

vle

Vcl

C B

arco

*p staccato*

arco

*p staccato*

arco

*p staccato*

arco

*p staccato*

colla voce a tempo

I  
rall

18

Andante molto maestoso ♩ = 94

Picc  
Fl  
Ob  
C Incl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II Trb  
III e Tb  
Timp

Piatti (together)

Perc  
Tamburino

ad lib a tempo

rall

18

Andante molto maestoso ♩ = 84

Solo  
care for wind and tide

CHORUS  
Bac - chus!  
Bac - chus, young Bac - chus! good or ill be-tide, We  
Bac - chus, young Bac - chus! good or ill be-tide, We  
Bac - chus, young Bac - chus! good or ill be-tide, We

colla voce a tempo

rall.

18

Andante molto maestoso ♩ = 84

VI I  
VI II  
Vle  
Vcl  
C B

Picc

Fl

Ob

Engl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II Trb

III e.Tb

Timp

Perc

CHORUS

dance be-fore him thoroughkingdomswide: For wine we fol - low Bac-chusthroughtheearth; Great God of breath-less

dance be-fore him thoroughkingdomswide: For wine we fol - low Bac-chusthroughtheearth; Great God of breath-less

dance be-fore him thoroughkingdomswide: For wine we fol - low Bac-chusthroughtheearth; Great God of breath-less

dance be-fore him thoroughkingdomswide: For wine we fol - low Bac-chusthroughtheearth; Great God of breath-less

VI I

VI II

Vle

Vcl

C B.

19

Picc  
Fl  
Ob  
C In G  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II Trb  
III e Tb  
Timp  
Perc

19

CHORUS

cups and chirping mirth! Bac - chus, young Bac - chus! we fol - low Bac - chus, young Bac - chus, good or ill be - tide,  
 cups and chirping mirth! Bac - chus, young Bac - chus! we fol - low Bac - chus, young Bac - chus, good or ill be - tide,  
 cups and chirping mirth! Bac - chus! Bac - chus! Bac - chus, young Bac - chus! we fol - low  
 cups and chirping mirth! Bac - chus! Bac - chus! young Bac - chus! good — or ill be -

19

VI I  
VI II  
Vle  
Vcl  
C B

Picc

Fl

Ob

Ingl

Cl

Cl B

Fag

Fag

Cor

Tr

I II Trb

III Trb

Timp

Perc

CHORUS

Bac - chus! Bac - chus! Bac-chus on the wing, A - con-quer-ing! For

Bac - chus! Bac - chus! Bac-chus on the wing, A - con-quer-ing! For

Bac - chus! Bac-chus on the wing, A - con - quer-ing! For wine we fol - low Bac - chus, -

- tide, - Bac-chus on the wing, A - con - quer-ing! For wine we fol - low Bac - chus through the

Vl I

Vl II

Vle

Vcl

C B

Cor. III. IV

accel

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II Trb  
III e Tb

Timp  
Perc  
Tamburino

accel

CHORUS

wine we fol - low Bac - chus, we fol - low Bac - chus through the earth;  
 wine we fol - low Bacchus through the earth; Great God of breath - less cups and chirp - ing mirth! Bac - - chus!  
 For wine we fol - low Bac - chus through the earth; Bac - - chus!  
 earth; Great God of breath - less cups and chirp - ing mirth! Bac - - chus!

accel.

VI I  
VI II  
Vle  
Vcl  
C B

sempre accel.

20 *ff*

Picc

Fl

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I. II Trb.

III e Tb

Timp.

Perc

G C.

Gong

20 *ff* sempre accel.

CHORUS

Bac - - - chus! Bac - chus! Bac - chus!

Bac - - - chus! Bac - chus! Bac - chus!

Bac - - - chus! Bac - chus! Bac - chus!

Bac - - - chus! Bac - chus! Bac - chus!

Bac - - - chus! Bac - chus! Bac - chus!

*cresc. ff* Bac - *cresc.* *ff* - chus!

*cresc.* *ff* - chus!

*cresc.* *ff* - chus!

*cresc.* *ff* - chus!

*cresc.* *ff* - chus!

20 *ff* sempre accel.

VI I

VI. II

Vle

Vcl

C. B.

II

ODE ON A GRECIAN URN

## II

### ODE ON A GRECIAN URN

#### CHORUS

##### I

Thou still unravish'd bride of quietness,  
Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme  
What leaf-fring'd legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods are these? What maidens loth?  
What mad pursuit? What struggle to escape?  
What pipes and timbrels? What wild ecstasy?

##### 2

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone:  
Fair youth, beneath the trees, thou canst not leave  
Thy song, nor ever can those trees be bare;  
Bold Lover, never, never canst thou kiss,  
Though winning near the goal—yet, do not grieve:  
She cannot fade, though thou hast not thy bliss,  
For ever wilt thou love, and she be fair!

##### 3

Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the Spring adieu;  
And, happy melodist, unwearied,  
For ever piping songs for ever new;  
More happy love! more happy, happy love!  
For ever warm and still to be enjoy'd,  
For ever panting, and for ever young;  
All breathing human passion far above,  
That leaves a heart high-sorrowful and cloy'd,  
A burning forehead, and a parching tongue

##### 4

Who are these coming to the sacrifice?  
To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,  
And all her silken flanks with garlands drest?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And, little town, thy streets for evermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return.

##### 5

O Attic shape! Fair attitude! with brede  
Of marble men and maidens overwrought,  
With forest branches and the trodden weed;  
Thou, silent form, dost tease us out of thought  
As doth eternity: Cold Pastoral!  
When old age shall this generation waste,  
Thou shalt remain, in midst of other woe  
Than ours, a friend to man, to whom thou say'st,  
"Beauty is truth, truth beauty,"—that is all  
Ye know on earth, and all ye need to know.

ODE ON A GRECIAN URN

Molto Adagio ♩ = 46

Flauti I II III

Corno Inglese

Clarineti in A

Fagotti

Molto Adagio ♩ = 46

con sord.

Violini I

con sord.

Violini II

con sord.

Viole

con sord.

Violoncelli

pp con sord.

Contra Bassi

pp

21

Fl

C. Ingl

Cl

Fag

Cor II

FULL CHORUS

pp

Thou still un - rav-ish'd bride of qui - et - ness, — Thou fos - ter-child of si - lence and  
 Thou still un - rav-ish'd bride of qui - et - ness, — Thou fos - ter-child of si - lence and  
 Thou still un - rav-ish'd bride of qui - et - ness, — Thou fos - ter-child of si - lence and  
 Thou still un - rav-ish'd bride of qui - et - ness, — Thou fos - ter-child of si - lence and

21

Vl I

Vl II

Vle

Vcl

C. B.

22

Fl  
Ob.  
C. Ingl  
Cl.  
Fag.  
Cor. I II

HALF CHORUS

CHORUS

slow time, — Syl- van his - to - ri - an, who canst thus ex - press A flow - er - y tale more sweet - ly than our

slow time, — Syl- van his - to - ri - an, who canst thus ex - press A flow - er - y tale more sweet - ly than our

slow time, — Syl- van his - to - ri - an, who canst thus ex - press A flow - er - y tale more sweet - ly than our

slow time, — Syl- van his - to - ri - an, who canst thus ex - press A flow - er - y tale more sweet - ly than our

22

\*Sopr., Alto  
\*Tenor, Bass

VI I  
VI II  
Vle.  
Vcl.  
C. B.

FULL CHORUS

pp

CHORUS

rhyme: — Of de - i - ties or

rhyme: — What leaf - fring'd le - gend haunts a - bout thy shape Of de - i - ties or

rhyme: — What leaf - fring'd le - gend haunts a - bout thy shape Of de - i - ties or

rhyme: — What leaf - fring'd le - gend haunts a - bout thy shape Of de - i - ties or

VI I  
VI II  
Vle.  
Vcl.  
C. B.

Ob

Ingl

Cl

Fag

Cor I II

CHORUS

mor-tals or of both, In Tem-pe or the dales of Ar-ca-dy? What mai-dens

mor-tals, or of both, In Tem-pe or the dales of Ar-ca-dy? What mai-dens

mor-tals, or of both, In Tem-pe or the dales of Ar-ca-dy? What men or gods are these?

mor-tals, or of both, In Tem-pe or the dales of Ar-ca-dy? What men or gods are these?

VI I

VI II

Vle

Vcl

C B

23 accel. e cresc.

Ob. *lunga*

C Ingl

Cl

Fag. *a 2*

Cor I II

CHORUS

loth? What struggle to es-cape? What pipes and tim-brels? What wild ecs-ta-sy?

loth? What struggle to es-cape? What pipes and tim-brels? What wild ecs-ta-sy?

What mad pur-suit? What struggle to es-cape? What pipes and tim-brels? What wild ecs-ta-sy?

What mad pur-suit? What struggle to es-cape? What pipes and tim-brels? What wild ecs-ta-sy?

VI I

VI II

Vle

Vcl.

C B.

*lunga*

24 Tempo I

Ob

Cl

Fag

Tenor

pp

I

pp

Tempo I

HALF CHORUS

CHORUS

pp

there-fore, ye soft pipes, play

but those un - heard Are sweet - er; there-fore, ye soft pipes, play

Heard mel - o - dies are sweet,

24 Tempo I

VI I

VI II

Vle.

Vcl.

C B.

pp

pp

pp

25

Fl

Ob

Cl

Fag

pp

Fl. II

pp

p

p

Cor I II

CHORUS

on;

on;

Not to the sen-su-al ear, but, more en-dear'd, Pipe to the spi-rit dit-ties of no tone:

FULL CHORUS

p dolce

Fair p dolce

Fair p dolce

Fair p dolce

Fair p dolce

25

VI I

VI II

Vle.

Vcl.

C B.

Tenor

pp

pp

pp

pp

unis

pp

poco animato

Fl. I, II, III

Ob.

C. Ingl.

Cl.

Fag.

Cor. I, II

CHORUS

Vl. I, II

Vle.

Vcl.

C. B.

*poco cresc.*

*mf*

*poco animato*

youth, be-neath the trees, thou canst not leave Thy song, nor ev-er can those trees be bare; Bold Lov-er, nev-er,

youth, be-neath the trees, thou canst not leave Thy song, nor ev-er can those trees be bare; Bold Lov-er, nev-er,

youth, be-neath the trees, thou canst not leave Thy song, nor ev-er can those trees be bare; Bold Lov-er, nev-er,

youth, be-neath the trees, thou canst not leave Thy song, nor ev-er can those trees be bare;

Tempo I

Ob.

C. Ingl.

Cl.

Fag.

Cor.

*mf*

*p*

*a 2.*

Tempo I

CHORUS

nev-er canst thou kiss, Though win-ning near the goal— yet, do not grieve;

nev-er canst thou kiss, Though win-ning near the goal— yet, do not grieve;

nev-er canst thou kiss, Though win-ning near the goal— yet, do not grieve;

*pp*

Tempo I

She can-not fade, though thou hast not thy

Vl. I, II

Vle.

Vcl.

C. B.

*mf*

*p*

*pp*

Fl. II *p*

**HALF CHORUS**  
*p dolce*

Ah, hap-py, hap-py boughs! that can-not shed Your leaves, nor  
 Ah, hap-py, hap-py boughs! that can-not shed Your leaves, nor

bliss, For ev - er wilt thou love, and she be fair!

VI I *p*

VI II *pp*

Vle *pp*

Vcl *pp*

C. B. *pp*

Fl. *pp*

Cl. *pp*

ev - er bid the Spring a - dieu;

ev - er bid the Spring a - dieu;

**HALF CHORUS**  
*p dolce*

And, hap-py mel - o - dist, un - wear - i - ed, For ev - er pi - ping  
 And, hap-py mel - o - dist, un - wear - i - ed, For ev - er pi - ping

VI I

VI II

Vle

Vcl.

C B

Ob  
Ingl  
Cl  
Fag  
Cor I II

**FULL CHORUS**

More hap-py love! more hap-py, hap-py love! For ev-er warm and still to be en-joy'd,  
 More hap-py love! more hap-py, hap-py love! For ev-er warm and still to be en-joy'd,  
 songs for ev-er new; More hap-py love! more hap-py, hap-py love! For ev-er warm and still to be en-joy'd,  
 songs for ev-er new; More hap-py love! more hap-py, hap-py love! For ev-er warm and still to be en-joy'd,

VI I  
VI II  
Vle  
Vcl  
C B

27

Ob  
C Ingl  
Cl  
Fag  
Cor I II

**HALF CHORUS**

For ev-er pant-ing, and for ev-er young; All breath-ing hu-man pas-sion far a-bove, That  
 For ev-er pant-ing, and for ev-er young; All breath-ing hu-man pas-sion far a-bove, That  
 For ev-er pant-ing, and for ev-er young; All breath-ing hu-man pas-sion far a-bove, That  
 For ev-er pant-ing, and for ev-er young; All breath-ing hu-man pas-sion far a-bove,

VI I  
VI II  
Vle  
Vcl  
C B.

Fl

Ob

C Ingl

Cl

Fag

Cor

Tr I II

Trb I II

Timp

Arpa

CHORUS

leaves a heart high-sor-row-ful and cley'd, A burn - ing fore - head, and a parch-ing tongue

8va bassa

28 FULL CHORUS

Who are

Who are

Who are

Who are

Vl I

Vl II

Vle

Vcl

C. B

pizz.

pp

pizz. pp

pp

(one 5-string Bass)

Fl  
Ob  
C Ingl  
Cl  
Fag

Cor  
Tr I II  
Trb I II

Timp  
Arpa

CHORUS

these com-ing to the sac-ri-fice? To what green al-tar, O mys-ter-i-ous priest, Lead'st thou that hei-fer low-ing at the

Vl I  
Vl II  
Vle.  
Vcl  
C B.





Alto  
 Cl  
 Fag  
 Cor

CHORUS  
 HALF CHORUS  
 And, lit-tle town, thy streets for ev-er-more Will si-lent be; and not a soul to tell Why thou art des-o-iate, can e'er re-

VI I  
 VI II  
 Vle  
 Vcl  
 C B

29  
 Cl  
 Fag.  
 Cor I II

CHORUS  
 FULL CHORUS  
 - turn - Fair at-ti-tude! O At-tic shapel. O At-tic shapel. with brede. Of mar-ble men and maid-ens with brede. Of mar-ble men and maid-ens with brede. Of mar-ble men and maid-ens with brede. Of mar-ble men and maid-ens

29  
 VI I  
 VI II  
 Vle  
 Vcl  
 C B

CHORUS

o - ver-wrought, With for-est bran-ches and the trod-den weed; *pp*

o - ver-wrought, With for-est bran-ches and the trod-den weed; Thou, si-lent form, dost tease us out of thought As doth e -

o - ver-wrought, With for-est bran-ches and the trod-den weed; Thou, si-lent form, dost tease us out of thought As doth e -

o - ver-wrought, With for-est bran-ches and the trod-den weed;

VI I

VI II

Vle

Vcl

C B

*dim. pp*

*dim. pp*

*dim. pp*

*dim. pp*

*dim. pp*

30

Sopr, Alto

Tenor, Bass

Fl

Ob

C Ingl

Cl

Fag.

Cor

Tr I. II

Trb. I. II

Arpa

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

*mf pp*

CHORUS

Cold Pas - - tor-al! When old age shall this gen - er - a - tion waste, Thou shalt re-main, in midst of

- ter - ni - ty: Cold Pas - - tor-al! When old age shall this gen - er - a - tion waste, Thou shalt re-main, in midst of

- ter - ni - ty: Cold Pas - - tor-al! When old age shall this gen - er - a - tion waste, Thou shalt re-main, in midst of

Cold Pas - - tor-al! When old age shall this gen - er - a - tion waste, Thou shalt re-main, in midst of

*mf pp HALF CHORUS pp*

30

VI. I

VI II

Vle

Vcl

C B

*pizz. mf dim. pp*

*pizz. mf dim. pp*

*pizz. mf dim. pp*

*pizz. mf dim. pp*

*pizz. mf dim. pp*

Fl

Ob

Ingl

Cl.

Fag

Cor

Tr I II

Tb. I. II

Imp

Arpa

CHORUS

*dolce*

o-ther woe Than ours,— a friend to man,— to whom thou say'st,— "Beau-ty is truth, truth beau-ty,"

*dolce*

o-ther woe Than ours,— a friend to man,— to whom thou say'st,— "Beau-ty is truth, truth beau-ty,"

*dolce*

o-ther woe Than ours,— a friend to man,— to whom thou say'st,— "Beau-ty is truth, truth beau-ty,"

*dolce*

o-ther woe Than ours,— a friend to man,— to whom thou say'st,— "Beau-ty is truth, truth beau-ty,"

31 Largo

FULL CHORUS

31 Largo

Vl I

Vl II

Vle

Vcl.

C B

unis.

arco

mf

arco

mf

div.

pp

div.

pp

div.

pp

div.

pp

The musical score is arranged in a standard orchestral format. At the top are the woodwind staves: Flute I (Fl I), Flute II (Fl II), Clarinet (Cl), Bassoon (Fag), Cor Anglais (Cor), Trumpet (Tr), and Trombone (Ttb). Below these are the percussion staves: Timpani (Timp) and Arpa (Harp). The vocal section includes a Soloist (Solo) and a Chorus (CHORUS). The string section (VI) consists of Violin I (Vl I), Violin II (Vl II), Viola (Vle), Violoncello (Vcl), and Contrabass (C B). The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo), and performance instructions like "unis" (unison) and "div." (divisi). A triplet of eighth notes is marked with a "3" above it. The Soloist's part includes the lyrics: "that is all ye know on earth, and all ye need to know".

\* When this movement is performed separately this passage may be sung in unison by a few sopranos from the Half Chorus

### III

## SCHERZO

### FANCY

#### CHORUS

Ever let the Fancy roam,  
Pleasure never is at home :  
At a touch sweet Pleasure melteth,  
Like to bubbles when rain pelteth ;  
Then let winged Fancy wander  
Through the thought still spread beyond her :  
Open wide the mind's cage-door,  
She'll dart forth, and cloudward soar  
O sweet Fancy ! let her loose ;  
Summer's joys are spoilt by use,  
And the enjoying of the Spring  
Fades as does its blossoming ;  
Autumn's red-lipped fruitage too,  
Blushing through the mist and dew,  
Cloyes with tasting : What do then ?  
Sit thee by the ingle, when  
The sear faggot blazes bright,  
Spirit of a winter's night ;  
When the soundless earth is muffled,  
And the caked snow is shuffled  
From the ploughboy's heavy shoon ;  
When the Night doth meet the Noon  
In a dark conspiracy  
To banish Even from her sky.  
Sit thee there, and send abroad,  
With a mind self-overaw'd,  
Fancy, high-commission'd :—send her !  
She has vassals to attend her :  
She will bring, in spite of frost,  
Beauties that the earth hath lost ;  
She will bring thee, all together,  
All delights of summer weather ;  
All the buds and bells of May,  
From dewy sward or thorny spray ;  
All the heaped Autumn's wealth,  
With a still, mysterious stealth :  
She will mix these pleasures up  
Like three fit wines in a cup,  
And thou shalt quaff it :—thou shalt hear  
Distant harvest-carols clear ;  
Rustle of the reaped corn ;  
Sweet birds antheming the morn :  
And, in the same moment—hark !

'Tis the early April lark,  
Or the rooks, with busy caw,  
Foraging for sticks and straw :  
Thou shalt, at one glance, behold  
The daisy and the marigold ;  
White-plumed lilies, and the first  
Hedge-grown primrose that hath burst ;  
Shaded hyacinth, alway  
Sapphire queen of the mid-May ;  
And every leaf, and every flower  
Pearled with the self-same shower.  
Thou shalt see the field-mouse peep  
Meagre from its celled sleep ;  
And the snake all winter-thin  
Cast on sunny bank its skin ;  
Freckled nest-eggs thou shalt see  
Hatching in the hawthorn-tree,  
When the hen-bird's wing doth rest  
Quiet on her mossy nest ;  
Then the hurry and alarm  
When the bee-hive casts its swarm ;  
Acorns ripe down-pattering,  
While the autumn breezes sing.

Oh, sweet Fancy ! let her loose ;  
Every thing is spoilt by use :  
Where's the cheek that doth not fade,  
Too much gazed at ? Where's the maid  
Whose lip mature is ever new ?  
Where's the eye, however blue,  
Doth not weary ? Where's the face  
One would meet in every place ?  
Where's the voice, however soft,  
One would hear so very oft ?

Ever let the Fancy roam,  
Pleasure never is at home :  
At a touch sweet Pleasure melteth,  
Like to bubbles when rain pelteth ;  
Then let winged Fancy wander  
Through the thought still spread beyond her :  
Open wide the mind's cage-door,  
She'll dart forth, and cloudward soar.

### FOLLY'S SONG

When wedding fiddles are a-playing,  
    Huzza for folly O !,  
And when maidens go a-Maying,  
    Huzza for folly O !  
When a milk-pail is upset,  
    Huzza for folly O !  
And the clothes left in the wet,  
    Huzza for folly O !

When the barrel's set a-broach,  
    Huzza for folly O !  
When Kate Eyebrow keeps a coach,  
    Huzza for folly O !  
When the pig is over-roasted,  
And the cheese is over-toasted,  
When Sir Snap is with his lawyer,  
And Miss Chip has kiss'd the sawyer,  
    Huzza for folly O !  
• • • • •

# III SCHERZO FANCY — FOLLY'S SONG

Allegro ♩=160

Oboi

Corno Inglese

Clarineti in A

Fagotti

Violini I

Violini II

Viole

Violoncelli

Contra Bassi

32

Picc

Fl

Ob

C Ingl

Cl

Cl B in B?

Fag

CHORUS

Soprano

Ev - er let the Fan - cy roam, Plea - sure nev - er is at

Violini I

Violini II

Viole

Violoncelli

Contra Bassi



Picc.

Fl

Ob

C Ingl

Cl

Cl B

Fag

Cor I II

Trb I II III

Glock

Arpa

CHORUS

She'll dart forth, — and cloud-ward soar

She'll dart forth, — and cloud-ward soar

Tenor *f* HALF CHORUS  
O sweet Fan-cy! let her loose; Sum-mer's joys are spoilt by use,

Baritone only *f*  
O sweet Fan-cy! let her loose; Sum-mer's joys are spoilt by use,

Vl I *arco*

Vl II *arco*

Vle *arco*

Vcl *f* *staccato*

C B

34 *staccato* III

picc *pp* *staccato*

fl *pp* *staccato*

ob *pp* *staccato*

engl *pp* *staccato*

cl *pp* *staccato*

B *pp* *staccato*

trg *pp* *staccato*

Eag *pp* *staccato*

cor I II *pp*

cor II III *pp*

trp *pp*

trb *pp*

tpa *pp*

34 *pp*

CHORUS

And the en - joy-ing of the Spring Fades as does its blos-som-ing; Au-tumn's red-lipped fruit-age too.

And the en - joy-ing of the Spring Fades as does its blos-som-ing; Au-tumn's red-lipped fruit-age too,

Baritone and Bass *pp*

And the en - joy-ing of the Spring Fades as does its blos-som-ing; Au-tumn's red-lipped

34 *pp*

trp *pp*

trb *pp* div.

trg *pp* div.

cl *pp* div.

B *pp* div.

Fl

Ob

Ingl

Cl.

B

Fag

Fag

Tr

Trb

lock.

Arpa

CHORUS

Blush-ing through the mist and dew, Cloys with tast-ing: What do then?

Blush-ing through the mist and dew, Cloys with tast-ing: What do then?

fruit-age too, Blush-ing through the mist and dew, Cloys with tast-ing: What do then?

fruit-age too, Blush-ing through the mist and dew, Cloys with tast-ing: What do then?

VI I

VI II

Vle.

Vcl

C.B

Ob. *a 2. leggiero*

Fag. *a 2. leggiero*

Arpa *p*

CHORUS *p leggiero*

Sit thee by the in-gle, when The sear fag-got bla-zes bright, Spir-it of a wint-er's night;

Sit thee by the in-gle, when The sear fag-got bla-zes bright, Spir-it of a wint-er's night;

35

VI.I *pp div.*

VI.II *pp*

Vle. *pp unis.*

Vcl. *pp*

C.B. *pp*

Ob.

Fag.

Arpa

CHORUS

When the sound-less earth is muf-fled, And the cak-ed snow is shuf-fled From the plough-boy's hea-vy shoon;

When the sound-less earth is muf-fled, And the cak-ed snow is shuf-fled From the plough-boy's hea-vy shoon;

VI.I

VI.II

Vle.

Vcl.

C.B.

*staccato*  
*pp*  
*Ob. II*  
*stacc*  
*cresc.*  
*staccato*  
*pp*  
*cresc.*  
*staccato*  
*pp*  
*cresc.*  
*staccato*  
*pp*  
*cresc.*  
*f* — *mf*  
*f* — *mf*  
*f* — *mf*  
*f* — *mf*  
*f* — *mf*  
*f* — *mf*

Cor  
Tr  
Trb. I. II  
Arpa

*pp* *cresc.* *f*  
When the Night doth meet the Noon In a dark con - spir - a - cy To ban-ish E-ven from her sky

*pp* *cresc.* *f*  
When the Night doth meet the Noon In a dark con - spir - a - cy To ban-ish E-ven from her sky.

*pp* *cresc.* *f* *mf*  
When the Night doth meet the Noon In a dark con - spir - a - cy To ban-ish E-ven from her sky. Sit thee there, and

*pp* *cresc.* *f*  
*pp* Baritone only  
When the Night doth meet the Noon In a dark con - spir - a - cy To ban-ish E-ven from her sky.

*sul pont.* *pp* *cresc.* *staccato* *f*  
VI. I  
*sul pont.* *pp* *cresc.* *staccato* *f*  
VI. II  
*sul pont.* *pp* *cresc.* *staccato* *f*  
Vle.  
*sul pont.* *pp* *cresc.* *staccato* *f* *mf*  
Vcl.  
C.B.

Fl.  
Ob.  
Ing1.  
Cl.  
Cl.B.  
Fag.

Cor.  
Tr.  
Trb I,II  
Arpa

CHORUS

send her! She has vas-sals to at -  
send her!  
send a - broad, With a mind self o - ver - aw'd, Fan - cy, high-com - mis - sion'd: - send her!  
mf Baritone and Bass  
send her!

Vl. I  
Vl. II  
Vle.  
Vcl.  
C.B.

pizz.  
arco div.  
p  
pizz.  
pizz.  
mf

36

Ob

Cl

Fag

Cor

Arpa

CHORUS

-tend her: *p dolce*

She will bring, in spite of frost, *p dolce*

Beau - ties that the earth hath lost;

*pp*

*pp*

*pp*

*pp leggiero*

She will bring thee, all to-geth-er, All de-

VI I

VI II

Vle

Vcl

C B

*p dolce*

36

unis pizz

*pp*

unis pizz

*pp*

Cl

Fag

Arpa

CHORUS

(Soprano)

-lights of sum-mer wea-ther; All the buds and bells of May, From dew-y sward or thor-ny spray; All the heap-ed Au-tumn's wealth, With a

VI I

VI II

Vle

Vcl

C B

*leggiere e staccato* a 2

Fl

Ob

Cl

Fag

Arpa

CHORUS

(Soprano)  
still, mys-ter-ious stealth:  
Alto

*pp leggiere*

She will mix these pleas-ures up Like three fit wines in a cup, And thou shalt quaff it:—thou shalt hear

Vl I

Vl II

Vle

Vcl

C B

*pp*

*pp*

*pp*

unis. pizz.

*pp*

37

Fl

Fag

Arpa

CHORUS

Dis-tant har-vest-ca-rols clear; Rus-tle of the reap-ed corn; Sweet birds an-them-ing the morn:

*p leggiere*

37 And, in the same mo-ment-

Vl I

Vl II

Vle

Vcl

C B

*staccato*

Picc

F1

Ob

C Ingl

Cl

Cl B

Fag

Cor I II

Tr I II

Glock

Arpa

*p leggiero*

hark! 'Tis the ear-ly A-pril lark,

hark!

hark!

hark!

hark! Or the rooks, with bu-sy caw, For-a-ging for sticks — and straw:

(pizz)

arco

arco

arco

arco

Vl I

Vl II

Vle

Vcl

C B

I

Fl *p legato* *staccato*

Cl *p legato* *staccato*

Arpa

CHORUS

*p legato* *staccato*

Thou shalt, at one glance, be-hold The dai-sy and the mar-i-gold; White-plumed lil-ies, and the first Hedge-grown

*p legato* *staccato*

Thou shalt, at one glance, be-hold The dai-sy and the mar-i-gold; White-plumed lil-ies, and the first Hedge-grown

Vl I

Vl II

Vle

Vcl *div.*

C B

Fl

Ob *p staccato*

Engl *p staccato*

Cl *p staccato*

Fag *p staccato*

Arpa

CHORUS

*p staccato*

prim-rose that hath burst; And eve-ry leaf, and eve-ry

*p staccato*

Sha-ded hy-a-cinth, al-way Sap-phire queen of the mid-May; And eve-ry leaf, and eve-ry

*p staccato*

prim-rose that hath burst; And eve-ry leaf, and eve-ry

*p staccato*

Sha-ded hy-a-cinth, al-way Sap-phire queen of the mid-May; And eve-ry leaf, and eve-ry

Vl I

Vl II

Vle *staccato*

Vcl *unis.* *staccato*

C B

38

Flcc  
Fl  
Ob  
C Ingt  
Cl  
Cl: B  
Fag  
Cor  
Tr  
I II  
Trb  
III e Tb  
Timp  
Glock  
Arpa

*mf staccato*  
*mf staccato*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p Cor IV*  
*p Clar Basso*  
*mf*  
*f*

CHORUS  
flow-er Pearl-ed with the self-same show-er Thou shalt see the field-mouse peep Mea-gre from its cell-ed sleep;  
flow-er Pearl-ed with the self-same show-er Thou shalt see the field-mouse peep Mea-gre from its cell-ed sleep;  
flow-er Pearl-ed with the self-same show-er Thou shalt see the field-mouse peep Mea-gre from its cell-ed sleep;  
flow-er Pearl-ed with the self-same show-er 38 Thou shalt see the field-mouse peep Mea-gre from its cell-ed sleep;

VI I  
VI II  
Vle  
Vcl  
C B

*mf*  
*mf*  
*pizz.*  
*pizz.*  
*mf*  
*mf*

12001

Picc  
 Fl  
 Ob  
 Engl  
 Cl  
 Bsn  
 Fag  
 Cor  
 Tr  
 Tuba  
 Tmp.  
 Snare  
 Cym.  
 Harp  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Double Bass

**CHORUS**  
 And the snake all win-ter-thin Cast on sun-ny bank its skin; Frec-kled nest-eggs thou shalt see Hatch-ing in the haw-thorn tree,  
 And the snake all win-ter-thin Cast on sun-ny bank its skin; Frec-kled nest-eggs thou shalt see Hatch-ing in the haw-thorn tree,  
 And the snake all win-ter-thin Cast on sun-ny bank its skin; Frec-kled nest-eggs thou shalt see Hatch-ing in the haw-thorn tree,  
 And the snake all win-ter-thin Cast on sun-ny bank its skin; Frec-kled nest-eggs thou shalt see Hatch-ing in the haw-thorn tree,





Picc

F1

Ob

C Ingl

Cl

Cl B

Fag

Cor

Tr

Trb

Tuba

Timp

Glock

Arpa

CHORUS

Eve-ry thing is spoilt by use: Where's the cheek that doth not fade, Too much gazed at?

Eve-ry thing is spoilt by use: Where's the cheek that doth not fade, Too much gazed at?

Eve-ry thing is spoilt by use: Where's the maid Whose lip ma -

Eve-ry thing is spoilt by use: Where's the maid Whose lip ma -

Vl I

Vl II

Vle

Vcl

C B

*staccato*

*p*

*Ob. II staccato*

*staccato*

*p*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*Tutti staccato*

*Tutti p staccato*

*Tutti arco p staccato*

*p*

*staccato*

*p*

Picc

F1

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

Trb

Tuba

Timp

Glock

Arpa

CHORUS

Where's the eye, how-ev - er blue, Doth not wea - ry? Where's the

Where's the eye, how-ev - er blue, Doth not wea - ry? Where's the

-ture is ev - er new? Where's the face One would meet in eve - ry place?

-ture is ev - er new? Where's the face One would meet in eve - ry place?

Vi I

Vi II

Vle

Vcl.

C. B.

*Ob. II*

*staccato*

*p*

*p*

**Instrumentation:** Picc, Fl, Ob, C Ingl, Cl, Cl B, Fag, C Fag, Cor, Tr, Trb I, II, Tuba, Timp, Glock, Arpa, Vcl. I, Vcl. II, Vle, C. B.

**Chorus Lyrics:**  
voice, how-ev-er soft, One would hear so ve-ry oft?  
voice, how-ev-er soft, One would hear so ve-ry oft?  
Ev-er let the Fan-cy roam, Plea-sure ne-ver is at home:  
Ev-er let the Fan-cy roam, Plea-sure ne-ver is at home:

**Performance Markings:** *cresc*, *mf*, *f*, *staccato*, *pp*, *senza cresc*, *Baritone only*, *f*, *mf*, *pp*, *Tuba*.

**Tempo/Time Signature:** 3/4

Violin I *pp staccato*

Violin II *pp staccato*

Viola *pp staccato*

Cello *pp staccato*

Double Bass *pp staccato*

Flute *pp staccato*

Oboe *pp staccato*

Clarinet *pp staccato*

Bassoon *pp staccato*

Trumpet I *pp staccato*

Trumpet II *pp staccato*

Trumpet III *pp staccato*

Trombone I *pp staccato*

Trombone II *pp staccato*

Tuba *pp staccato*

Drum *pp staccato*

Cymbal *pp staccato*

Snare *pp staccato*

Timpani *pp staccato*

Cor *pp*

Tr *pp*

III *pp*

Tuba *pp*

Snare *pp*

Tom *pp*

Cymbal *pp*

40 *pp leggiero*

At a touch sweet: Plea-sure melt-eth, Like to bub-bles when rain pelt- eth; Then let wing-ed Fan- cy wan-der Through the

CHORUS

At a touch sweet: Plea-sure melt-eth, Like to bub-bles when rain pelt- eth; Then let wing-ed Fan- cy wan-der Through the

At a touch sweet: Plea-sure melt-eth, Like to bub-bles when rain pelt- eth; Then let wing-ed Fan- cy wan-der Through the

At a touch sweet: Plea-sure melt-eth, Like to bub-bles when rain pelt- eth; Then let wing-ed Fan- cy wan-der Through the

40 *pp leggiero*

Baritone & Bass

VI *pp*

VII *pp div.*

VI *pp div.*

VII *pp div.*

VI *pp div.*

VII *pp div.*

\* morendo

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag

Cor  
Tr  
Trb  
Tuba  
Timp

Glock.  
Arpa

CHORUS

thought still spread be - yond her: O - pen wide the mind's cage - door, She'll dart forth, and cloud - ward soar.

thought still spread be - yond her: O - pen wide the mind's cage - door, She'll dart forth, and cloud - ward soar.

thought still spread be - yond her: O - pen wide the mind's cage - door,

thought still spread be - yond her: O - pen wide the mind's cage - door,

VI I  
VI II  
Vle  
Vcl  
C.B.

\* morendo

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

\* morendo = softer but not slower

FOLLY'S SONG

III 41

4 5 4 5 4 5 4

Picc

Fl

Ob

Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II

Trb.

III e Tb

Timp

Arpa

*Muta in B<sup>b</sup>*

*ff*

*pp cresc a 2.*

*ff*

*non legato*

*cresc*

*Tuba Solo non legato ma pesante III*

*(When there is no Tuba these two bars are not to be played by the third Trombone)*

*ff*

41

4 5 4 5 FULL CHORUS 4 5 4

CHORUS

*ff*

When wedding fiddles are a-playing, Huz-za for fol-ly O! And when maidens go a-Maying, Huz-

41

4 5 4 5 4 5 4

VI I

VI II

Vle.

Vcl.

C B

*Trombone III (Play these two bars (unis.) when there is no Tuba)*

*unis.*

*(unis.) Tuba*

*ff*

*ff unis.*

*ff*

\* NB From this point to the *Presto* the rhythm 15221

icc  
Fl  
Ob  
ngl  
Cl  
Bb  
1 B  
Fag  
Fag

Cor  
Tr  
I II  
Trb  
II e Tb  
Tuba  
ff  
non legato  
ff

Timp  
Arpa

CHORUS  
- za for fol-ly O!  
When wed-ding  
When wed-ding  
And the clothes left in the wet, Huz-za for fol-ly O!  
When a milk-pail is up-set, Huz-za for fol-ly O! And the clothes left in the wet, Huz-za for fol-ly O!

VI I  
VI II  
Vle  
Vcl.  
C B

42 <sup>4</sup> *non legato* <sup>5</sup> <sup>4</sup> <sup>5</sup>

Picc *non legato*

Fl *non legato*

Ob *non legato*

Engl *non legato*

Cl *non legato*

Cl.B

Fag

Fag

Cor *mf*

Tr.

Trb.

Tuba

imp.

rpa

42 <sup>4</sup> <sup>5</sup> <sup>4</sup> <sup>5</sup>

CHORUS

fid-dles are a-play-ing, Huz - za for fol - ly O! And when maid - ens go a-May - ing, Huz - za for fol - ly O! When a

fid-dles are a-play-ing, Huz - za for fol - ly O! And when maid - ens go a-May - ing, Huz - za for fol - ly O! When a

42 <sup>4</sup> <sup>5</sup> <sup>4</sup> <sup>5</sup>

I

II *mf unis.*

3 *mf*

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag

Cor  
Tr  
Trb  
Tuba  
Timp  
Arpa

CHORUS

milk-pail is up-set, Huz - za for fol - ly O! And the clothes left in the wet, Huz - za for fol - ly O!

milk-pail is up-set, Huz - za for fol - ly O! And the clothes left in the wet, Huz - za for fol - ly O! Huz - za for fol - ly O!

Huz -  
f  
Huz -

Vl I  
Vl II  
Vle  
Vcl  
C B

5 poco accel 4 5 4 Più mosso 5

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
Tuba  
Timp  
Xyl  
Bells ossia  
Arpa

5 poco accel 4 5 4 Più mosso 5

CHORUS

Huz - za! Huz - za! When the bar - rels set a - broach, Huz - za for fol - ly O! When Kate  
 Huz - za Huz - za cresc. When the bar - rels set a - broach, Huz - za for fol - ly O! When Kate  
 - za! Huz - za! Huz - za! When the bar - rels set a - broach, Huz - za for fol - ly O!  
 - za! Huz - za! Huz - za! When the bar - rels set a - broach, Huz - za for fol - ly O!

5 poco accel 4 5 4 Più mosso 5

Vi I  
Vi II  
Vle  
Vcl  
C B

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
Trb I III  
Tuba

CHORUS

Eye-brow keeps a coach Huz - za for fol - ly O! When the pig is o - ver - roast ed, And the cheese is o - ver - toast - ed, When Sir  
 Eye-brow keeps a coach, Huz - za for fol - ly O! When the pig is o - ver - roast ed, And the cheese is o - ver - toast - ed, When Sir  
 When Kate Eye-brow keeps a coach, Huz - za for fol - ly O! When the pig is o - ver - roast - ed, And the cheese is o - ver - toast -  
 When Kate Eye-brow keeps a coach, Huz - za for fol - ly O! When the pig is o - ver - roast - ed, And the cheese is o - ver - toast -

VI I  
VI II  
Vle  
Vcl  
C B

④ ⑤ ④ accel ⑤

Picc  
Fl  
Ob  
Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
P III  
Cuba  
Timp  
Xyl  
Bells  
Arpa

④ ⑤ ④ accel ⑤

CHORUS

Snap is with his law-yer, And Miss Chip has kiss'd the saw - yer, Huz - za for fol-ly O! Huz-  
 Snap is with his law-yer, And Miss Chip has kiss'd the saw - yer, Huz-za for fol-ly O!  
 -ed, When Sir Snap is with his law-yer, And Miss Chip has kiss'd the saw - yer, - Huz - za for fol-ly O! Huz-  
 -ed, When Sir Snap is with his law-yer, And Miss Chip has kiss'd the saw - yer, - Huz-za for fol-ly

④ ⑤ ④ accel ⑤

VI I  
VI II  
Vle  
Vcl  
C B

④ ⑤ ④ ⑤

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II  
Trb  
III e Tb  
Timp  
Xyl  
Bells  
Arpa

④ ⑤ ④ ⑤

CHORUS

- za for fol - ly O! Huz - za for fol - ly O! Huz - za! Huz - za! Huz -  
 Huz - za for fol - ly O! for fol - ly O! Huz - za! Huz - za! Huz -  
 - za for fol - ly O! Huz - za for fol - ly O! Huz - za! Huz -  
 O! Huz - za for fol - ly O! for fol - ly O! Huz za! Huz -

④ ⑤ ④ ⑤

Vi I  
Vi II  
Vle  
Vcl  
C B

unis

Presto  $\text{♩} = 132$

Picc *fff*

Fl *fff*

Ob *fff* *a2*

Ingl *fff* *a2*

Cl *fff*

Cl B *fff*

Fag *fff* *a2*

C Fag *fff*

Cor *fff* *a2*

Tr *fff* *a2*

I II *fff* *a2*

Trb *fff*

II e Tb *fff*

Timp *fff*

Perc *fff* Piatti (together)

Arpa

Presto  $\text{♩} = 132$

CHORUS

*fff* -za!

*fff* -za!

*fff* -za!

*fff* -za!

*fff* -za!

Presto  $\text{♩} = 132$

VI I *fff*

VI II *fff*

Vle *fff*

Vcl *fff*

C B *fff*

44

Picc  
Fl  
Ob  
C In. I  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II Trb  
III e Tb  
Timp  
Perc  
Arpa  
Vl I  
Vl II  
Vle  
Vcl  
C B

*pesante*  
*pesante*  
*pesante*  
*a. e.*  
*pesante*

44

Detailed description: This is a page of a musical score for orchestra, measures 44 through 48. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet in B, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone I & II, and Trombone III & Eb. The percussion section includes Timpani and Percussion. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with some rests. Dynamic markings such as *pesante* and *a. e.* are present. The number '44' is printed above the first staff of the woodwinds and above the first staff of the strings.

Picc  
Fl  
Ob  
Ingl  
Cl  
B  
Fag  
Fag  
Cor  
Tr  
I II  
Trb  
I e Tb  
Timp  
Perc.  
Arpa  
VI I  
VI II  
Vle  
Vcl  
C B

Score details: The score is for a symphony orchestra and strings. It features woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Bassoon II), brass (Horn I & II, Trumpet I & II, Trombone I & II), percussion (Timpani, G.C.), harp (Arpa), and strings (Violin I & II, Viola, Violoncello, Contrabasso). The music includes various dynamics such as *mf* and *fff*, and performance markings like *v* (vibrato) and *va* (vibrato). The section is labeled 'III' and contains 16 measures.

45

Musical score for orchestra, measures 45-48. The score is divided into two systems. The first system includes Picc, Fl, Ob, C Incl, Cl, Cl B, Fac, C Fag, Cor, Tr, I II Trb, III e Tb, Timp, Perc, and Arpa. The second system includes VI I, VI II, Vle, Vcl, and C B. Dynamics include *p dim* and *pp*. The number 45 is written above the Fl II staff in the second system.

Picc. *Solo*  
*pp staccato*

Fl.

Ob. *I*  
*pp sempre staccato*

Ingl.

Cl.

B♭

Fag. *I*  
*pp sempre staccato*

Fag.

Cor. *con sord. Cor. III*  
*pp*

Tr. *con sord. III*  
*pp*

I II

Trb. *con sord.*  
*pp*

I e Tb. *Tr. III*  
*pp*

Timp.

Perc.

Arpa

VI.I

VI.II

Vle.

Vcl.

C. B.

46 *staccato*

Picc  
 Fl  
 Ob  
 C. Ingl  
 Cl  
 Cl. B  
 Fag  
 C. Fag  
 Cor  
 Tr  
 I II  
 Trb  
 III e Tb  
 Timp  
 Celesta  
 Arpa  
 Vl I  
 Vl. II  
 Vle  
 Vcl  
 C. B

*p cresc*  
*staccato*  
 a 2.  
*p cresc*  
 a 2.  
*staccato*  
*p cresc*  
 a 2  
*staccato*  
*p cresc*  
 a 2  
*staccato*  
*p cresc*  
*p cresc*  
 46 *staccato*  
 con sord.  
*p cresc*  
 con sord.  
*p cresc*  
 con sord.  
*p cresc*  
 con sord.  
*p cresc*  
 con sord.  
*p cresc*  
 con sord.  
*p cresc.*

Picc

F1

Ob

Ingl

Cl

B♭

Fag

Fag

Cor

Tr

II

Trb

e Tb

Imp

Cast

Crpa

I

II

III

IV

V

B

*ff* *dim* *p* *pp*

*ff*

*pp*

*dolce* *p* *pp*

*dolce* *p* *pp*

*ff* *dim.* *p* *Cl. B.* *p dolce* *pp*

*ff*

*f* *dim.* *p*

*ff* *dim* *p* *staccato* *one desk only* *p*

*ff* *dim* *p* *staccato* *one desk only* *p*

*ff* *staccato* *one desk only* *p*

*ff* *dim* *p* *staccato* *one desk only* *p*

*ff*

47

Picc

Fl *I. Solo*  
*pp staccato*

Ob

C Ingl

Ct

Ci B

Fag

C Fag

Cor

Tr

I II

Trb

III e Tb

Timp

Celesta *pp*

Arpa

47

VI I *ppp*

VI II *ppp*

Vle *ppp*

Vcl

C B

Prestissimo

Picc

Fl

Ob

Ingl

Cl

Cl B

Fag

Fag

ppp

Fl. II

ppp

Cor

Tr

I II

Trb

II e Tb.

con sord. staccato

pp

con sord. staccato

pp

Timp

Celesta

Arpa

ppp

Prestissimo

Vi. I

Vi. II

Vle.

Vcl.

C. B.

Tutti div.

ppp

Tutti div.

ppp

Tutti

ppp

Tutti

ppp

ppp

ppp

48

Picc

Fl

Ob

Ingl

Cl

Cl B

Fag

C Fag

ppp

ppp

Cl. Basso

ppp

Cor

Tr

III Trb

III e Tb

Timp

I con sord.

ppp

III con sord.

ppp

Celesta

Arpa

ppp

VI I

VI II

Vle

Vcl

C B

48

unis.

unis

div.

III

Solo

lunga

Picc. *ppp*

Fl.

Ob. *I Solo ppp*

Ingl.

Cl.

B♭

Fag.

Fag.

Cor. *con sord. mf dim pp > pppp*

Cor. *con sord. III mf dim pp > pppp*

Tr. *con sord. Cor. III mf dim pp > pppp*

I. II

Trb.

I e Tb.

Timp.

Celesta *ppp*

Arpa *Ab, B♭, C, D♭, E, F, G ppp glissando*

VI. I *div. mf dim > pppp*

VI. II *mf dim > pppp*

Vle.

Vcl.

C. B. *unis. pizz. pppp*

IV  
FINALE

## IV

## FINALE

## SOLO

Spirit here that reignest !  
 Spirit here that painest !  
 Spirit here that burnest !  
 Spirit here that mournest !  
 Spirit, I bow  
 My forehead low  
 Enshaded with thy pinions  
 Spirit, I look,  
 All passion-struck,  
 Into thy pale dominions

## CHORUS

God of the golden bow,  
 And of the golden lyre,  
 And of the golden hair,  
 And of the golden fire !

In thy western halls of gold,  
 When thou sittest in thy state,  
 Bards, that erst sublimely told  
 Heroic deeds, and sang of fate,  
 With fervour seize their adamantyne lyres,  
 Whose chords are solid rays, and twinkle radiant fires  
 Here Homer with his nervous arms  
 Strikes the twanging harp of war,  
 And even the western splendour warms,  
 While the trumpets sound afar

## SOLO

Then, through thy Temple wide, melodious swells  
 The sweet majestic tone of Maro's lyre :  
 The soul delighted on each accent dwells, —  
 Enraptured dwells, — not daring to respire,  
 The while he tells of grief around a funeral pyre

## CHORUS

'Tis awful silence then again ;  
 Expectant stand the spheres ;  
 Breathless the laurell'd peers,  
 Nor move, till ends the lofty strain,  
 Nor move till Milton's tuneful thunders cease,  
 And leave once more the ravish'd heavens in peace

Thou biddest Shakespeare wave his hand,  
 And quickly forward spring  
 The Passions—a terrific band—  
 And each vibrates the string  
 That with its tyrant temper best accords,  
 While from their Master's lips pour forth the  
 inspiring words.

A silver trumpet Spenser blows,  
 And, as its martial notes to silence flee,  
 From a virgin chorus flows  
 A hymn in praise of spotless Chastity  
 'Tis still ! Wild warblings from the Æolian lyre,  
 Enchantment softly breathe, and tremblingly expire.

## SOLO

Next thy Tasso's ardent numbers  
 Float along the pleased air,  
 Calling youth from idle slumbers,  
 Rousing them from Pleasure's lair :—  
 Then o'er the strings his fingers gently move,  
 And melt the soul to pity and to love.

## CHORUS

But when *Thou* joinest with the Nine,  
 And all the powers of song combine,  
 We listen here on earth :  
 The dying tones that fill the air,  
 And charm the ear of evening fair,  
 From thee, great God of Bards, receive their  
 heavenly birth

Bards of Passion and of Mirth,  
 Ye have left your souls on earth !  
 Have ye souls in heaven too,  
 Doubled-lived in regions new ?  
 Yes, and those of heaven commune  
 With the spheres of sun and moon ;  
 With the noise of fountains wondrous,  
 And the parle of voices thund'rous,  
 With the whisper of heaven's trees  
 And one another, in soft ease  
 Seated on Elysian lawns  
 Browsed by none but Dian's fauns,  
 Underneath large blue-bells tented,  
 Where the daisies are rose-scented,  
 And the rose herself has got  
 Perfume which on earth is not ;  
 Where the nightingale doth sing  
 Not a senseless, tranced thing,  
 But divine melodious truth ;  
 Philosophic numbers smooth ;  
 Tales and golden histories  
 Of heaven and its mysteries

Thus ye live on high, and then  
 On the earth ye live again ;  
 And the souls ye left behind you  
 Teach us, here, the way to find you,  
 Where your other souls are joying,  
 Never slumbered, never cloying  
 Here, your earth-born souls still speak  
 To mortals, of their little week ;  
 Of their sorrows and delights ;  
 Of their passions and their spites ;  
 Of their glory and their shame ;  
 What doth strengthen and what maim  
 Thus ye teach us, every day,  
 Wisdom, though fled far away

## SOLO

Spirit here that reignest !  
 Spirit here that painest !  
 Spirit here that burnest !  
 Spirit here that mournest !  
 Spirit, I bow  
 My forehead low,  
 Enshaded with thy pinions.  
 Spirit, I look,  
 All passion-struck,  
 Into thy pale dominions.

## CHORUS

Bards of Passion and of Mirth,  
 Ye have left your souls on earth !  
 Ye have souls in heaven too,  
 Doubled-lived in regions new !

# IV FINALE

Senza misura (quasi Andante)  
Soprano Solo

Spi - rit here that reign - est Spi - rit here that pain - est! Spi - rit here that burn - est! Spi - rit here that mourn - est!

Spi - rit, I bow My fore-head low En-shad-ed with thy pin - ions Spi - rit: I look, All pas-sion-struck, In-to thy pale do-min - ions

Lento  $\text{♩} = 80$  Tr. III

Corn  
Trombe  
I. II Tromboni  
III e Tuba

**FULL CHORUS**  
Lento  $\text{♩} = 60$

Soprano  
Alto  
Tenor  
Bass

CHORUS

God of the gol - den bow, And of the gol - den lyre, And of the gol - den hair, And of the gol - den

God of the gol - den bow, And of the gol - den lyre, And of the gol - den hair, And of the gol - den

God of the gol - den bow, And of the gol - den lyre, And of the gol - den hair, And of the gol - den

God of the gol - den bow, And of the gol - den lyre, And of the gol - den hair, And of the gol - den

Violini I  
Violini II  
Viole  
Violoncelli  
Contra Bassi

*p* (senza sord.) *p* *p* *cresc.*

*(If there are only two players, Flutes I and III (changing with Piccolo) must be played, and II omitted)*

Fl. I

Fl. II

Ob.

Ingl.

Cl. in A

Cl. in B $\flat$

Fag.

Fag.

Cor.

Tr.

Tb.

E. Tb.

Imp.

Crpa.

CHORUS

fire!

In thy wes-tern halls of gold, When thou sit-test in thy

fire!

In thy wes-tern halls of gold, When thou sit-test in thy

fire!

In thy wes-tern halls of gold, When thou sit-test in thy

fire!

In thy wes-tern halls of gold, When thou sit-test in thy

Fl. I

Fl. II

Fl. III

Vcl.

Vcl.

Tuba

B.

2+3 3+2

Flc  
Ob  
Cl  
Cb  
Pic  
Cor  
Tr  
I II  
III  
Timp  
Arpa

2+3 3+2

CHORUS

state, Bards, that erst sub-lime - ly told He-ro - ic deeds, and sang of fate, With fer-vour seize their

2+3 3+2

VI I  
VI II  
Vle  
Vcl  
C B







Arpa

Solo

CHORUS

Vl I

Vl II

Vle

Vcl

C B

2 + 3

*p*

Tem-ple wide, me-lo-di-ous swells The sweet ma - jestic tone of Ma - ro's lyre: The soul — de-light-ed on each ac - cent dwells,—

Arpa

Solo

CHORUS

Vl I

Vl II

Vle

Vcl

C B

*senza misura*

En-rap - tured dwells,— not dar-ing to re - spire, The while he tells of grief a-round a fu - ner-al pyre

unis. *pp*

unis. *pp*

unis. *pp*

*pp*

*pp*

52 Lento ♩ = 60

Picc

Fl

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II

Frb

III e Tb

Timp

52 Lento ♩ = 60

CHORUS

'Tis aw-ful si - lence then a-gain; Ex-pec-tant stand the spheres;

'Tis aw-ful si - lence then a-gain; Ex-pec-tant stand the spheres;

'Tis aw-ful si - lence then a-gain; Ex-pec-tant stand the spheres; Breath-less the lau-rell'd peers, - Nor move,

'Tis aw-ful si - lence then a-gain; Ex-pec-tant stand the spheres; Breath-less the lau-rell'd peers, -

52 Lento ♩ = 60

VI I

VI II

Vle

Vcl

C B

Tuba

53

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag  
Cor  
Tr  
I II Trb  
III e Tb  
Timp

CHORUS

Nor move, — till ends the lof - ty strain, Nor move, —  
 move, — till ends the lof - ty strain, — Nor move, —  
 till ends the lof - ty strain, — Nor move, —  
 till ends the lof - ty strain, — Nor move, —  
 till ends the lof - ty strain, — Nor move, —

till ends the lof - ty strain, — Nor move till

53

53

Vl I  
Vl II  
Vle  
Vcl  
C. B.

Tuba

*p non legato*  
div. unis.  
*p non legato*

Picc

Fl *f* *dim*

Ob *f* *dim*

Engl *f* *dim*

Cl *f* *dim*

Cl B *f* *dim*

Fag *f* *dim*

C Fag *f* *dim*

Cor *f* *dim*

Tr *mf* *pp*

L II

Trb *f* *dim* *pp* III

He Tb *f* *dim* *pp*

Timp

CHORUS

Mil - ton's tune-ful thun - ders cease, And leave once more the rav-ish'd hea - vens in peace *pp*

Mil - ton's tune-ful thun - ders cease, And leave once more the rav-ish'd hea - vens in peace *pp*

Mil - ton's tune-ful thun - ders cease, And leave once more the rav-ish'd hea - vens in peace *pp*

Mil - ton's tune-ful thun - ders cease, And leave once more the rav-ish'd hea - vens in peace *pp*

VI I *p*

VI II *p*

Vle *p*

Vcl *f* *dim* *p*

C.B. *f* *dim* *p*

54

Vivace ma pesante  $\text{♩} = 88$

Picc  
Fl  
Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag

Cor  
Fr  
I II  
Trb  
III e Tb  
Timp

54

Vivace ma pesante  $\text{♩} = 88$

CHORUS

Thou bid-dest Shake - speare - wave his hand,  
Thou bid-dest Shake - speare - wave his hand,  
Thou bid-dest Shake - speare - wave his hand,  
Thou bid-dest Shake - speare - wave his hand,

54

Vivace ma pesante  $\text{♩} = 88$

VI I  
VI II  
Vle  
Vcl  
C B

Picc

F1

Ob

Ingl

Cl

B♭

Fag

Fag

Cor

Tr

I II Trb.

IeTb

Timp

Perc

*f non legato*

*f non legato*

*f*

*p*

*p*

*cresc.*

*cresc.*

*p cresc.*

*f non legato*

*f non legato*

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

*G C*

*p*

CHORUS

And quick - ly for - ward spring The Pas -

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

VI I

VI II

Vle.

Vcl

C.B.

*arco*

*f non legato*

*arco*

*f non legato*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*



Violin I (vln I), Violin II (vln II), Viola (vln), Violoncello (vcl), Contrabasso (cb), Flute I (fl I), Flute II (fl II), Clarinet I (cl I), Clarinet II (cl II), Bassoon (fag), Trumpet I (tr I), Trumpet II (tr II), Trombone I (tb I), Trombone II (tb II), Trombone III (tb III), Percussion (perc), and Timpani (tm) parts for measures 55 and 56. The score includes various musical notations such as slurs, ties, and dynamic markings.

Trumpet I (tr I), Trumpet II (tr II), Trombone I (tb I), Trombone II (tb II), Trombone III (tb III), Percussion (perc), and Timpani (tm) parts for measures 55 and 56. The score includes dynamic markings such as *ff* and *Tr III*.

Cymbals (cc) part, empty staff for measures 55 and 56.

CHORUS parts for measures 55 and 56. The lyrics are: "a ter - ri - fic band - And each vi - brates the".

Voice parts (I, II, Tenor (te), Alto (al), Bass (B)) for measures 55 and 56. The lyrics are: "unis".

molto pesante ma in tempo

Perc

Fl

Ob

C Incl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II Trb

III e Tb

Timp

Perc

molto pesante ma in tempo

CHORUS

string

string

string

string

That with its ty - rant - tem - per best ac - cords, While from their

molto pesante ma in tempo

Vl I

Vl II

Vle

Vcl

C B



Picc

Fl

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II

Trb

III e Tb

Timp

Perc

CHORUS

Vi I

Vi II

Vle

Vcl

C B

*a 2*

*dim*

*dim*

*dim*

*dim*

*dim*

*dim*

*dim*

*a 2*

*a 2*

*dim*

*dim*

*Solo f ma dolce*

*a 2*

*(Trb. III play small notes in absence of Tuba)*

*Piatti (felt stick)*

*G C*

*dim.*

*f ma dolce*

*A silver trumpet*

*dim*

*dim*

*dim*

*dim*

*dim*

*dim*

*dim*

15221

*lim*

Flute 1: *p*, *I Solo*

Flute 2: *p*, *I Solo*

Clarinet in B-flat: *mp*

Bassoon: *mp*

Trombone: *p*

Flute 1: *dim*

Flute 2: *dim*

Clarinet in B-flat: *dim*

Bassoon: *dim*

Trombone: *dim*

Flute 1: *p*

Flute 2: *p*

Clarinet in B-flat: *p*

Bassoon: *p*

Trombone: *p*

**CHORUS**

58 *dim* *poco sostenuto*

Spen - ser blows, *mp* A sil-ver trum-pet Spen - ser blows,

*mf* A sil-ver trum-pet Spen - ser blows, *mp*

A sil-ver trum - pet — Spen - ser blows, And, as its mar-tial notes to

58 (♩ = ♩) *poco sostenuto*

Flute 1: *p*, *pp*

Flute 2: *p*, *pp*

Clarinet in B-flat: *p*, *pp*

Bassoon: *p*, *pp*

Trombone: *p*, *pp*

Div. *pp*





60

I II Fl  
 III Ob  
 Engl  
 Cl  
 Cl B  
 Fag  
 Fag  
 Cor  
 Tr  
 I II Trb  
 III e Tb  
 Timp.  
 Celesta  
 Arpa  
 CHORUS  
 VI I  
 VI II  
 Vle  
 Vcl  
 C B.

'Tis still: Wild war-blings from the Æ-o-li-an lyre, En-chant-ment soft-ly breathe, And trem-bling-ly ex-pire  
 'Tis still: Wild war-blings from the Æ-o-li-an lyre, En-chant-ment soft-ly breathe, And trem-bling-ly ex-pire  
 'Tis still: Wild war-blings from the Æ-o-li-an lyre, En-chant-ment soft-ly breathe, And trem-bling-ly ex-pire  
 'Tis still: Wild war-blings from the Æ-o-li-an lyre, En-chant-ment soft-ly breathe, And trem-bling-ly ex-pire

Moderato ♩ = 72

Arpa *pp ad lib.*

Solo *p*  
Next thy Tas - sos ar - dent num - bers Float - a - long the pleas - ed air.

VI I *pp* unis

VI II *pp* unis.

Vle

Vcl

C B

I Solo *p*

Arpa *f*

Solo *f*  
Call - ing youth from i - dle slum - bers, Rous - ing them from Plea - sure's lair:—

VI I *f* Tutti

VI II *f* Tutti

Vle *f* unis. *p*

Vcl *f* *pizz.*

C B *f*

I Solo *f*

Arpa *p* rall poco più lento ♩ = 66

Solo *p* rall poco più lento ♩ = 66  
Then o'er the strings his fin - gers gen - tly move. And melt the soul - to pi - ty and to love —

VI I *dim* *p* Tutti *div*

VI II *p* Tutti

Vle *p* Tutti

Vcl *p* Tutti

C B *p* Tutti

Fl. I, II: *mf*, *f cresc.*  
 Cl. I, II: *mf*, *f cresc.*  
 Bsn. I, II: *mf*, *f cresc.*  
 Cor. I-IV: *mf*, *f cresc.*  
 Tr. I-III: *mf*, *f cresc.*  
 Tbn. I-III: *mf*, *f cresc.*  
 Percussion: *p*, *f*, *cresc.*  
 Organ: *mf*, *f cresc.*

61 Moderato maestoso ♩ = 72 FULL CHORUS cresc f ralli. cresc.

CHORUS

But when Thou join - est with the Nine, And all the powers of song com -

But when Thou join - est with the Nine, And all the powers of song com -

But when Thou join - est with the Nine, And all the powers of song com -

But when Thou join - est with the Nine, And all the powers of song com -

61 Moderato maestoso ♩ = 72 rall.

Piano: *mf*, *f cresc.*  
 Organ: *mf (div. arco)*, *f cresc.*

62

3+2

[rall.]

II  
III  
Ob  
Ing  
Cl.  
B  
Fag  
Fag  
Cor  
Tr.  
I II  
Trb  
TeTb  
Simp.  
Perc.  
Org.

62 Allegro ♩ = 132

3+2

[rall.]

CHORUS

- bine, We lis - ten here on earth:  
- bine, We lis - ten here on earth:  
- bine, We lis - ten here on earth:  
- bine, We lis - ten here on earth:  
- bine, We lis - ten here on earth:

Allegro ♩ = 132

62

3+2

[rall.]

Vl I  
Vl II  
Vle  
Vcl.  
C.B.

63 Andante con moto ♩ = 100

I Solo  $\flat$   $\flat$

Orchestral score for measures 63-67. Instruments include Flutes (I, II), Oboe (I Solo), Clarinet (Solo), Bassoon (I), Horns (I), Trumpets (I, II), Trombones (I, II), and Timpani. Dynamics include *p* and *dim.*

63 Andante con moto ♩ = 100

Chorus vocal score for measures 63-67. Lyrics: "The dy-ing tones that fill the air, And charm the ear of eve-ning fair, the ear of". Dynamics include *p* and *dim.*

63 Andante con moto ♩ = 100

Orchestral score for measures 63-67. Instruments include Violins (I, II), Viola, Violoncello, and Double Bass (C.B.). Dynamics include *p* and *dim.*

I. II Fl  
III Ob  
C Ingl  
Cl  
Cl B  
Fag  
C Fag

dim.  
p  
pp Cor. III

Cor.  
Tr  
I. II Trb  
III e Tb

III pp  
pp

Timp.

Celesta

pp

CHORUS

64pp

pp

From thee, great God of Bards, re -

From thee, great God of Bards, re -

From thee, great God of Bards, re -

From thee, great God of Bards, re -

VI. I  
VI. II  
Vle  
Vcl  
C. B.

div. 64

pp

Chorus

Chorus

Chorus



67

④ 3+2 ④ 3+2 ④ 3+2 ④ 3+2

Tr. III (con sord.)

ppp

con sord.

con sord. ppp

con sord. ppp

con sord. ppp

III con sord.

ppp

ppp

67

④ 3+2 ④ 3+2 ④ 3+2 ④ 3+2

pp

CHORUS

With the whis-per of hea-ven's trees And one an - o - ther, in soft ease Seat - ed on E - ly-si-an lawns Browsed by none but thun - d'rous;

67

④ 3+2 ④ 3+2 ④ 3+2 ④ 3+2

pp sempre

pp sempre

arco

pp sempre

pp sempre arco

div.

pp sempre

④ 3+2 ④ 68<sup>2+3</sup> ④

I II Fl

III

Ob *I Solo*  
*pp*

C Ingl

Cl *ppp*

Cl B *ppp*

Fag *Cl. Basso*  
*ppp*

C Fag

Cor

Tr *senza sord.*

I II Trb *senza sord.*

III e Tb. *senza sord.*

Timp

Perc *G C*  
*ppp*

Arpa *pp*

Org *Ped ppp*

CHORUS

④ 3+2 ④ *pp* 68<sup>2+3</sup> ④

Un-der-neath large blue - - bells tent - - ed, Where the

Di - an's fauns;

VI I

VI II *sul pont.*

Vle. *sul pont*

Vcl *sul pont*

C. B. *unis sul pont.*  
*Org*

15221

3+2 (4) 3+2 (4)

II  
Fl  
II  
Db  
Engl  
Cl  
B  
Fag  
Fag  
Cor  
Tr  
II  
b  
Tb  
mp  
pa  
g

3+2 (4) 3+2 (4)

CHORUS  
dai - sies are rose - - scent - ed, And the rose her - self has got Per - -

3+2 (4) 3+2 (4)

I  
II  
le  
cl  
B

69 3+2

I II Fl *pp*  
 III Fl *pp*  
 Ob *pp*  
 C Ingi *pp*  
 Cl *pp*  
 Cl B *pp*  
 Fag *pp*  
 C Fag *pp*  
 Cor *pp*  
 Tr *pp*  
 I II Trb *pp*  
 III e Tb *pp*  
 Timp *pp*  
 Glock *pp*  
 Arpa  
 Org  
 CHORUS  
 VI I *pp*  
 VI II *pp*  
 Vle *pp*  
 Vcl *pp*  
 C B *pp*

(senza sord.)  
 a 2 *sempre pp*  
 III  
 Cor. III. IV  
 Cor. III  
 (senza sord.) a 2 *sempre pp*  
 Glockenspiel #2  
 2+3  
 69 3+2 *sempre pp*  
 - fume which on earth is not; Where the night-ingaledoth sing Not a senseless, tranced  
*sempre pp*  
 Where the night - ingaledoth sing Not a senseless, tranced thing,  
*sempre pp*  
 Where the night - ingaledothsing Not a senseless, tranc - ed thing, But di-  
 Where the night - ingaledothsing Not a senseless, tranc - ed thing, But di-  
 2+3  
 69 3+2 *sempre pp*  
*sempre pp*  
*sempre pp*  
*sempre pp*  
 C. Fag.  
*pp*  
 pizz.

3+2 (4) 2+3 2+3 (4) 3+2 (4)

I II Fl

III

Ob

Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

(senza sord)

pp

Cor. III

I II Trb

III (senza sord.)

pp

II e Tb

Timp

Glock

Arpa

70 3+2 (4) poco cresc

CHORUS

thing, But di-vine me-lo-di-ous truth; Phil-o-soph-ic num-bers smooth; — Tales and gol-den

— But di-vine me-lo-di-ous truth; Phil-o-soph-ic num-bers smooth; poco cresc Tales and gol-den

-vine me-lo-di-ous truth; Phil-o-soph-ic num-bers smooth: — Tales and gol-den his-tor-ies Of

-vine me-lo-di-ous truth; Phil-o-soph-ic num-bers smooth; — Tales and gol-den his-tor-ies Of

3+2 (4) 2+3 2+3 (4) 70 3+2 (4)

Vl I

Vl II

Vle

Vcl

C B

poco cresc

poco cresc

poco cresc

poco cresc

3+2 (4) 3+2 (4) 71 3+2 2+3 3+2

I II Fl

III

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II Trb

III e Tb

Timp

Glock

Arpa

CHORUS

his - tor - ies Of hea - - ven and its mys - - ter - ies , and then On the

his - tor - ies Of hea - - ven and its mys - - ter - ies , and then On the

hea - ven and its mys - ter - ies, hea - ven and its mys - ter - ies , Thus ye live on high, and then On the

hea - ven and its mys - ter - ies, hea - ven and its mys - ter - ies Thus ye live on high, and then On the

71 3+2 2+3 3+2

VI I

VI II

Vle

Vcl

C B

dim.

arco

2 + 3

3 + 2

72 ♩ = ♩

Fl II  
Fl I  
III  
Ob  
Ingl  
Cl  
B  
Fag  
Fag  
Cor  
Tr  
Tb  
Tuba  
imp  
Arpa

CHORUS

earth ye live a - gain; Teach us, here, the way to find you,  
 earth ye live a - gain; Teach us, here, the way to find you,  
 earth ye live a - gain; And the souls ye left be - hind you Teach us, here, the way to find you, Where your o - thersouls are  
 earth ye live a - gain; And the souls ye left be - hind you Teach us, here, the way to find you, Where your o - thersouls are

Vl I  
Vl II  
Vle  
Vcl  
B.

I II Fl

III

Ob

C Ingl

Cl

Cl B

Fag

C Fag

Cor

Tr

I II Trb

III e Tb

Timp

Arpa

CHORUS

Nev-er slum-bered, nev-er cloy-ing

joy-ing, Nev-er slum-bered, nev-er cloy-ing

Here, your earth-born souls still speak To mor-tals, of their lit-tle week-

Here, your earth-born souls still speak To mor-tals, of their lit-tle week-

Here, your earth-born souls still speak To mor-tals, of their lit-tle week-

joy-ing, Nev-er slum-bered, nev-er cloy-ing

Here, your earth-born souls still speak To mor-tals, of their lit-tle week-

VI I

VI II

Vle

Vcl

C. B

IV

poco meno mosso ♩ = 112

Musical score for woodwinds and strings, measures 1-12. The score includes parts for Flute I, Flute II, Oboe, Clarinet in B-flat, Bassoon, and String quartet. Dynamics include *pp* and *p cresc.* A first ending bracket is present in the Flute I part.

poco meno mosso ♩ = 112

Vocal score with lyrics, measures 1-12. The lyrics are: "Of their pas-sions and their spites; What doth strength - en and what Of their pas-sions and their spites; What doth strength - en and what Of their sor-rows and de - lights; Of their glo-ry and their shame; What doth strength - en and what Of their sor-rows and de - lights; Of their glo-ry and their shame; What doth strength - en and what". Dynamics include *p* and *cresc.*

poco m' mosso ♩ = 112

Musical score for strings and basso continuo, measures 1-12. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Basso Continuo. Dynamics include *p* and *cresc.* The Basso Continuo part is marked *div.*

73 Allegretto ♩ = 120

3 + 2

I II Fl. III

Ob

C Ingl

Cl

Cl. B

Fag

C Fag

Cor

Tr

I II Trb

III e Tb

Timp

Arpa

73 Allegretto ♩ = 120

3 + 2

CHORUS

maim

f

mf

Thus ye teach us,

Thus ye teach us, eve - ry day Wis - dom,

Thus ye teach us, eve - ry day, Wis - dom, — though fied far a - way

73 Allegretto ♩ = 120

3 + 2

VI I

VI II

Vle

Vcl

C B

f

mf

dim

div

dim

div

dim

div



Senza misura (quasi Andante)

Solo *pp*  
Spi - rit here that reign - est! Spi - rit here that pain - est! Spi - rit here that burn - est! Spi - rit here that mourn - est!

Vcl *ppp* 1<sup>st</sup> half only

C B *ppp* 1<sup>st</sup> half only

74 Sempre Andante e non animato ♩ = 92

3 + 2 (4)

I II Fl III Ob C Ingl Cl Cl B Fag Cor Tr I II Trb III e Tb Timp.

74 Sempre Andante e non animato ♩ = 92

Solo *ppp*  
Spi - rit, I bow My fore-head low, En-shad-ed with thy pin-ions. Spi - rit, I look, All pas - sion-struck, In - to thy pale do -

CHORUS

2<sup>nd</sup> Alto *ppp*  
Bards of Pas - sion and of Mirth, Ye have

2<sup>nd</sup> Bass *ppp*  
Bards of Pas - sion and of Mirth, Ye have

74 Sempre Andante e non animato ♩ = 92

3 + 2 (4)

Vl I Vl II Vle Vcl C B

div. con sord. *ppp*  
Tutti div. con sord.

*ppp*  
Tutti unis. con sord.

2 + 3 (4) 3 + 2 (4) 3 - 2 I

II I II b. angl. 1 B Bag

Tr. III (con sord.)

con sord. ppp con sord. ppp con sord. ppp con sord. ppp

Imp. Crpa

Solo

2 + 3 (4) 3 + 2 (4) 3 + 2

- min - ions. —

CHORUS

left your souls on earth! Ye have souls in hea-ven too, Dou-ble - lived in re-gions new! —

left your souls on earth! Ye have souls in hea-ven too, Dou-ble - lived in re-gions new! —

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