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C. H. H. PARRY.

PROMETHEUS UNBOUND

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PROMETHEUS UNBOUND

SET TO MUSIC

BY

C. HUBERT H. PARRY.

Ent. Sta. Hall.

Price 3s.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

Full Score and Orchestral Parts (MS.) may be had on hire.

Leave the bed, low, cold, and red,
 Strewed beneath a nation dead ;
 Leave the hatred, as in ashes
 Fire is left for future burning :
 It will burst in bloodier flashes
 When we stir it, soon returning :
 Leave the self-contempt implanted
 In young spirits, sense-enchanted,
 Misery's yet unkindled fuel :
 Leave Hell's secrets half unchanted
 To the maniac dreamer ; cruel
 More than ye can be with hate
 Is he with fear.
 Come, come, come !

The pale stars of morn
 Shine on a misery, dire to be borne.
 Dost thou faint, mighty Titan ? We laugh
 thee to scorn.
 Joy, joy, joy !
 Past ages crowd on thee, but each one re-
 members ;
 And the future is dark, and the present is
 spread
 Like a pillow of thorns for thy slumberless
 head.

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

CHORUS OF SPIRITS.

From unremembered ages we
 Gentle guides and guardians be
 Of heaven-oppressed mortality ;
 And we breathe, and sicken not,
 The atmosphere of human thought :
 Be it dim, and dank, and grey,
 Like a storm-extinguished day,
 Travelled o'er with dying gleams ;
 Be it bright as all between
 Cloudless skies and windless streams
 Silent, liquid, and serene ;
 As the birds within the wind,
 As the fish within the wave,
 As the thoughts of man's own mind
 Float through all above the grave ;

We make there our liquid lair,
 Voyaging cloudlike and unpent
 Through the boundless element :
 From thence we bear the prophecy
 Which begins and ends in thee !

PROMETHEUS.

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

VOICE OF SPIRITS.

Life of Life ! thy lips enkindle
 With their love the breath between them ;
 And thy smiles before they dwindle
 Make the cold air fire ; then screen them
 In those looks, where whoso gazes
 Faints, entangled in their mazes.
 Child of Light ! thy limbs are burning
 Through the vest that seems to hide them ;
 As the radiant lines of morning
 Through the clouds, ere they divide them ;
 And this atmosphere divinest
 Shrouds thee whereso'er thou shinest.
 Fair are others ; none beholds thee,
 But thy voice sounds low and tender
 Like the fairest, for it folds thee
 From the sight, that liquid splendour,
 And all feel, yet see thee never,
 As I feel now, lost for ever !
 Lamp of Earth ! where'er thou movest
 Its dim shapes are clad with brightness,
 And the souls of whom thou lovest
 Walk upon the winds with lightness,
 Till they fail, as I am failing,
 Dizzy, lost, yet unbewailing !

PART II.

SCENE I.—*Heaven. JUPITER on his throne.
THETIS and the other Deities assembled.*

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

[*The Car of the HOUR arrives. DEMOGORGON
descends.*]

Awful shape, what art thou? Speak!

DEMOGORGON.

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

Jup. Mercy! mercy!
No pity, no release, no respite! Oh,
That thou wouldst make mine enemy my
judge,
Even where he hangs, seared by my long
revenge,
On Caucasus! he would not doom me thus.

Gentle and just, and dreadful, is he not
The monarch of the world? What then art
thou?

No refuge! no appeal! Sink with me then.
Let hell unlock
Its mounded oceans of tempestuous fire,
And whelm on them into the bottomless void
This desolated world, and thee, and me,
The conqueror and the conquered, and the
wreck
Of that for which they combated.
The elements obey me not. I sink
Down, ever, for ever, down.
And mine enemy above
Darkens my fall with victory.

Spirit of the Hour. Soon as the sound had
ceased whose thunder filled

The sky
There was a change: the impalpable thin air,
And the all-circling sunlight were transformed,
As if the sense of love dissolved in them
Had folded itself round the sphered world.
Dizzy as with delight I floated to the earth.
It was, as it is still, a pain of bliss
To move, to breathe, to be; I wandering went
Among the haunts and dwellings of mankind.
And behold, thrones were kingless, and men
walked
One with another even as spirits do,
None fawned, none trampled, none with eager
fear
Gazed on another's eye of cold command;
None wrought his lips in truth-entangling
lines
Which smiled the lie his tongue disdained to
speak.

Nor pride,
Nor jealousy, nor envy, nor ill shame,
Spoilt the sweet taste of the nepenthe, love.

SCENE II.—*A part of the Forest near the
Cave of PROMETHEUS.*

VOICE OF UNSEEN SPIRITS.

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

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

Here, oh! here :
We bear the bier
Of the Father of many a cancelled year!
Spectres we
Of the dead Hours be,
We bear Time to his tomb in eternity.

Strew, oh! strew
Hair, not yew!
Wet the dusty pall with tears, not dew!
Be the faded flowers
Of Death's bare bowers
Spread on the corpse of the King of Hours!
Haste, oh, haste!
As shades are chased,
Trembling, by day, from heaven's blue waste.
We melt away
Like dissolving spray,
From the children of a diviner day,
With the lullaby
Of the winds that die
On the bosom of their own harmony!

VOICE OF UNSEEN SPIRITS.

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

SEMICHORUS OF HOURS.

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

CHORUS OF SPIRITS.

Weave the dance on the floor of the breeze,
Pierce with song heaven's silent light,
Enchant the day that too swiftly flees,
To check its flight ere the cave of night.

Once the hungry Hours were hounds
Which chased the day like a bleeding deer,
And it limped and stumbled with many wounds
Through the nightly dells of the desert year.

But now, oh! weave the mystic measure
Of music, and dance, and shapes of light,
Let the Hours, and the spirits of might and
pleasure,
Like the clouds and sunbeams, unite.

CHORUS OF HOURS.

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

SPIRITS.

We come from the mind
Of human kind
Which was late so dusk, and obscene, and
blind ;
Now 'tis an ocean
Of clear emotion,
A heaven of serene and mighty motion.

Years after years,
Through blood and tears,
And a thick hell of hatreds, and hopes, and
fears ;
We waded and flew,
And the islets were few
Where the bud-blighted flowers of happiness
grew.

Our feet now, every palm,
Are sandalled with calm,
And the dew of our wings is a rain of balm ;
And, beyond our eyes,
The human love lies
Which makes all it gazes on, Paradise.

CHORUS OF SPIRITS AND HOURS.

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

PROMETHEUS UNBOUND.

INTRODUCTION.

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

N^o 1. *Maestoso, assai lento.*

C. H. H. Parry.

The musical score is written for piano and violin. It begins with a piano introduction marked *f* (forte) in the right hand and *p* (piano) in the left hand. The tempo is *Maestoso, assai lento*. The score is divided into sections marked **A** and **B**. Section **A** includes dynamics such as *p*, *dim.* (diminuendo), and *p cresc.* (piano crescendo). Section **B** features *f*, *dim.*, *cresc.* (crescendo), *mf* (mezzo-forte), and *cresc. molto* (crescendo molto). The score concludes with a *3* (triple) marking and a *p* dynamic.

sf

dim. rit. C p

p dim.

Maestoso ma non troppo lento.

PROMETHEUS.

mf

Monarch of Gods and Dæ-mons, and

f mp

p cresc.

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

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

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

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

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

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

f *rit.*

hate hast thou made reign and tri-umph to thy scorn O'er mine own

cresc. *sf* *p*

Ped. *

rit.

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

P *rit.* *p*

C *Andante con moto.* *mp*

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

P

No change, no pause, no hope,

mf *dim.* *dim.*

D *Più moto.*

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

mp *poco a poco cresc.*

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

cresc.

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

ff

dim. *mp cresc.*

E *p dolce* And

ff *sf* *sf*

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

p

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

dolce

For then they lead the

p *marcato il basso*

cresc. ed accel.

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

sempre cresc. ed accel.

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

cresc.

f largamente

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

- dained not such a prost - rate slave.

F

Allegro.

Adagio.

Adagio.

Voice from the mountains.

SOPRANO. **G** *p*

ALTO. Thrice three hundred thou - sand years,

TENOR. *p* Thrice three hundred thou - sand years, *mp*

BASS. Thrice three hundred thou - sand years, O'er the Earthquake's couch we

CHORUS.

cresc. poco a poco

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

Thrice three hundred thou - sand

stood:

Thrice three hundred thou - sand years,

mf cresc.

sempre cresc.

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

Oft, as men con -

Oft,

O'er the Earthquake's couch we stood:

simili

sempre cresc.

mf cresc.

sempre cresc.

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

Oft, as men con -

Oft,

O'er the Earthquake's couch we stood:

simili

sempre cresc.

-vulsed with fears, *mf* *CRESC.* *ff* We *ff*
 Oft, as men convulsed with fears, *ff* We *ff*
 as men convulsed with fears, *sf* *ff* We *ff*
 Oft, as men convulsed with fears, *ff* We *ff*

sempre cresc.

H *p* *mf* *p*
 trem - bled, *mp* we trem - bled in our *p*
 trem - bled, we trem - bled in our *mf* *p*
 trem - bled, *mp* we trem - bled in our *p*
 trem - bled, we trem - bled in our *mp* *p*

H *ff* *dim.* *dim.* *p*
 L.H. R.H.

mul-ti-tude. *mp* *Kf.* *f.* *p* But never bowed our snowy crest, As at the
 mul-ti-tude. *mp* *f.* *p* But never bowed our snowy crest, As at the
 mul-ti-tude. *mp* *f.* *p* But never bowed our snowy crest, As at the
 mul-ti-tude. *mp* *f.* *p* But never bowed our snowy crest, As at the

p *p* *f* *p*

dim. *pp*

voice of thine un - rest.

pp

voice of thine un - rest.

pp

voice of thine un - rest.

voice of thine un - rest.

MERCURY. Tenor.

mf *poco più mosso*

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

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

mf *pp*

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

sf *sf*

And thou to suffer! *p*
 Oncemore answer me:

M
mp
 Thou knowest not the period of Jove's power!
 PROMETHEUS. *mp*

M I know but this, that it must come.

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

p
 If thou might'st

Jove doth reign: nor more, nor less — Do I desire or fear.

N^f rit. *Tempo*

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

PROMETHEUS. *f*

I would not quit This bleak ra -

LYSC.

mf *p*

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

- vine, these un-repen-tant pains.

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

Molto sostenuto.

PROMETHEUS. *f* *p*

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

mp

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

f *mp* *f* *mf* *pp*

MERCURY. *p più lento*

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

p *pp*

hangs at my heart!

SOPRANO. **P** *Allegro.*

ALTO.

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

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

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

P *Allegro.* *ff* *ff*

CHORUS of FURIES.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff has a few notes with accents. A *dim.* marking is present in the upper staff.

Second system of musical notation. The upper staff continues with dense sixteenth-note passages. The lower staff has a few notes with accents. A *dim.* marking is in the upper staff, and a *p* marking is in the lower staff.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has notes with accents. A *sf* marking is in the lower staff, and a *CRSC.* marking is in the upper staff.

Fourth system of musical notation. The upper staff has a melodic line with slurs and a *Q* marking above it. The lower staff has notes with accents. A *CRSC.* marking is in the upper staff, and *ff*, *sf*, and *sf* markings are in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has notes with accents. *sf* markings are present in both the upper and lower staves.

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has notes with accents. *sf* markings are present in both the upper and lower staves.

SOPRANO. *ff* **R**

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

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

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

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

morning its birth *f cresc.* Come,

morning its birth *mp cresc.* Come,

morning its birth *mf* Come,

morning its birth *p cresc.* Come,

f *mf* *sf* *cresc.*

12 12

f come, come! Oh

f come, come! Oh

f come, come! Oh

f come, come! Oh

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

12 12 12 6075

S

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

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

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

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

S

sf sf sf sf sf ff p

CRSC.

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

CRSC.

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

CRSC.

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

CRSC.

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

CRSC.

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

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

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

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

CRSC. molto

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

mp cresc. molto
 fu - ture burn - ing: It will burst in bloo-di - er
mp cresc. molto
 fu - - ture burn - ing: It will burst in bloo-di - er
mp cresc. molto
 left for fu - ture burn - ing: It will burst in
mp cresc. molto
 left for fu - - ture burn - ing: It will burst in

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

V

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

V

mf

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

mp *CRASC.*

yet un-kind - led fu - el:

sf

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

f

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

sf
sf
Ped. * Ped. *

Ped. * Ped. *

W
Come,
Come,
Come,
Come,

W
cresc. *ff* *ff*
Ped. * Ped. * Ped. * Ped. *

ff *rit. al meno mosso.*

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

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

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

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

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

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

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

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

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

Joy,

f *cresc.* *ff* *mf cresc. sempre*

Joy,

Joy, joy, joy!

Joy, joy, joy!

Joy, joy, joy!

Joy, joy, joy!

Joy, joy!

cresc.

6075

Y

cresc. sempre

mf cresc.

Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is

Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is

Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is

Past a - ges crowd on thee, but each one re - mem - bers; And the fu - ture is

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

f *mf cresc.*

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

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

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

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

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

ff

ff

ff

ff

ff

cresc. *cresc.* *ff*

for thy slum - - - berless head.

for thy slum - - - berless head.

for thy slum - - - berless head.

for thy slum - - - berless head.

ff *sf* *ffz*

8

No 2.

Andante.

p *cresc.* *mf* *dim.*

THE EARTH.
Contralto.

A *p* *mf* *dim.* *dim.* *p*

I felt thy tor - ture, son,

mf

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

p *CR*

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

f *cresc. sempre*

caves of hu-man thought, And who in - ha - bit, as birds wing the

valle

sostenuta

B

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

sostenuta ad lib.

C

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

Ped.

may they speak — to

Tempo primo.

com - fort thee!

f *dim.* *p*

D *Andante molto sostenuto.* ♩ = ♩

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

cresc. *cresc.* *f*

mf

CHORUS of SPIRITS.

SOPRANO I.

E *Tempo.*

SOPRANO II.

ALTO I.

ALTO II.

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

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

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

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

poco rit.

E *Tempo.*

poco rit.

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

heav'n oppres'd morta - li - ty; *mf*
poco rit.

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

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

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

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

rit. molto - *tempo*

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

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

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

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

rit. molto - *tempo*

As the

As the

As the

As the

p cresc.

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

p cresc.

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

p cresc.

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

p cresc.

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

p cresc.

dim.

tempo

L

-gins and ends with thee!

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

-gins and ends, Begins and ends with thee!

-gins and ends with thee!

pp *pp* **L**

Ma poco più sostenuto. ♩ = ♩

PROMETHEUS.

mp *p* *cresc.*

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

Più moto. *p* *p*

love; *espress.* and thou art

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

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

dim.

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

dim. *mf*

M

M *tranquillo* *p* *CRESC.* *sf*

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

p *CRESC.* *sf*

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

p

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

sf *p* *sf*

dim. e rit.

grief If slum - ber were de - nied not.

rit.

dim.

dim.

CRESC.

I would fain Be — what it is my

rit.

f *sf*

N

largamente

des - ti - ny to be, The sa - viour and the strength of suff - 'ring man, Or

f *p*

Adagio.

sink in-to the o - ri - gi - nal gulf of things: There is no a - go - ny, no so - lace

mf

p *CRESC.*

cresc. molto *sf* *dim.* *mp*

left; Earth can con - sole, Heav'n can tor - ment no

f *p*

P *Andante con moto moderato.*

more.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of **P** (piano) is present at the beginning.

VOICES OF SPIRITS. SOLI.

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

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

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

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

The vocal staves are arranged vertically. Each part begins with a rest followed by the lyrics. The Soprano and Alto parts are in a soprano clef, the Tenor in an alto clef, and the Bass in a bass clef. The Tenor part includes a *cresc.* (crescendo) marking at the end of the phrase. The piano accompaniment continues below the vocal staves.

With their love the breath be - tween them;

With their love the breath be - tween them;

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

With their love the breath be - tween them;

This section continues the vocal and piano parts. The lyrics are repeated for each voice part. The piano accompaniment features a more active melody in the right hand, with various ornaments and dynamics.

And thy smiles before they dwindle Make the cold air

And thy smiles before they dwindle Make the cold air

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

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

p *mf* *mf cresc.*

fire; then screen them In those looks, where

fire; then screen them In those looks, where

fire; then screen them In those looks,

fire; then screen them In those looks,

f *mf* *mf* *cresc.* *p.* *poco cresc.*

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

who - so ga - zes Faints, en -

where who - so ga - zes Faints, en -

where who - so ga - zes Faints, en -

f *mp dim.* *f* *mf* *f* *dim.* *p* *dim.*

R

ma - - zes.

- tan - gled in their ma - zes.

- tan - gled in their ma - zes.

- tan - gled in their ma - zes.

R

S

Child of Light! thy limbs are

Child of Light! thy limbs are

Child of Light! thy limbs are

Child of Light! thy limbs are

S

Child of Light! thy limbs are

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

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

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

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

W

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

W

X

X *Meno mosso.*

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

CONTRALTO.

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

p

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

poco rit.

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

poco rit.

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

P

Y *P*

SEMICHORUS with the SOLI.

Lamp of
Lamp of
Lamp of

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

Lamp

18

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

of Earth! where - e'er thou

sempre

18

sempre cresc.

mov - - - est Its dim

mov - - - est Its dim

sempre cresc.

mov - - - est Its dim

mov - - - est Its dim

18 18

shapes are clad with

shapes are clad with

shapes are clad with

shapes are clad with

18 18

cresc.

bright - - - ness, And the

cresc.

bright - - - ness, And the

cresc.

bright - - - ness, And the

bright - - - ness, And the

18 18

6075

cresc. sempre

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

18

poco dim.

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

18

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

18

light - ness, Till they fail, as I am

light - ness, Till they fail, as I am

light - ness, Till they fail, as I am

light - ness, Till they fail, as I am

p *sosten.* SOLI.

p *sosten.*

p *sosten.*

p *sosten.*

dim. subito *p*

8

18 18

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

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

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

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

Sostenuto ad lib. *pp < mf >* *mp cresc.* **Z**

mp cresc.

mp cresc.

mp cresc.

pp *pp* *pp*

dim. *dim.*

sempre *pp* *pp*

JUPITER. *f*

Ye

mp *mf* *cresc.*

B

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

B

f

serve, *ff* Re - joi-ces! hence - forth — I am om - ni - po-tent. *f* All

f *ff* *tr*

C *mf poco più moto*

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

C

p

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

p *mf*

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

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

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

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

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

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

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

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

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

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

cresc.

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

sempre cresc. *cresc.* *sempre cresc.*

ff.
- cend and trample out the spark.

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

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

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

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

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

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

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

p *crusc.*

8^{va} basso.....

crusc. sempre *crusc.*

8^{va} basso.....

Aw - ful shape, what art thou? Speak!

dim.

8^{va} basso.....

Ped.

CHORUS.

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

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

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

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

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

8^{va} basso.....

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

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

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

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

8^{va} basso.....

ff *p* *pp dim.*

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

ff *p* *pp dim.*

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

ff *p* *pp dim.*

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

ff *p* *pp dim.*

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

K JUPITER. *p* *mp* *CRESC.*

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

Allegro. sf sosten.

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

Tempo *mp*

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

mp **L** *poco dolce* *CRESC.*

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

monarch of this world? What then art thou? No

ff *P*

CRSC. *ff* *mf*

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

CRSC. **M** *Allegro molto.* *f*

M *f*

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

sf

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

mp CRSC.

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

sf *be*

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

N *mf*

sff can fuoco *mp*

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

for e - ver down.

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

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

largamente ad lib. *ff*

No. 4. *Andante.*

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

f *cresc.*

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

p

Soon as the sound had

ceased whose thun - - der filled the

sky, there was a change:

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

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

B *CRASC.* love, dis - solved in them, Had fol - - - ded it - self

round the sphe - - - red world.

CRASC. *f*

C
Più moto.

p
Diz-zy as with de - light

float - ed to the earth It was,

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

dim.

sf *dim.* *p*

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

D
p

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

cresc. **f**

E **f** *mp dolce*
king - less, and men walked One with an - oth - er e'en as spi - rits do,

E **sf** **sf** *mp dolce*

cresc.

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

cresc.

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

F *dim.* **F** *cresc.*

CRESC. *f* *largamente*

truth en-tangling lines Which smiled the lie his tongue dis-dained to

mp **G** *CRESC.*

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

p **H** *CRESC.*

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

K

poco rit. **K** *tempo*

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

No. 5. *Allegro comodo.*

CHORUS. VOICE OF UNSEEN SPIRITS.

SOPRANI

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

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

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

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

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

mf

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

mf

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

dim.

C SOPRANO. *mp*

ALTO. *p*

TENOR. *p*

BASS. *p*

Strew, Oh strew Hair not yew!

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

Strew, Oh strew Hair not yew!

C

CFESL.

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

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

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

f dim.

D

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

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

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

mf dim.

sf

D

mp

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

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

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

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

mf

mf

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

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

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

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

dim.

dim.

p

p

mf

E

cresc. ***F f*** *p dolce*

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

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

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

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

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

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

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

dim. ***pp***

Of the winds that die On the bo -

dim. ***pp***

Of the winds that die On the bo -

dim. ***pp***

Of the winds that die On the bo -

dim. ***pp***

Of the winds that die On the bo -

dim.

- som of their own har - mo - ny!

dim.

- som of their own har - mo - ny!

dim.

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

dim.

- som of their own har - mo - ny!

VOICE OF UNSEEN SPIRITS.

TENORI.

mp

G

The pine boughs are sing-ing Old songs with new

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

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

gladness. But where are ye?

H ALTI.

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

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

in the deep, Oh be-low the deep.

SOPRANO. **K**

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

ALTO.

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

TENOR.

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

BASS.

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

f *CRSC.* *ff*

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

f *CRSC.* *ff*

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

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

ff *sf*

As bil-lows leap in the morn-ing

ff

As bil-lows leap in the morn - ing

ff

As bil-lows leap in the morn - ing

sf *ff*

beams!

beams!

beams!

sf *sf*

CHORUS OF SPIRITS.

L *Allegro molto.*

Weave the dance on the floor of the breeze,

Weave the dance on the

Weave the dance on the floor of the breeze,

Weave the dance on the floor of the breeze,

L *Allegro molto.*

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

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

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

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

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

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

check its flight ere the cave of night. **M** Once the

check its flight ere the cave of night. **M** Once the

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

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

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

dim. *poco rit.* *Più Allegro.*
dim. *dim.* *dim.* *dim.* *dim.*
dim. *poco rit.* *Più Allegro.*

weave, Oh weave the mystic measure Of mu - - sic, and

But now, Oh weave, Oh weave the mystic measure Of mu - sic, and

But now, Oh weave, Oh weave the mystic measure Of mu - sic, and dance,

But now, Oh weave, Oh weave the mystic measure Of mu - sic, and

dance, and shapes of light, Let the Hours and the

dance, and shapes of light, Let the Hours and the

— and shapes of light, of light, Let the Hours and the

dance, and shapes of light, Let the Hours and the

Presto.

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

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

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

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

sunbeams, u - nite, Like the clouds and

sunbeams, u - nite, Like the clouds and

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

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

ff

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

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

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

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

sf

ff u - nite.

ff u - nite.

ff u - nite.

ff u - nite.

CHORUS OF HOURS.

P Allegro moderato. $\text{♩} = \text{♩}$

mf A few picked voices.

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

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

lovet hat is veil - ed not.

Andante. $\text{♩} = \text{♩}$

SOLOS.
SPIRITS.
SOPRANO.

CONTRALTO.

TENOR.

BASS.

mp **S**

mp

mp

mp **S**

mp

mp

mp

mp **S**

mp

mp

mp

mp

mp

We come from the mind Of hu - man kind

We come from the mind Of hu - man kind

We come from the mind Of

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

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

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

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

CTESC.

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

CTESC.

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

CTESC.

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

CTESC.

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

p

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

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

mf Più lento.

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

mf

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

mf

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

mf

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

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

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

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

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

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

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

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

gazes on Pa-ra-dise.

gazes on Pa-ra-dise.

gazes on Pa-ra-dise.

gazes on Pa-ra-dise.

Poco più mosso.

mp dolce

mf

Then

mf

Then

mf

Then

mf

Then

The first system of the musical score consists of five staves. The top four staves are vocal parts, each beginning with a rest followed by the word "Then" and a musical note. The bottom staff is the piano accompaniment, starting with a series of chords and moving into a more active texture. The key signature has two flats, and the time signature is common time.

Allegro moderato.

CFESL.

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

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

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

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

Allegro moderato.

mf

CFESL.

The second system continues the vocal and piano parts. The vocal lines are in four parts, and the piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line. The tempo is marked "Allegro moderato".

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

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

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

ends of the earth Comes, swift Spi - rits of might, of might and of plea - sure,

CFESL.

dim.

The third system continues the vocal and piano parts. The vocal lines are in four parts, and the piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line. The tempo is marked "Allegro moderato".

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

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

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

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

sf

CRSC.

Come, swift Spi-rits, Come, swift Spi-rits of might

Come, swift Spi-rits, Come, swift Spi-rits Fill the dance and the

Come, swift Spi-rits, Come, swift Spi-rits Fill the dance and the

Come, swift Spi-rits, Come, swift Spi-rits of might and of plea - sure

Più moto ed accel.

Più moto ed accel.

Fill the dance, fill the

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

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

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

2ndi

1mi Come, swift Spirits of

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

Fill the dance, fill the dance and mu - sic
mf cresc. Fill the dance, fill the dance and the mu - sic of
mf cresc. fill the dance and the mu - sic, fill the
mu - sic of mirth, *cresc.* Fill the dance, fill the dance, fill the

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

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

W *Allegro molto.*

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

W *Allegro molto.*

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

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

to an o - cean of splen - dour, to an
 o - cean of splen - dour, an o - cean, to an
 splen - dour and har - mo - ny, an o - cean of splen - dour, to an
 streams rush by To an o - cean of splen - dour, to an

CRESC. *ff*

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

X *ff*

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

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

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

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

sf

fz

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

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

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

f

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

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

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

as the waves of a thou - sand

ff

ff

Y

Y

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

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

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

f **Z** *poco a poco cresc.*

f *poco a poco cresc.*

f *poco a poco cresc.*

f *poco a poco cresc.*

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

This system contains the first four staves of music. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, featuring a complex melodic line with triplets and arpeggiated chords.

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

This system contains the second four staves of music. The vocal parts continue with lyrics. The piano accompaniment continues with similar complex textures, including triplets and arpeggiated figures.

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

This system contains the third four staves of music. The vocal parts conclude with lyrics. The piano accompaniment features a final melodic flourish with arpeggiated chords and a repeat sign at the end.

ff splen - - - - - dour and har -

ff splen - - - - - dour and har -

ff splen - - - - - dour and har -

ff splen - - - - - dour and har -

- - - - - mo - ny, of

- - - - - mo - ny,

har - - - - - mo - ny,

- - - - - mo - ny,

- - - - - mo - ny,

ff

to an o - - cean of

ff

to an o - - cean of

ff

to an o - - cean of

ff

to an o - - cean of

LYRIC.

splen - - dour and har - -

splen - - dour and har - -

splen - - dour and har - -

splen - - dour and har - -

- mo - ny.

- mo - ny.

- mo - ny.

- mo - ny.

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(To be continued.)

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Founts.	Scarlet Cloth.		Paper Cover.	Paper Boards.	Scarlet Cloth.	
FRANZ ABT.					J. F. BRIDGE.			
THE FAYS' FROLIC (Female voices)	2/6	—	—	MOUNT MORIAH	3/0	—	—	
SPRINGTIME (ditto)	2/6	—	—	BOADICEA	2/6	—	—	
SUMMER (ditto)	2/6	—	—	EDWARD BUNNETT.				
THE GOLDEN CITY (ditto)	2/6	—	—	OUT OF THE DEEP (Psalm 130)	1/0	—	—	
THE WISHING STONE (ditto)	2/6	—	—	CARISSIMI.				
THE WATER FAIRIES (ditto)	2/6	—	—	JEPHTHAH	1/0	—	—	
THE SILVER CLOUD (ditto)	2/6	—	—	F. D. CARNELL.				
MINSTER BELLS (ditto)	2/6	—	—	SUPPLICATION	5/0	—	—	
W. CROWTHER-ALWYN.					GEORGE CARTER.			
MASS, IN F (Latin and English)	3/0	—	5/0	SINFONIA CANTATA (Psalm 116)	2/0	—	3/6	
THOMAS ANDERTON.					WILLIAM CARTER.			
THE NORMAN BARON	1/0	—	—	PLACIDA	2/0	2/6	4/0	
WRECK OF THE HESPERUS	1/0	—	—	CHERUBINI.				
P. ARMES.					REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
HEZEKIAH	2/6	—	—	SECOND MASS, IN D MINOR	2/0	2/6	3/6	
ST. JOHN THE EVANGELIST	2/6	—	—	THIRD MASS (CORONATION)	1/0	1/6	2/6	
E. ASPA.					FOURTH MASS, IN C	1/0	1/6	2/6
THE GIPSIES	1/0	—	—	E. T. CHIPP.				
ENDYMION	4/0	—	—	JOB	4/0	—	—	
ASTORGA.					NAOMI	5/0	—	—
STABAT MATER	1/0	1/6	—	SIR MICHAEL COSTA.				
BACH.					THE DREAM	1/0	—	—
MASS, IN B MINOR	2/6	3/0	4/0	W. CRESER.				
MISSA BREVIS, IN A	1/6	—	—	EUDORA (A dramatic Idyll)	2/6	—	—	
THE PASSION (S. MATTHEW)	2/0	2/6	4/0	W. CROTCH.				
THE PASSION (S. JOHN)	2/0	2/6	4/0	PALESTINE	3/0	3/6	5/0	
CHRISTMAS ORATORIO	2/0	2/6	4/0	W. H. CUMMINGS.				
MAGNIFICAT	1/0	—	—	THE FAIRY RING	2/6	—	—	
GOD GOETH UP WITH SHOUTING	1/0	—	—	W. G. CUSINS.				
GOD SO LOVED THE WORLD	1/0	—	—	TE DEUM	1/6	—	—	
GOD'S TIME IS THE BEST	1/0	—	—	FÉLICIEN DAVID.				
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	THE DESERT (Male voices)	1/6	2/0	—	
O LIGHT EVERLASTING	1/0	—	—	P. H. DIEMER.				
BIDE WITH US	1/0	—	—	BETHANY	4/0	—	—	
A STRONGHOLD SURE	1/0	—	—	M. E. DOORLY.				
BE NOT AFRAID	0/6	—	—	LAZARUS	2/6	—	—	
DITTO, SOL-FA, 0.4.					ANTON DVORÁK.			
BLESSING, GLORY, AND WISDOM	0/6	—	—	STABAT MATER	2/6	3/0	4/0	
I WRESTLE AND PRAY	0/4	—	—	A. E. DYER.				
THOU GUIDE OF ISRAEL	1/0	—	—	SALVATOR MUNDI	2/6	—	—	
J. BARNBY.					HENRY FARMER.			
REBEKAH	1/0	1/6	2/6	MASS, IN B FLAT (Latin and English)	2/0	2/6	3/6	
THE LORD IS KING (Psalm 97)	1/6	2/0	—	JOHN FARMER.				
J. F. BARNETT.					CINDERELLA (A Fairy Opera)	4/0	—	6/0
THE ANCIENT MARINER	3/6	4/0	5/0	NIELS W. GADE.				
THE RAISING OF LAZARUS	6/6	—	9/0	PSYCHE	2/6	3/0	4/0	
BEETHOVEN.					SPRING'S MESSAGE	0/8	—	—
RUINS OF ATHENS	1/0	1/6	2/6	ERL-KING'S DAUGHTER	1/0	1/6	2/6	
ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	DITTO, SOL-FA, 0.9.				
MOUNT OF OLIVES	1/0	1/6	2/6	ZION	1/0	1/6	2/0	
MASS, IN C	1/0	1/6	2/6	THE CRUSADERS	2/0	2/6	4/0	
COMMUNION SERVICE, IN C	1/6	—	3/0	DITTO, SOL-FA, 1.0.				
MASS, IN D	2/0	2/6	4/0	COMALA	2/0	2/6	4/0	
THE CHORAL SYMPHONY	2/6	—	—	CHRISTMAS EVE	1/0	1/6	—	
DITTO, THE VOCAL PORTION					HENRY GADSBY.			
THE CHORAL FANTASIA	1/0	—	—	ALCESTIS (Male voices)	4/0	—	—	
A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	LORD OF THE ISLES	4/0	—	—	
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED	0/2	—	—	COLUMBUS (Male voices)	2/6	—	—	
WILFRED BENDALL.					G. GARRETT.			
THE LADY OF SHALOTT (Female voices)	2/6	—	—	THE SHUNAMMITE	3/0	—	—	
SIR JULIUS BENEDICT.					A. R. GAUL.			
ST. PETER	3/0	3/6	5/0	PASSION SERVICE	2/6	3/0	4/0	
THE LEGEND OF ST. CECILIA	2/6	3/0	4/0	RUTH	2/0	2/6	4/0	
SIR W. STERNDALE BENNETT.					THE HOLY CITY	2/6	3/0	4/0
THE MAY QUEEN	3/0	3/6	5/0	DITTO, SOL-FA, 1.0.				
DITTO, SOL-FA, 1.0.					F. A. GILL.			
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DITTO, SOL-FA, 1.0.								
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PRAISE THE LORD	2/0	—	—					
W. F. BRADSHAW.								
GASPAR BECERRA	1/6	—	—					
J. BRAHMS.								
A SONG OF DESTINY	1/0	—	—					

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ORPHEUS	1/0	—	—	H. E. HODSON.				
HERMANN GOETZ.					THE GOLDEN LEGEND	2/0	3/0 —	
BY THE WATERS OF BABYLON (Psalm 137)	1/0	—	—	HEINRICH HOFMANN.				
NGENIA	1/0	—	—	FAIR MELUSINA	2/0	2/6 4/0		
CH. GOUNOD.					CINDERELLA	4/0	—	
THE REDEMPTION (English words)	5/0	6/0	7/6	SONG OF THE NORNS (Female voices)	1/0	—		
Ditto (French Words)	8/4	—	—	HUMMEL.				
Ditto (German Words)	10/0	—	—	FIRST MASS, IN B FLAT	1/0	1/6 2/6		
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6 2/6	—	COMMUNION SERVICE, ditto	2/0	— 4/0		
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0 3/0	—	SECOND MASS, IN E FLAT	1/0	1/6 2/6		
TROISIÈME MESSE SOLENNELLE	2/6	—	—	COMMUNION SERVICE, ditto	2/0	— 4/0		
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—	THIRD MASS, IN D	1/0	1/6 2/6		
Ditto (Out of darkness)	1/0	—	—	COMMUNION SERVICE, ditto	2/0	— 4/0		
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiæ Jerusalem)	1/0	—	—	ALMA VIRGO (Latin and English) QUOD IN ORBE (ditto)	0/4	—		
DAUGHTERS OF JERUSALEM	1/0	—	—	F. ILIFFE.				
GALLIA	1/0	—	—	ST. JOHN THE DIVINE	1/6	—		
DITTO, SOL-FA, 0/4.				W. JACKSON.				
C. H. GRAUN.					THE YEAR	2/0	2/6 —	
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6 4/0	—	A. JENSEN.				
TE DEUM	2/0	2/6 4/0	—	THE FEAST OF ADONIS	1/0	—		
J. O. GRIMM.					C. WARWICK JORDAN.			
THE SOUL'S ASPIRATION	1/0	—	—	BLOW YE THE TRUMPET IN ZION	1/6	—		
HANDEL.					J. KINROSS.			
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ESTHER	3/0	3/6 5/0	—	H. LESLIE.				
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SOLOMON	2/0	2/6 4/0	—	OUTWARD BOUND	1/0	— 2/6		
JEPHTHA	2/0	2/6 4/0	—	A. C. MACKENZIE.				
JOSHUA	2/0	2/6 4/0	—	JASON	2/6	3/0 4/0		
DEBORAH	2/0	2/6 4/0	—	THE BRIDE	1/0	—		
SAUL	2/0	2/6 4/0	—	THE ROSE OF SHARON	5/0	6/0 7/6		
CHANDOS TE DEUM	1/0	1/6 2/6	—	MENDELSSOHN.				
DETTINGEN TE DEUM	1/0	1/6 2/6	—	ELIJAH	4/0	4/6 6/0		
UTRECHT JUBILATE	1/0	—	—	DITTO, SOL-FA, 1/6.				
O PRAISE THE LORD WITH ONE CONSENT (Sixth Chandos Anthem)	1/0	—	—	ST. PAUL	2/0	2/6 4/0		
CORONATION AND FUNERAL ANTHEMS	—	— 5/0	—	HYMN OF PRAISE (Lobgesang)	1/0	1/6 2/6		
Or singly:—				DITTO, SOL-FA, 1/0.				
THE KING SHALL REJOICE	0/8	—	—	AS THE HART PANTS (42nd Psalm)	1/0	—		
ZADOK THE PRIEST	0/3	—	—	COME, LET US SING (95th Psalm)	1/0	— 5/0		
MY HEART IS INDITING	0/8	—	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—		
LET THY HAND BE STRENGTHENED	0/6	—	—	NOT UNTO US, O LORD (115th Psalm)	1/3	—		
THE WAYS OF ZION	1/0	—	—	LORD, HOW LONG WILT THOU FORGET ME	1/0	—		
ALEXANDER'S FEAST	2/0	2/6 4/0	—	DITTO, SOL-FA, 0/4.				
ACIS AND GALATEA	1/0	1/6 2/6	—	HEAR MY PRAYER (s. solo and chorus)	1/0	—		
DITTO, New Edition, edited by J. Barnby	1/0	1/6 2/6	—	DITTO, SOL-FA, 0/3.				
DITTO, DITTO, SOL-FA, 1/0.				LAUDA SION (Praise Jehovah)	2/0	2/6 4/0		
ODE ON ST. CECILIA'S DAY	1/0	1/6 2/6	—	DITTO, SOL-FA, 0/3.				
L'ALLEGRO, IL PENSIEROSO, ED IL MODE- RATO	2/0	2/6 4/0	—	THE FIRST WALPURGIS NIGHT	1/0	1/6 2/6		
HAYDN.					DITTO, SOL-FA, 1/0.			
THE CREATION	2/0	2/6 4/0	—	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—		
THE CREATION, Pocket Edition	1/0	1/6 2/0	—	ATHALIE	2/0	2/6 4/0		
DITTO, SOL-FA, 1/0.				DITTO, SOL-FA, 1/0.				
THE SEASONS	3/0	3/6 5/0	—	ANTIGONE (Male voices)	4/0	— 6/0		
Each Season, singly	1/0	—	—	DITTO, SOL-FA, 1/0.				
FIRST MASS, IN B FLAT (Latin)	1/0	1/6 2/6	—	MAN IS MORTAL (8 voices)	1/0	—		
Ditto (Latin and English)	1/0	1/6 2/6	—	FESTGESANG (Hymns of Praise)	1/0	—		
SECOND MASS, IN C (Latin)	1/0	1/6 2/6	—	Ditto (Male voices)	1/0	—		
Ditto (Latin and English)	1/0	1/6 2/6	—	CHRISTUS	1/0	—		
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6 2/6	—	DITTO, SOL-FA, 0/6.				
Ditto (Latin)	1/0	1/6 2/6	—	THREE MOTETTS FOR FEMALE VOICES	1/0	—		
THE PASSION, OR SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6 4/0	—	SON AND STRANGER (Operetta)	4/0	—		
TE DEUM (English and Latin)	1/0	—	—	LORELEY	1/0	—		
INSANÆ ET VANÆ CURÆ (ditto)	0/4	—	—	DITTO, SOL-FA, 0/6.				
EDWARD HECHT.					ÆDIPUS AT COLONOS (Male voices)	3/0	—	
ERIC THE DANE	3/0	—	—	DITTO (ditto)	1/0	—		
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—	DITTO, SOL-FA, 0/3.				
GEORGE HENSCHEL.					JUDGE ME, O GOD (43rd Psalm)	0/4	—	
T OF DARKNESS (130th Psalm)	2/6	—	—	WHY RAGE FIERCELY THE HEATHEN	0/6	—		
HENRY HILES.								
FAYRE PASTOREL	6/6	—	—					
THE CRUSADERS	2/6	—	—					

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MENDELSSOHN—continued.				SCHUMANN.			
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—	THE KING'S SON	1/0	—	—
SING TO THE LORD (98th Psalm)	0/3	—	—	MIGNON'S REQUIEM	1/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/3	—	—	PARADISE AND THE PERI	2/6	3/0	4/0
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—	PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6
MEYERBEER.				MANFRED	1/0	—	—
NINETY-FIRST PSALM (Latin)	1/0	—	—	FAUST	3/0	3/6	5/0
Ditto (English)	1/0	—	—	ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—
B. MOLIQUE.				NEW YEAR'S SONG	1/0	—	—
ABRAHAM	3/0	3/6	5/0	Ditto, SOL-FA, 0/6.			
MOZART.				J. SHORT.			
KING THAMOS	1/0	1/6	—	MASS (S. Joseph)	2/0	—	—
FIRST MASS (Latin and English)	1/0	1/6	2/6	E. SILAS.			
SEVENTH MASS, IN B FLAT	1/0	—	—	MASS, IN C	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	JOASH	4/0	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6	R. SLOMAN.			
Ditto (Latin and English)	1/0	1/6	2/6	SUPPLICATION AND PRAISE	5/0	—	—
REQUIEM MASS	1/0	1/6	2/6	HENRY SMART.			
Ditto (Latin and English)	1/0	1/6	2/6	KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
Ditto, SOL-FA, 1/0.	1/6	2/0	3/0	THE BRIDE OF DUNKERRON	2/0	2/6	4/0
LITANIA DE VENERABILI ALTARIS (B♭)	1/6	2/0	3/0	J. M. SMETON.			
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0	ARIADNE	2/0	—	—
SPLENDENTE TE DEUS First Motett	0/3	—	—	ALICE MARY SMITH.			
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—	THE SONG OF THE LITTLE BALTUNG	1/0	—	—
HAVE MERCY, O LORD Second Motett	0/3	—	—	ODE TO THE NORTH-EAST WIND	1/0	—	—
GLORY, HONOUR, PRAISE Third Motett	0/3	—	—	ODE TO THE PASSIONS	2/0	—	—
DR. JOHN NAYLOR.				SPOHR.			
JEREMIAH	3/0	—	—	MASS (for 5 solo voices and double choir)	2/0	—	—
R. P. PAINE.				HYMN TO ST. CECILIA	1/0	—	—
THE PRODIGAL SON	2/6	—	4/0	CALVARY	2/6	3/0	4/0
PALESTRINA.				FALL OF BABYLON	3/0	3/6	5/0
MISSA ASSUMPTA EST MARIA	2/6	—	—	LAST JUDGMENT	1/0	1/6	2/6
MISSA PAPÆ MARCELLI	2/0	—	—	Ditto, SOL-FA, 1/0.			
C. H. H. PARRY.				THE CHRISTIAN'S PRAYER	1/0	1/6	2/6
PROMETHEUS UNBOUND	3/0	—	—	GOD, THOU ART GREAT	1/0	—	—
DR. JOSEPH PARRY.				Ditto, SOL-FA, 0/6.			
NEBUCHADNEZZAR	3/0	4/0	5/0	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
Ditto, SOL-FA	1/6	2/0	2/6	JEHOVAH, LORD OF HOSTS	0/4	—	—
T. M. PATTISON.				JOHN STAINER.			
THE ANCIENT MARINER	2/6	—	—	ST. MARY MAGDALEN	2/0	2/6	4/0
PERGOLESI.				THE DAUGHTER OF JAIKUS	1/6	2/0	—
STABAT MATER (Female voices)	1/0	—	—	Ditto, SOL-FA, 0/9.			
E. PROUT.				C. VILLIERS STANFORD.			
HEREWARD	4/0	—	—	GOD IS OUR HOPE (Psalm 46)	2/0	—	—
PURCELL.				H. W. STEWARDSON.			
TE DEUM AND JUBILATE, IN D	1/0	—	—	GIDEON	4/0	—	—
J. F. H. READ.				E. C. SUCH.			
CARACTACUS... ..	2/6	—	—	NARCISSUS AND ECHO... ..	3/0	—	—
THE CONSECRATION OF THE BANNER	1/6	—	—	GOD IS OUR REFUGE (46th Psalm)	1/0	—	—
PSYCHE	5/0	—	7/0	ARTHUR SULLIVAN.			
J. V. ROBERTS.				FESTIVAL TE DEUM	1/0	1/6	2/6
JONAH	3/0	—	—	W. TAYLOR.			
ROLAND ROGERS.				ST. JOHN THE BAPTIST	—	4/0	—
PRAYER AND PRAISE	4/0	—	—	A. GORING THOMAS.			
ROMBERG.				THE SUN-WORSHIPPERS	1/0	—	—
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.)	1/0	1/6	2/6	E. H. THORNE.			
THE TRANSIENT AND THE ETERNAL	1/0	—	—	BE MERCIFUL UNTO ME	1/0	—	—
Ditto, SOL-FA, 0/4.	—	—	—	VAN BREE.			
ROSSINI.				ST. CECILIA'S DAY	1/0	1/6	2/6
STABAT MATER	1/0	1/6	2/6	Ditto, SOL-FA, 0/9.			
MOSES IN EGYPT	6/0	6/6	7/6	R. H. WALKER.			
SCHUBERT.				JERUSALEM	3/0	—	—
MASS, IN A FLAT	1/0	1/6	2/6	WEBER.			
COMMUNION SERVICE, ditto	2/0	—	3/6	MASS, IN G (Latin and English)... ..	1/0	1/6	2/6
MASS, IN E FLAT	2/0	2/6	4/0	MASS, IN E FLAT (ditto)	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	2/6	4/0	COMMUNION SERVICE, IN E FLAT	1/6	—	—
MASS, IN B FLAT	1/0	1/6	2/6	JUBILEE CANTATA	1/0	1/6	—
COMMUNION SERVICE, ditto	2/0	—	3/6	PRECIOSA	1/0	—	—
MASS, IN C	1/0	1/6	2/6	S. WESLEY.			
COMMUNION SERVICE, ditto	2/0	—	3/6	IN EXITU ISRAEL	0/4	—	—
MASS, IN G	1/0	1/6	2/6	DIXIT DOMINUS	1/0	—	—
COMMUNION SERVICE, ditto	2/0	—	3/6	S. S. WESLEY.			
MASS, IN F	1/0	1/6	2/6	O LORD, THOU ART MY GOD	1/0	—	—
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" 4. WHEN SPRING BEGEMS THE DEWY SCENE	0	4		
" 5. THE DAY OF LOVE	0	3		
" 7. THE STARS ARE WITH THE VOYAGER	0	1½		
" 8. THE EVENING STAR	0	1½		

PART-SONGS FOR MEN'S VOICES.				
LET THE PAST BE DEAD (Colomba)	0	1½		
A FRANKLYN'S DOGGE (Op. 8, No. 6)	0	6		
GREAT ORPHEUS WAS A FIDDLER	0	6		

ANTHEMS FOR FOUR VOICES.				
THE BLESSING OF THE LORD	0	3		
I WILL LAY ME DOWN IN PEACE	0	1½		
THE LORD GAVE, AND THE LORD HATH TAKEN AWAY	0	2		

ORGAN MUSIC.				
THREE PIECES: (a) Baptism; (b) Wedding; (c) Burial	1	0		