

83768

HELLAS : A LYRICAL DRAMA

BY

PERCY BYSSHE SHELLEY

THE CHORUSES SET TO MUSIC

BY

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LONDON

PUBLISHED FOR THE SHELLEY SOCIETY

BY

REEVES & TURNER, 196 STRAND

1886

S. W. HONEYER & CO

SPOTTISWOODE & CO.  
MUSIC PRINTERS  
21 NEW-STREET SQUARE, E.C.





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# HELLAS.

## OVERTURE

*Allegro Moderato. M.M. = 126 = ♩*

PIANO: *ff*

*quasi*

*p* A *Oboe Solo*

ff

4

This system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a complex melodic line with many sixteenth notes and slurs, marked with accents and a dynamic of *ff*. A measure number '4' is placed above the first measure. The lower staff provides a harmonic accompaniment with chords and some moving lines.

*p* *ff*

This system continues the piece with similar notation. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamics *p* and *ff* are indicated.

This system shows a continuation of the melodic and harmonic themes. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment.

*p* *p* B

*Cello Solo*

This system includes a section labeled *Cello Solo*. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamics *p* and *p* are indicated, along with a 'B' marking.

This system continues the piece with similar notation. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment.

*Dolce*

This system concludes the page with a section labeled *Dolce*. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment.



ff

C

This system contains the first two measures of the piece. The treble clef part begins with a half note chord, followed by a melodic line with accents and slurs. The bass clef part provides harmonic support with chords and a simple melodic line. A 'C' time signature is present in the second measure.

This system contains measures 3 and 4. The treble clef part continues the melodic line with slurs and accents. The bass clef part features chords and a melodic line with slurs.

f

gves

This system contains measures 5 and 6. The treble clef part has a melodic line with slurs and accents. The bass clef part has a melodic line with slurs and accents. A 'f' dynamic marking is present in the second measure, and 'gves' is written below the bass clef staff.

This system contains measures 7 and 8. The treble clef part continues the melodic line with slurs and accents. The bass clef part has a melodic line with slurs and accents.

gves ad lib.

This system contains measures 9 and 10. The treble clef part has a melodic line with slurs and accents. The bass clef part has a melodic line with slurs and accents. 'gves ad lib.' is written below the bass clef staff.

This system contains measures 11 and 12. The treble clef part continues the melodic line with slurs and accents. The bass clef part has a melodic line with slurs and accents.

*aves ad lib:*

6

The first system of music consists of three measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system contains three measures. The right hand continues the melodic development. The left hand has a *p* dynamic marking in the third measure, indicating a piano section.

The third system spans three measures. A *p Flauto Solo* marking is present in the first measure. The right hand has a long melodic line with a slur, and the left hand has a series of chords.

The fourth system consists of three measures. The right hand has a melodic line with a crescendo hairpin. The left hand has a series of chords with a crescendo hairpin.

The fifth system contains three measures. The right hand has a melodic line with accents. The left hand has a series of chords with accents.

The sixth system consists of three measures. The right hand has a melodic line with a *b* (flat) marking. The left hand has a series of chords with a *ff* (fortissimo) marking and a *E* (Emasculato) marking.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords. A dynamic marking of *fz* is present in the second measure.

Second system of musical notation. The right hand continues with eighth-note patterns and accents. The left hand accompaniment includes a *fz* marking in the second measure and another *fz* marking in the third measure.

Third system of musical notation. The right hand features eighth-note patterns with accents. The left hand accompaniment includes a *fz* marking in the second measure.

Fourth system of musical notation. The right hand continues with eighth-note patterns and accents. The left hand accompaniment includes a *fz* marking in the second measure.

Fifth system of musical notation. The right hand features eighth-note patterns with accents. The left hand accompaniment includes a *fz* marking in the second measure.

Sixth system of musical notation. The right hand continues with eighth-note patterns and accents. The left hand accompaniment includes a *fz* marking in the second measure.

*fz fz*

*F f*

*decrec. p Corni*

*p Wind*

*p strings calando*  
*Semi-Chorus (For 3 voices)*  
*We*

No. 1

SOPI-CHORUS I. (3 Voices)

*Allegro con spirito* M.M. = 92 =  $\frac{6}{8}$

H E L L A S

1st Treble *f* strew these o - - piate flowers On thy rest - - less

2nd Treble *f* strew these o - - piate flowers On thy rest - - less

3rd Treble *f* strew these o - - piate flowers On thy rest - - less

Accomp. *f*

pil - - low, - ..... They were stript from O - - - - rient

pil - - low, - ..... They were stript from O - - - - rient

pil - - low, - ..... They were stript from O - - - - rient

bowers, ..... *p* By the In - - - dian ..... bil - low ..... We

bowers, ..... *p* By the In - - - dian bil - low ..... We

bowers, ..... *p* By the In - - - dian bil - low ..... We

1st

2nd *p*

bil - low ..... Be thy sleep Calm and deep, ..... Be thy

bil - low ..... Be thy sleep Calm and deep, ..... Be thy

bil - low ..... Be thy sleep Calm and deep, ..... Be thy

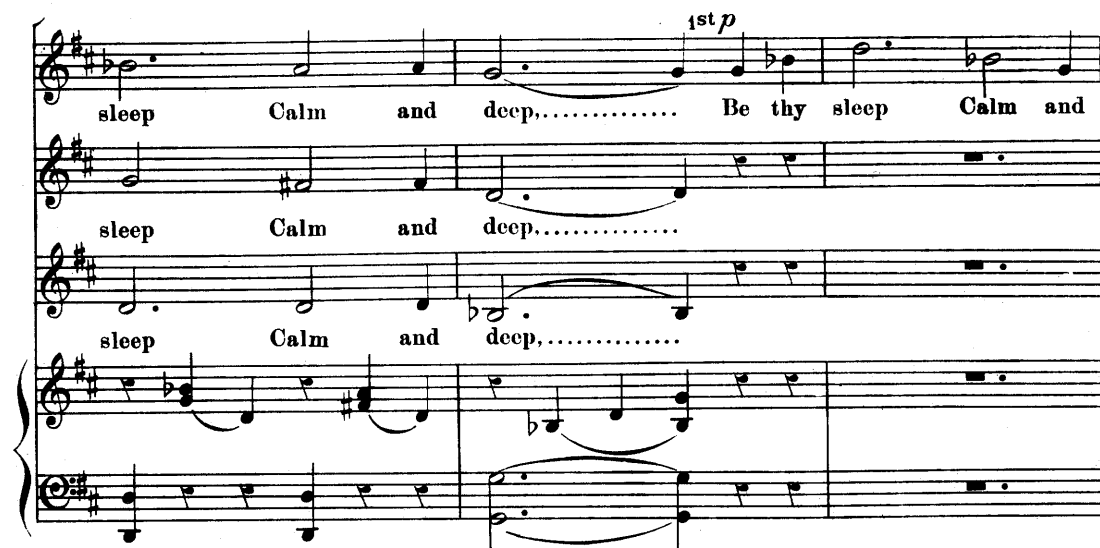


*1st p*

sleep Calm and deep, ..... Be thy sleep Calm and

sleep Calm and deep, .....

sleep Calm and deep, .....



*ff*

deep, ..... Like their's who fell, ..... Like their's who

Like their's who fell, ..... Like their's who

Like their's who fell, ..... Like their's who



*lento*

fell - ..... not our's who weep! not our's who weep!.....

fell - ..... not our's who weep! not our's who weep!.....

fell - ..... not our's who weep! not our's who weep!.....

*f* We

*f* We

*f* We

We

*pp* *pizz* *arco*

strew these o-piate flowers On thy rest-less pil-low, -... They were

strew these o-piate flowers On thy rest-less pil-low, -... They were

strew these o-piate flowers On thy rest-less pil-low, -... They were

*f*

stript from O -- rient bowers,..... By the In -- -- dian.... bil-low. .... Be thy

stript from O -- rient bowers,..... By the In -- -- dian bil-low. .... Be thy

stript from O -- rient bowers,..... By the In -- -- dian bil-low. .... Be thy

sleep Calm and deep,..... Be thy sleep Calm and

sleep Calm and deep,..... Be thy sleep Calm and

sleep Calm and deep,..... Be thy sleep Calm and

1sr  
deep,..... *pp* Be thy sleep Calm and deep,..... *ff* Like

deep,..... *ff* Like

deep,..... *ff* Like

*ff*



their's who fell-..... Like their's who  
 their's who fell-..... Like their's who  
 their's who fell-..... Like their's who  
 fell-..... not our's who weep! *piu* not  
 fell-..... not our's who weep! *piu* not  
 fell-..... not our's who weep! *piu* not  
 our's who weep! *dim.*  
 our's who weep! *dim.*  
 our's who weep! *dim.*  
 our's who weep! *f* *fz*

INDIAN.- Away, unlovely dreams!  
 Away, false shapes of sleep!  
 Be his, as Heaven seems,  
 Clear, and bright, and deep!  
 Soft as love, and calm as death,  
 Sweet as a summer night without a breath.

No. 2.

SEMI - CHORUS.

(for 3 Voices.)

*Andante* M.M.=92 = 



*p* Sleep, sleep! Sleep, sleep! Sleep, sleep!

*Flute semplice*  
*p* *Harp*



*p* our.. song..... is...  
*p* our.. song..... is  
*p* our song..... is  
*gva*



la--den With the soul..... of..... slum - ber;  
la--den With the soul..... of..... slum - ber;  
*gva* la--den With the soul..... of..... slum - ber;

*mf* It was sung by a Sa - - - mian mai - - - - den, Whose  
*mf* It was sung by a Sa - - - mian mai - - - - den, Whose  
*mf* It was sung by a Sa - - - mian mai - - - - den, Whose

lo - - - ver was of the num - - - - ber, Who... *p*  
lo - - - ver was of the num - - - - ber, Who... *p*  
lo - - - ver was of the num - - - - ber, Who... *p*

..... now keep That calm sleep Whence none..... may  
..... now keep That calm sleep Whence none may  
..... now keep That calm sleep Whence none..... may

wake, where none ..... shall ..... weep.

wake, where none shall ..... weep.

wake, where none ..... shall ..... weep.

Flute

*pp* Sleep, sleep!

*pp* Sleep, sleep!


*pp* Sleep, sleep!

INDIAN.— I touch thy temples pale!  
 I breathe my soul on thee!  
 And could my prayers avail,  
 All my joy should be  
 Dead, and I would live to weep,  
 So thou might'st win one hour of quiet sleep.

No. 3

BREATH E LOW

(for 3 Voices.)

*M.M. = 69 =*  *Andantino.*

1st Treble

2nd Treble

3rd Treble

Accomp. *Corni*

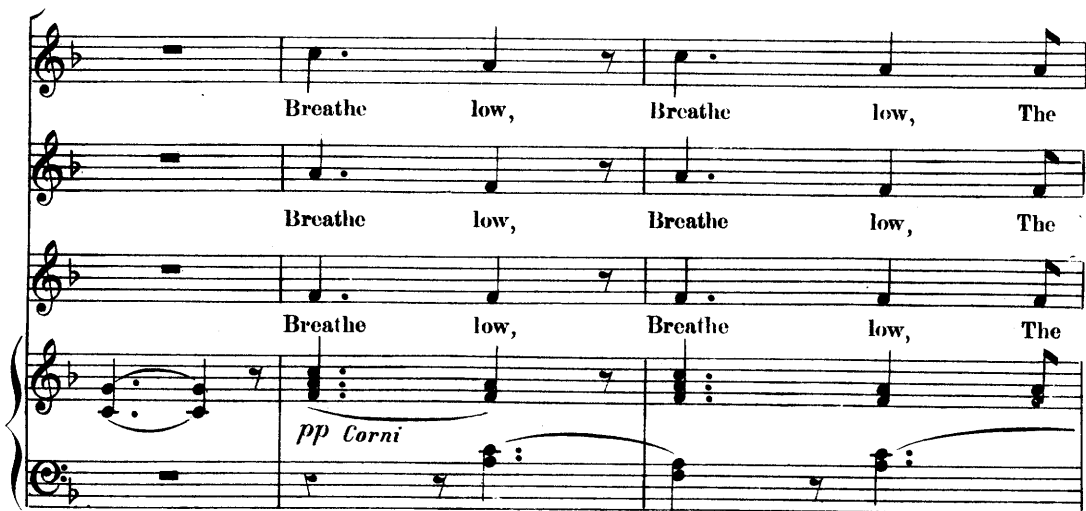


Breathe low, Breathe low, The

Breathe low, Breathe low, The

Breathe low, Breathe low, The

*pp Corni*



spell of the migh- - - - ty mis - - - tress now! Breathe low,

spell of the migh- - - - ty mis - - - tress now! Breathe low,

spell of the migh- - - - ty mis - - - tress now! Breathe low,



Breathe low, The spell of the mighty mistress now!

Breathe low, The spell of the mighty mistress now!

Breathe low, The spell of the mighty mistress now!

When Conscience lulls, when Conscience lulls, lulls her sated

When Conscience lulls, when Conscience lulls, lulls her sated

When Conscience lulls, when Conscience lulls her sated

snake,..... And Tyrants sleep, and Tyrants sleep, let

snake,..... And Tyrants sleep, and Tyrants sleep, let

snake,..... And Tyrants sleep, and Tyrants sleep, let

Free - - - - - dom wake..... Breathe low, Breathe low, The

Free - - - - - dom wake..... Breathe low, Breathe low, The

Free - - - - - dom wake..... Breathe low, Breathe low, The

words which, like se-cret fire, shall flow Through the veins of... the

words which, like se-cret fire, shall flow Through the veins of... the

words which, like se-cret fire, shall flow Through the veins of... the

*rit*  
fro - - - - - zen earth- low, low, low!.....

fro - - - - - zen earth- low, low, low!.....

fro - - - - - zen earth- low, low low!.....

No. 4

SEMI-CHORUS I.

*M.M. = 126 = ♩*

*Allegro* 1ST & 2ND VOICES IN UNISON

*f* Life may ... change, but it may fly not;

*ff*

Hope may..... vanish but can die not; *gva*

Truth *gva* be veiled, but still it burn-eth;

Love re - - - - pulsed, - but it re - - - turneth!

*Moderato rec!* SEMI-CHORUS II

Yet were life a char - nel where .....

*p*



Hope lay coffined with Des - pair; Yet were

*ff*  
Trombone

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G minor with lyrics: "Hope lay coffined with Des - pair; Yet were". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with chords and bass notes. A Trombone part is written in the lower right of the piano section, featuring a melodic line with a forte (*ff*) dynamic marking.

truth a sa - cred lie, Love were

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics: "truth a sa - cred lie, Love were". The piano accompaniment continues with similar rhythmic patterns. The Trombone part is also present, with a melodic line and a forte (*ff*) dynamic marking.

lust -

Detailed description: This system contains the third line of music. The vocal line has a long rest for the word "lust -". The piano accompaniment continues with sixteenth-note patterns in the right hand and chords in the left hand. The Trombone part is also present, with a melodic line and a forte (*ff*) dynamic marking.

SEMI-CHORUS I.

M.M. 126 =

*ff* A Trumpet

Detailed description: This system marks the beginning of the "SEMI-CHORUS I." section. It starts with a key signature change to E major. The tempo is marked "M.M. 126" with a musical notation for a quarter note. The piano accompaniment features a right-hand part with chords and a left-hand part with bass notes. A Trumpet part is written in the lower right, with a melodic line and a forte (*ff*) dynamic marking. The word "A" is written below the piano part.

Detailed description: This system contains the final two lines of music on the page. The piano accompaniment continues with chords and bass notes. The Trumpet part is also present, with a melodic line and a forte (*ff*) dynamic marking.

*ff* If Li-ber-ty, If Li-ber-ty

*ff* If Li-ber-ty, If Li-ber-ty

*ff* If Li-ber-ty, If Li-ber-ty

*ff* *gva*

UNISON

Lent not life its soul of light, Hope its i-ris of de-

*gva loco gva*

light, Truth its pro-phet's robe to wear,

Love its power to give and bear.

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "Love its power to give and bear." The music is in a key with one sharp (F#) and a 4/4 time signature.

1st time

Love its power to give and bear, its

Love its power to give and bear, its

Love its power to give and bear, its

This system features three vocal parts and piano accompaniment. The vocal parts are on three staves with treble clefs, and the piano accompaniment is on two staves. The lyrics are "Love its power to give and bear, its" repeated for each part. A "1st time" bracket is placed over the first vocal line. The piano accompaniment includes a double bar line with repeat dots.

2nd time

bear.

bear.

bear.

This system features three vocal parts and piano accompaniment. The vocal parts are on three staves with treble clefs, and the piano accompaniment is on two staves. The lyrics are "bear." repeated for each part. A "2nd time" bracket is placed over the first vocal line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Li - - - ber-ty.

Li - - - ber-ty.

Li - - - ber-ty.

## No. 5

*Andante. M.M. = 84 = ♩*CHORUS  
(3 Voices)

*pp* In the great morn - - ing of the world, The...

*pp* In the great morn - - ing of the world, The...

*pp* In the great morn - - ing of the world, The

*p* Harp.

spi - - - rit of God with might un - - furl'd The

spi - - - rit of God with might un - - furl'd The

spi - - - rit of God with might un - - furl'd The

flag of Free - dom o - - ver Cha - - - - - os,

flag of Free - dom o - - ver Cha - - - - - os,

flag of Free - dom o - - ver Cha - - - - - os,

And all its band - ed anarchs fled, Like

And all its band - ed anarchs fled,

And all its band - ed anarchs fled,

1st

CHORUS

vul - - - tures frighted from I - - - - - maus, *f* Be - - - -

*f* Be - - - -

*f* Be - - - -

fore an earth - - - - - quake's

fore an earth - - - - - quake's

fore an earth - - - - - quake's

*f*

UNISON 1ST & 2ND

tread. - So from Time's tem - - pes - - - tu - - ous

dawn. Free - - - - - dom's splendour burst and

shone:— Ther — mo — py — lae and Marathon Caught, like mountains beacon-

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'shone:— Ther — mo — py — lae and Marathon Caught, like mountains beacon-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

1st & 2ND

lighted, The spring — ing Fire.— The

The spring — ing Fire.—

The spring — ing Fire.—

The second system contains three vocal lines and piano accompaniment. The first vocal line has the lyrics 'lighted, The spring — ing Fire.— The'. The second and third vocal lines have 'The spring — ing Fire.—'. The piano accompaniment includes a first ending marked with a large 'A' and a double bar line, consisting of a series of sixteenth notes.

wing — — — — — é d glo — ry On Phi — lip — — — — pi half — a —

The third system features a vocal line with the lyrics 'wing — — — — — é d glo — ry On Phi — lip — — — — pi half — a —' and piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

light — — — — — ed, Like an ea — — — — — gle on .... a .....

The fourth system shows a vocal line with the lyrics 'light — — — — — ed, Like an ea — — — — — gle on .... a .....' and piano accompaniment. The piano part maintains the eighth-note accompaniment pattern.

pro - - - mou - to - ry. Its un - wea - - - ried wings could fan The

quench - - less ashes of Mi - lan. From age to age, from

man to man, It lived; and lit from land to land,

*f*

Flo - - rence, Al - - bion, Switz - - - - er - land.

Flo - - rence, Al - - bion, Switz - - - - er - land.

Flo - - rence, Al - - bion, Switz - - - - er - land.



*p* *Accel et cres* 1st & 2ND VOICES

Then night fell; and, as from night,

Re - - - as - su - - ming fie - - - ry flight, From the

West swift Free - - - dom came, A - - -

gainst the course of Heaven and

Solo I

doom, A se - - - cond sun ar - - rayed in flame, To

*p* dolce

burn,..... to kindle, to il-lume. From far At-lan-tis its young

beams Chas-ed the shadows and the dreams.

France, with all her san-guine steams, Hid, but quenched it

not;..... a-gain Through clouds its shafts of glo-ry rain From ut-most

Ger--ma-ny to Spain. As an ea-gle fed with

morning, Scorns the em-battled tempest's warn -- ing, When she seeks her ac -- rie

hang -- ing In the mountain -- cedar's hair, And her brood expect the

*piu lento.*  
clanging Of her wings through the wild air, Sick with fam -- ine: -

*p*  
*Tromba*

*Allegro M.M.=76=d* CHORUS

Free -- -- dom, Free -- -- -- dom, so To what of Greece remaineth

Free -- -- dom, Free -- -- -- dom, so To what of Greece remaineth

*ff* Free -- -- dom, Free -- -- -- dom, so To what of Greece remaineth

*ff*

## DUETT 1st &amp; 2nd

now Re--turns; her hoar---y ru---ins glow *p* Like  
 now Re--turns; her hoar---y ru---ins glow Like  
 now Re--turns; her hoar---y ru---ins glow *gva*  
*p*

O - rient moun - tains lost in day; Be - - neath the safe - - ty...  
 O - rien moun - tains lost in day; Be - - neath the safe - - ty...  
*gva*

CHORUS  
 of her wings Her ren - o - va - ted nurslings play,..... And in the  
 of her wings Her ren - o - va - ted nurslings play,..... And in the  
*gva* Her ren - o - va - ted nurslings play,..... And in the  
*f*

naked lightnings Of truth they purge their dazzled eyes. Let Freedom leave where-

naked lightnings Of truth they purge their dazzled eyes. Let Freedom leave where-

naked lightnings Of truth they purge their dazzled eyes. Let Freedom leave where-

*gva*

*ff*

**D Duett**

'er she flies, A Desert, or a Paradise; Let the beau-ti - ful and the brave... Let the

'er she flies, A Desert, or a Paradise; Let the beau-ti - ful and the brave... Let the

'er she flies, A Desert, or a Paradise;

*gva*

*p*

beau-ti-ful and the brave *ff* Share her glory, or a grave. Share her glory, or a grave.

beau-ti-ful and the brave *ff* Share her glory, or a grave. Share her glory, or a grave.

*ff* Share her glory, or a grave. Share her glory, or a grave.

*gva*

*ff*

## No. 6

## SEMI-CHORUS I

*M.M. = 112 =  $\text{♩}$*  1ST VOICE

With the gifts of gladness Greece did thy era - dle

SEMI-CHORUS II *piu lento* *atempo*

strew; With the *p* tears of sad - ness Greece did thy shroud be -

SEMI-CHORUS I

dew! With an Or - - phan's af - fec - tion She followed thy bier through

SEMI-CHORUS II

Time; And at thy re - - sur - - rec - - tion Re - ap -

SEMI-CHORUS I

pear - eth, like thou, sub - - lime! If Heaven should re - sume thee, To

## SEMI-CHORUS II

Heaven shall her spirit ascend; If Hell should entomb thee; To

## SEMI-CHORUS I

Hell shall her high hearts bend. If An-ni-hi-lation

SEMI-CHORUS II *M.M. = 138*

Dust let her glories be! And a

name and a nation Be for-got-ten,

Free-dom, with thee!

INDIAN. His brow grows darker — breathe not — move not!  
 He starts — he shudders — ye that love not,  
 With your panting loud and fast,  
 Have awakened him at last.

(For the dialogue intervening between the foregoing speech and the next Chorus, and forming lines 114 to 196 of the poem, see pages 8 to 12 of the Shelley Society's edition of HELLAS.)

## No. 7.

*M.M.* = 112 = ♩.

## CHORUS.

*Pomposo*

*ff* Worlds on worlds are..... roll - - - ing..... e - - - ver,

*ff* Worlds on worlds are..... roll - - - ing..... e - - - ver,

*ff* Worlds on worlds are roll - - - ing e - - - ver,

*ff*

From cre - - - a - - - tion to..... de - - - cay,

From cre - - - a - - - tion to..... de - - - cay.

From cre - - - a - - - tion to de - - - cay,



Like the bub - - bles on.... a .... riv - - er, Spark - ling, burst - ing,

Like the bub - - bles on.... a .... riv - - er, Spark - ling, burst - ing,

Like the bub - - bles on a riv - - er, Spark - ling, burst - ing,

1ST & 2ND VOICES CHORUS

borne a - - way, *p* But they are..... *f* still im - mor - - tal

borne a - - way, *p* But they are..... *f* still im - mor - - tal

borne a - - way *p* But they are *f* still im - mor - - tal

1ST & 2ND VOICES

Who, through birth's..... *f* o - - - ri - ent por - - tal And death's dark chasm,

Who, through birth's..... *f* o - - - ri - ent por - - tal And death's dark chasm,

Who, through birth's *f* o - - - ri - ent por - - tal And death's dark chasm,

and death's dark chasm hur - ry - ing..... to and fro,  
 and death's dark chasm hur - ry - ing to and fro,  
 and death's dark chasm hur - ry - ing..... to and fro,

*Da Capo to*

1st VOICE  
 A Clothe their un - ceasing flight In the brief dust and

*Da Capo to*

light Gath - er - ed a - - - round their chariots as they

go; New shapes they still may weave, New

Gods, new laws re - - - ceive, Bright or dim are they, as the

robes they last On Death's bare ribs had cast. A

power from the unknown God, A Pro - me - - than con - - queror

came; Like a tri - - - um - phal path he

trod B The thorns of death and shame. A

mortal shape to him Was... like the vapour dim... Which the

O-ri-ent plan - et an - i - mates with light;

*ff* Hell, Siu, and Sla - - ver - y came, Like blood-hounds mild and

tame, Nor *p* preyed, un - til their Lord had ta - ken

flight; The moon of Mahomet a - - - rose, and

it shall set: While

bla - - zou-ed..... as..... on Heaven's im - - - mor - - - tal....

noon, The cross leads ge - - ne - - ra - - tions, leads ge - ne - ra - tions

on. The cross... leads ge - ne - ra - - tions on. *f*

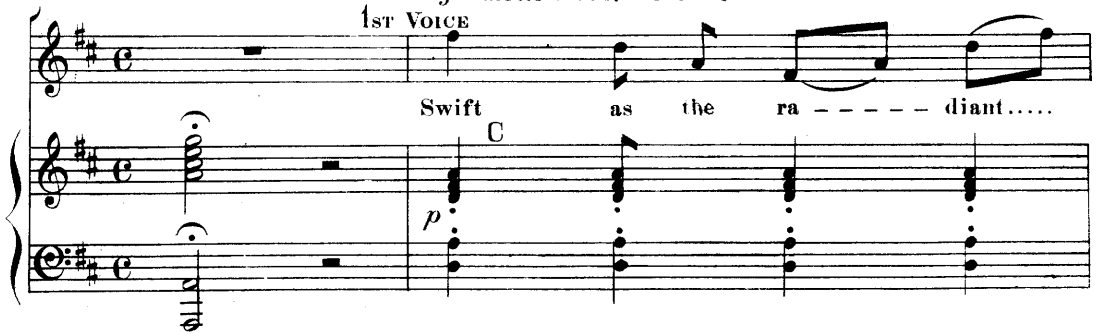
*ff*

## No. 8.

## SOLO

*Allegro molto M. M. = 138* = 

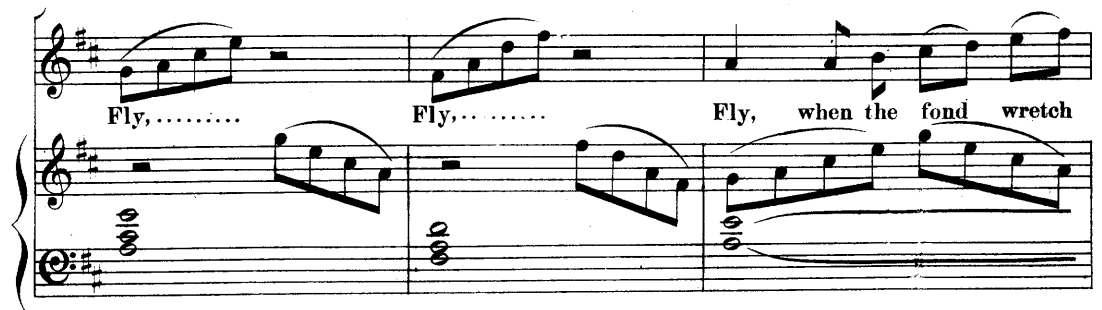
1st VOICE



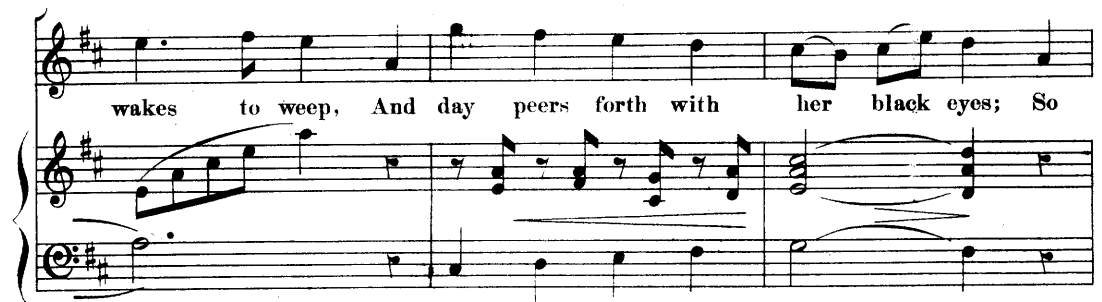
Swift as the ra - - - diant....



shapes of sleep From one whose dream are Par - - - a - - - dise



Fly,..... Fly,..... Fly, when the fond wretch



wakes to weep, And day peers forth with her black eyes; So



fleet, so faint, so fair. The Powers of earth and

air..... The Powers of earth and air..... Fled

from the falling star of Beth - - le-hem: of Beth - le - - hem: *p* A -

- pol - - lo, Pan, and Love, And even O - - lym - - pian

Jove, *p* Grew weak, for kil - - ling Truth..... had

glared on them; Our hills and seas and

streams Dis -- peo -- pled of their dreams, Their

*piu lento*  
wa -- ters turned to blood, their dew to

*a tempo* *f accel.*  
tears, Wail -- ed for the gol -- den,

gol -- den years.  
*quasi*

(For the dialogue intervening between the preceding Chorus and the next, and forming lines 239 to 647 of the poem, see pages 14 to 32 of the Shelley Society's edition of HELLAS.)



## No. 9.

## S O L O

1st VERSE *M.M. = 108 = ♩.*

*p* Would I were the wing - - ed cloud Of a tem - pest swift and  
*Arpa p*

loud! I would scorn the smile of morn And the  
*p.*

wave where the moon rise is born! I would leave The spirits of  
*p.*

eve, I would leave The spirits of eve A  
*p.*

shroud for the corpse of the day to weave From  
*p.*

o - - - - ther threads than mine! Bask

in the deep blue noon di - - - - vine,

*piu lento* SEMI-CHORUS II.

Who would, not I. *ff* Whith - - - - er to fly?

*piu lento*

Who would, not I. *ff* Whith - - - - er to fly?

*piu lento*

Who would, not I. *ff* Whith - - - - er to fly?

*piu lento*

SEMI-CHORUS I.

*p* Where the rocks that gird th' Ægean Echo to the bat-tle p<sup>an</sup> Of the

free - I would flee A - tem - pes - - - tu - ous her - - - - - ald of....

vie - - to - ry! My gold - en rain, For the Gre - cian slain Should

min - gle in tears with the blood - - - - - y main, And my so - - - - - lemn

thun - der knell Should ring to the world the pass - - - ing bell, Should

ring to the world the pass - - - ing bell Of ty - ran - ny!

*ad lib.*

*tempo primo*

Where the rocks that gird th' Aegean E-cho to the bat - tle

pæan Of the free - I would flee A tem-

pes - - - tu - ous he - - - rald of vic - - - to - ry!

*gva*

*p Piccolo*

*gva*

## No.10.

## SEMI-CHORUS II.

*Adagio* *M.M. = 66 = ♩*

*f* Ah King! wilt thou chain The  
*f* Ah King! wilt thou chain The  
*f* Ah King! wilt thou chain The

*ff*

rack and the rain? Wilt thou fet - - ter..... the lightning and.....  
 rack and the rain? Wilt thou fet - - ter..... the lightning and  
 rack and the rain? Wilt thou fet - - ter..... the lightning and

hur - - - ri - cane? The storms are free, But we -  
 hur - - - ri - cane? The storms are free, But we -  
 hur - - - ri - cane? The storms are free, But we -

*gva*

The musical score is written for a vocal ensemble and piano accompaniment. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Adagio' with a metronome marking of 66 beats per minute. The score is divided into three systems. The first system contains the vocal entries and piano accompaniment for the first line of lyrics. The second system contains the vocal entries and piano accompaniment for the second line of lyrics. The third system contains the vocal entries and piano accompaniment for the third line of lyrics. The piano accompaniment includes dynamic markings such as 'ff' and 'gva' (ritardando).

*Adagio*  
CHORUS *M. M. = 88 =*

*f* O Sla - - - ve - - ry! thou frost of the

O Sla - - - ve - - ry! thou frost of the

O Sla - - - ve - - ry! thou frost of the

*ff* A *f*

world's..... prime, *f* Killing its flowers and

world's..... prime, *f* Killing its flowers and

world's..... prime, *f* Killing its flowers and...

1st

leav - - ing its thorns bare! Thy

leav - - ing its thorns..... bare! Thy

leav - - ing its thorns bare!

1st & 2nd

*accel.*  
touch has stamped these limbs with crime, These brows thy Landing garland

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'accel.'. The lyrics are 'touch has stamped these limbs with crime, These brows thy Landing garland'. The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

bear, But the free heart, the im-

The second system continues the vocal line and piano accompaniment. The lyrics are 'bear, But the free heart, the im-'. The piano accompaniment features a prominent bass line with a steady rhythm and chords in the right hand.

pas- - - sive soul Scorn thy con - - -

The third system shows the vocal line and piano accompaniment. The lyrics are 'pas- - - sive soul Scorn thy con - - -'. The piano accompaniment continues with a consistent rhythmic pattern and harmonic support.

trol!

The fourth system features the vocal line and piano accompaniment. The lyrics are 'trol!'. The piano accompaniment becomes more intricate, with rapid sixteenth-note passages in both hands, suggesting a more intense or dramatic section.

The fifth system shows the final part of the vocal line and piano accompaniment. The piano accompaniment concludes with a series of chords and a final melodic flourish in the right hand.

## SEMI-CHORUS I.

Let there be light! said

Let there be light! said

Let there be light! said

*ff* B

## DUETT - 1st &amp; 2ND SOLO

Li-ber-ty, And *p* like sun-rise from the

Li-ber-ty, And *p* like sun-rise from the

Li-ber-ty,

*p*

sea, *ff* A-thens a-rose!- A-round.....

sea, *ff* A-thens a-rose!- A-round.....

*ff* A-thens a-rose!- A-round.....

*ff*



1st SOLO. DUETT 1st & 2ND

her ..... born, Shone like moun - tains in the morn,  
*p gva*

her ..... born, Shone like moun - tains in the morn,  
*p*

her ..... born, *gva*

*ff* CHORUS

Glo - - - ri - ous states; - and are they now

Glo - - - ri - ous states; - and are they now

Glo - - - ri - ous states; - and are they now

*ff* C

*Adagio* SEMI CHORUS II 1st

Ash - - es, wrecks, ob - - li - - - vi - - - on? Go, Where

Ash - - es, wrecks, ob - - li - - - vi - - - on?

Ash - - es, wrecks ob - - li + - - - vi - - - on?

*piu mosso*

*p* Ther - - - mæ and A - so - pus swal - lowed Per - sia, as the sand does

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment consists of chords and single notes in both hands, with a dynamic marking of *p* (piano).

foam.

The second system is primarily piano accompaniment. It features a complex texture with sixteenth-note runs in both the right and left hands, creating a shimmering effect. The system concludes with a fermata over the final notes.

De - luge up - on de - - - luge fol - - - lowed,

The third system includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) and features a series of eighth notes. The piano accompaniment is also marked *f* and consists of dense sixteenth-note patterns in both hands.

Dis - - - cord, Ma - ce - don, and Rome:.....

The fourth system features a vocal line and piano accompaniment. The vocal line is marked *ff* (fortissimo) and includes accents (>) over several notes. The piano accompaniment is also marked *ff* and features a similar sixteenth-note texture with accents.

..... And last - - - - ly thou!

The fifth system includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* and ends with a fermata. The piano accompaniment is marked *ff* and features a sixteenth-note texture that concludes with a final chord.

SEMI CHORUS I. 1st VOICE. SOLO.

Tem - - ples and tow - - - ers, Ci - - - ta - dels and marts, and.....

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "Tem - - ples and tow - - - ers, Ci - - - ta - dels and marts, and.....". The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano) at the beginning and end of the system.

they Who live and die there, have been ours, And may be

The second system continues the vocal line with the lyrics "they Who live and die there, have been ours, And may be". The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the middle of the system.

thine, and must de - - - - cay; But Greece and her foun -

The third system continues the vocal line with the lyrics "thine, and must de - - - - cay; But Greece and her foun -". The piano accompaniment continues with a similar melodic line.

da - - tions are Built be - low the tide of.... war,

The fourth system continues the vocal line with the lyrics "da - - tions are Built be - low the tide of.... war,". The piano accompaniment features a dynamic marking of *pp* (pianissimo) at the beginning of the system.

Based on the crystalline sea..... Of... thought and its e - ter - ni - - -

The fifth system concludes the vocal line with the lyrics "Based on the crystalline sea..... Of... thought and its e - ter - ni - - -". The piano accompaniment continues with a similar melodic line.

**DUETT** **D.**

ty; Her ei -- tizens, im -- per -- ial spi -- rits, Rule the pre -- sent

Her ei -- tizens, im -- per -- ial spi -- rits, Rule the pre -- sent

*p*

*gva*

**CUORUS**

from the past. *f* On all this world of men in -- her -- its

from the past, *f* On all this world of men in -- her -- its

*gva* *f* On all this world of men in -- her -- its

*pp piu lento*

Their seal is set.

*pp*

Their seal is set.

*pp*

Their seal is set.

*pp*

*ff*

*Allegro Furioso.*  
M.M. = 116 = ♩.

## SEMI-CHORUS II.

Hear ye the blast, Whose

Orph - - ic thunder thrilling calls From ru - - in her Ti - ta - ni - an

walls? Whose spi - - rit shakes the sap - - less bones Of

Sla - - - ve - - - ry? Ar - - gos, Cor - - inth, Crete;

Hear, and from their moun - - tain thrones The dæ - - mons and the

## SEMI-CHORUS I.

*Piu lento*

*p*

nymphs re - - - peat The har - - - mo - ny. I

re - - - peat The har - - - mo - ny.

re - - - peat The har - - - mo - ny.

*pp*

SEMI-CHORUS II. *Allegro*

hear! I hear! The world's ..... eye-less chariot-

eer, Des-ti-ny is hur-ry - - - ing by! What

*f* *Marcato*

faith is crushed, what empire bleeds Beneath her earthquake-foot-ed

*f*

*Marcato*

steeds? What ea - gle - wing - ed vic - to - ry sits At

her right hand? what sha - dow flits Be - -

*p*

*pp staccato*

fore? what splendour rolls be - - hind?

Ruin and re - no - va - tion cry Who but We?

*f*

*fz*

*pp*

SEMI-CHORUS I. 1st & 2ND VOICE.

*f* I hear! I hear!

*f* *p* *cres.*

*Red.*

System 1: Treble clef with a whole rest. Grand staff with eighth-note accompaniment in both hands.

System 2: Treble clef with a whole rest. Grand staff with eighth-note accompaniment in both hands. Dynamic marking *ff* is present in the bass clef.

System 3: Treble clef with a whole rest. Grand staff with eighth-note accompaniment in both hands. The vocal line in the treble clef has the lyrics "I hear!" with a fermata over the word "hear!".

System 4: Treble clef with a whole rest. Grand staff with eighth-note accompaniment in both hands. The vocal line in the treble clef has the lyrics "hear!" with a fermata over the word "hear!".

System 5: Treble clef with a whole rest. Grand staff with eighth-note accompaniment in both hands.



*f* The

hiss as of a rush - - - ing wind, *gva*

*gva* The.....  
L.H.

*G*  
*gva* roar as of an o - - - cean foam - - - ing, The

than - - - - - der as of earth - - - quake

com - - - ing. I hear! I

hear! The crash as of an em - - - pire

fall - - - ing, The

shrieks as of a peo - - - ple call - - - ing

Mer - - - cy! mer - - - cy!

*give lower*

How they thrill! Then a shout of "kill! kill! kill!"

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment has a grand staff with treble and bass clefs. The music is in a 4/4 time signature. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

*Andante* M. M. = 84 = SOLO 1st

And then a small still voice, thus -

H *p*

This system is marked "Andante" with a metronome marking of 84. It features a "SOLO 1st" vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a grand staff with treble and bass clefs. The tempo is slow and the dynamics are piano.

SEMI-CHORUS II. *Allegro*

*p* Fear Re-venge and Wrong bring forth their kind, *f* The

This system is marked "SEMI-CHORUS II." and "Allegro". It features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a grand staff with treble and bass clefs. The tempo is moderate and the dynamics range from piano to forte.

foul cubs like their par - ents are, Their den is in the guilt - ty

This system continues the vocal line and piano accompaniment from the previous system. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a 4/4 time signature.

*molto lento*

mind, And Con-science feeds them with des - - pair.

This system is marked "molto lento". It features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a grand staff with treble and bass clefs. The tempo is very slow.

No. 11

GERMAN CORALE

SEMI-CHORUS I.

Andante M.M. = 63 =  $\text{♩}$

ORGAN

Diapasons

Pedal 16 ft

CHORUS. UNISON.

*ff* Sa - - - cred Ath - - - ens, near the fane Of

Full Organ

*ff*

Pedal

Wis - - - dom, . . . . Pi - - - ty's al - - - tar stood:

Serve not the un - - - known God.... in vain,

But pay that bro - - - ken ..... shrine a - - - - gain,

*p* Love for hate, ..... and tears ..... for

blood .

(Here follows the dialogue forming lines 738 to 939 of the poem: see pages 37 to 46 of the Society's edition.)

No 12

M.M. = 108 =

## SEMI-CHORUS I.

SOLO. 1st VOICE

*Allegro Agitato* Victorious Wrong, with vulture scream, Salutes the ris-en

sun, pursues the fly-ing day! I saw her, gha-st - - ly as a tyrant's

dream, Perch on the trembling py-ra-mid of night, Beneath which

*cres.*

earth and all her realms ..... pavilioned lay In visions of the dawning

*f*

*piu lento*

un - - de - light. Who shall im - pede her flight? Who rob her of her prey?

VOICE WITHOUT. - Victory! Victory! Russia's famished eagles  
 Dare not to prey beneath the crescent's light.  
 Impale the remnant of the Greeks! despoil!  
 Violate! make their flesh cheaper than dust!

SEMI-CHORUS I. 1st Voice

Adagio M. M. = 72 =

*glissando* *Con espress.* Thou voice ..... which art The her-ald of the ill in

*pp* *Dolce*

A splen - - - - dour hid! Thou ec - ho of the hol - low heart Of

*p* mon - - archy, bear me to thine a - bode..... When des - o -

la - - - tion flash - - es o'er a world des - troyed:

*colla voce* *pp*

SEMI-CHORUS II.

Allegro Agitato M. M. = 132 =

*f* B

bear me to those isles of jagged cloud Which float like mountains on the

earth - - quake, mid The mo - men - ta - - ry o - ceans of the

light - - ning, Or to some top - pling pro - mon - to - - ry

proud..... Of so - lid tem - - pest whose black py - - ra - - mid,

Ri - - ven, o - - verhangs the founts in - tense - - - ly brightning Of those



dawn - tint - ed de - lu - ges of fire..... Be - fore their

waves expire, When heaven and earth are light, and on - ly

light In the thun - der night!

VOICE WITHOUT.— Victory! Victory! Austria, Russia, England,  
 And that tame serpent, that poor shadow, France,  
 Cry peace, and that means death when monarchs speak.  
 Ho, there! bring torches, sharpen those red stakes,  
 These chains are light, fitter for slaves and poisoners  
 Than Greeks. Kill! plunder! burn! let none remain.

*Moderato* M.M. = 96 = SEMI-CHORUS I.

*f* A - las! for li - ber - ty! If

num-bers, wealth, or un - ful-fill - ing years, Or fate, can quell the

free! A - las! for Vir - tue, when Tor - ments, or con-

*f*

tume - - - -ly, or the sneers Of err - ing judg - ing

men, Can break the heart where it a -

*rall.*

*molto lento M.M. = 69 =*

bides.

*p* *L.H.* *dim*

*Andante* *M.M. = 69 =*

A -- las! if Love, whose smile makes

this ob - s - c - u - r - e world splen - - - did, Can change with its false

times and tides, Like hope and ter - ror, — A

*SEMI-CHORUS I. a tempo* *M.M. = 96 =*

las ..... for Love! And Truth, who wan - der - est lone and un - be -

*dim.* *cres.* *f* E

friend - ed, If thou canst veil thy lie - con - sum - ing mirror Be - fore the

daz -- zled eyes of Er -- ror, A -- -- las for thee!

*pp dim.* I -- -- mage of the A - bove. Re -

*Allegro confuoco M.M.144 = SEMI-CHORUS II.*

*pp*

pulse, with plumes from conquest torn, Led the ten thousand from the limits of the

morn Through many an hos-tile An -- -- archy! At

*f Marcato*

length they wept a - loud, and cried, " the Sea! the Sea!"

*p*

Through exile, persecu - tion and des-

pair, Rome was, and young At - lan - tis. Shall be - come The

*lento* won - der, or the ter - ror, or the tomb *atempo* Of all whose

*Adagio.*

step wakes Power lulled in her savage lair: But

*dolce piu lento Andante*

Greece was as a her - - mit child, Whose *p* fair - - est thoughts and

*p .dolce*

limbs were built To Wo - - - man's growth, by dreams so mild, She

knew not pain or guilt; And now, O

Vic - - - to - ry, blush! and Em - - - - pire

trem - - - - ble When ye de - sert the free - If

Greece must be A wreck, yet shall its frag - ments re - - - - as

sem- - - ble,                      And            build    them - - - selves    a - - -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "sem- - - ble,                      And            build    them - - - selves    a - - -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

gain            im - - - - preg - na - bly            In            a    di - vi - - - - ner

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "gain            im - - - - preg - na - bly            In            a    di - vi - - - - ner". The piano accompaniment maintains the same rhythmic and harmonic structure.

clime,                      To            Am - phi - - on - - ic            mu - - sic            on            some

The third system shows a key change to F major. The vocal line lyrics are: "clime,                      To            Am - phi - - on - - ic            mu - - sic            on            some". The piano accompaniment follows the new key signature.

Cape                      sub - - - lime,                      Which            frowns    a - - - - bove            the

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Cape                      sub - - - lime,                      Which            frowns    a - - - - bove            the". The piano accompaniment remains consistent with the previous systems.

i - - - - dle                      foam                      of            Time.

The fifth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "i - - - - dle                      foam                      of            Time." The piano accompaniment ends with a final chord and a fermata over the bass line.

## No. 13.

## SEMI-CHORUS I.

*Moderato M. M. =126=*

*f marcato*

## SEMI-CHORUS I.

Let the ty - rants rule the des - ert they have made; Let the

free pos - sess the par - a - dise they claim; Be the for - tune of our

fierce op - press - ors weighed With our ruin, our re - sist - ance, and our name!



## SEMI-CHORUS II.

*Piu Lento*

77

*pp* Our dead shall be the.....

*pp*

seed of their de - cay, Our sur - vi - - vors be the

sha - dow of their pride, Our ad - ver - - si - - ty a....

dream to pass a-way - Their dis - hon - our a re - mem - brance to a - bide!

**VOICE WITHOUT.** - Victory! Victory! The bought Briton sends  
 The keys of ocean to the Islamite. -  
 Now shall the blazon of the cross be veiled,  
 And British skill directing Othman might,  
 Thunder-strike rebel victory. O keep holy  
 This jubilee of unrevenged blood -  
 Kill! crush! despoil! Let not a Greek escape!

## No. 14

## SEMI-CHORUS

*Adagio* *M.M. 92 = ♩*

*pp* Dark - - - ness has dawned in the East On the

noon of - - time: The death - birds de - scend to their feast, From the

hun - - gry clime. Let Free - - - dom and Peace flee

far to a sun - ni - er strand, And fol - - low Love's....

*pp* fold - - - ing star To the Even - - - ing land!

*1st SOLO Adagio con molto espress*

*Allegro*  
SEMI-CHORUS II. *M.M.=92*

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part includes a section labeled "Solo Violin" with a forte (*f*) dynamic marking. The tempo is marked *Allegro* and the time signature is common time (C). The key signature has one sharp (F#).

Second system of musical notation, primarily piano accompaniment. It consists of two staves for the piano, showing a complex rhythmic pattern with many sixteenth notes. The key signature remains F# and the time signature is common time.

Third system of musical notation. It includes a vocal line with the lyrics "SEMI-CHORUS II. The young moon has fed Her ex-". The piano accompaniment continues with a similar rhythmic pattern. The key signature is F# and the time signature is common time.

Fourth system of musical notation. The vocal line continues with the lyrics "haus - - - - ted..... horn, With the sun - - - - set's". The piano accompaniment features a steady, rhythmic accompaniment. The key signature is F# and the time signature is common time.

Fifth system of musical notation. The vocal line concludes with the lyrics "fire: The weak day is dead, But the". The piano accompaniment maintains the same rhythmic texture. The key signature is F# and the time signature is common time.

DUET.

night is not born; *p* And, like

*p* And, like

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The lyrics are "night is not born; And, like". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. A dynamic marking of *p* (piano) is present. A section marked "B" begins in the second measure of the piano accompaniment.

1st & 2nd

*p* love --- li --- ness.... panting with.... wild desire While it

*p* love --- li --- ness.... panting with.... wild desire While it

The second system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The lyrics are "love --- li --- ness.... panting with.... wild desire While it". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. A dynamic marking of *p* (piano) is present.

trem --- bles with..... fear and de - light.

trem --- bles with..... fear and de - light.

The third system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The lyrics are "trem --- bles with..... fear and de - light.". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

CHORUS II.

DUETT

*f* Hes - - perus flies from a - waken - - - - - ing night, And

*f* Hes - - perus flies from a - waken - - - - - ing night, And

*f* Hes - - perus flies from a - waken - - - - - ing night,

*p* pants in its beauty and.. speed with light, Fast flash - - ing,.. soft, and..

*p* pants in its beauty and.. speed with light, Fast flash - - ing,.. soft, and..

*p*

bright. Thou bea - - con of love! thou lamp of the free!

bright. Thou bea - - con of love! thou lamp of the free!

Guide us far, far a -- way, To

Guide us far, far a -- way, To

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "Guide us far, far a -- way, To".

climes... where... now... veiled by the ar - dour of..... day Thou art

climes... where... now... veiled by the ar - dour of..... day Thou art

The second system continues the musical score. The vocal staves have the lyrics "climes... where... now... veiled by the ar - dour of..... day Thou art". The piano accompaniment continues with chords and a steady bass line.

hid -- den From.... waves.. on which wea -- ry..... noon,

hid -- den From.... waves.. on which wea -- ry..... noon,

The third system concludes the musical score on this page. The vocal staves have the lyrics "hid -- den From.... waves.. on which wea -- ry..... noon,". The piano accompaniment features a melodic line in the right hand and a rhythmic bass line in the left hand.

## CHORUS

Faints in her sum - - - mer swoon, Be - tween King - less

Faints in her sum - - - mer swoon, Be - tween King - less

Be - tween King - less

con - - tin-ents sin - - less as E - den, A - - - round ..... mountains and

con - - tin-ents sin - - less as E - den, A - - - round ..... mountains and

con - - tin-ents sin - - less as E - den, A - - - round ..... mountains and

*R.H.*

*L.H.*

is - - - - lands in - vio - - - la - bly rankt on the sapph - ire sea.

is - - - - lands in - vio - - - la - bly rankt on the sapph - ire sea.

is - - - - lands in - vio - - - la - bly rankt on the sap - phire sea.

## No. 15.

## SEMI-CHORUS I.

*(Three parts.)*

*Allegretto M.M.=204=*

Through the sun--set of hope, Like the shapes of a dream, What  
 Through the sun--set of hope, Like the shapes of a dream, What  
 Through the sun--set of hope, Like the shapes of a dream, What

The first system consists of three vocal staves and a piano accompaniment. The piano part is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto M.M.=204='.

Par-a-dise is--lands of glo--ry gleam! Be--neath Heaven's cope, Their  
 Par-a-dise is--lands of glo--ry gleam! Be--neath Heaven's cope, Their  
 Par-a-dise is--lands of glo--ry gleam! Be--neath Heaven's cope, Their

The second system continues the vocal and piano parts. The lyrics are repeated for three parts.

shadows more.. dear float by-- The sound of their o-- -- ceans, the  
 shadows more.. dear float by-- The sound of their o-- -- ceans, the  
 shadows more dear float by-- The sound of their o-- -- ceans, the

The third system continues the vocal and piano parts. The lyrics are repeated for three parts.

light of their sky, the light of their sky.  
 light of their sky, the light of their sky.  
 light of their sky, the light of their sky. The

The fourth system concludes the vocal and piano parts. The lyrics are repeated for three parts, with the final word 'The' appearing at the end of the third part.



*f* The  
The mu - sic and fragrance their sol - i - tudes  
mu - sic and fragrance their sol - i - tudes breathe.....

mu - sic and fragrance their sol - i - tudes breathe, *f* Burst, like morning on  
breathe..... their sol - i - tudes breathe,.....  
..... their sol - i - tudes breathe,.....

dream, or like Hea - ven on death Through the  
*f* Burst, like morning on dream, Or like Hea - ven on  
*f* Burst, like morning on dream, Or like Hea - ven on

walls of our prison; And Greece, which was dead, is a - ri - sen!  
death Through the walls of our prison; And Greece, which was dead, is a - ri - sen!  
death Through the walls of our pri - son; And Greece, which was dead, is a - ri - sen!

No. 16.

THE WORLD'S GREAT AGE.

CHORUS *M.M.=108=♩*

*ff* The world's great... age be--

*ff* The world's great age be--

*ff* The world's great age be--

*ff* Tympani. *ff*

gins a---new, The gold--en years re--turn,..... The

gins a---new, The gold--en years re--turn,..... The

gins a---new, The gold--en years re--turn,..... The

earth doth..... like a snake re---new Her

earth doth..... like a snake re---new Her

earth doth like a snake re---new Her

1st 2nd

win - - ter weeds out - worn: The worn  
 win - - ter weeds out - worn: The worn Hea - ven smiles,  
 win - - ter weeds out - worn: The worn Hea - ven smiles,

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are marked with '1st' and '2nd' endings. The lyrics are: 'win - - ter weeds out - worn: The worn', 'win - - ter weeds out - worn: The worn Hea - ven smiles,', and 'win - - ter weeds out - worn: The worn Hea - ven smiles,'. The piano accompaniment includes dynamic markings 'p' and 'ff'.

and faiths and em - pires  
 Hea - ven smiles, and faiths and em - pires  
 Hea - ven smiles, and faith and em - pires

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: 'and faiths and em - pires', 'Hea - ven smiles, and faiths and em - pires', and 'Hea - ven smiles, and faith and em - pires'. The piano accompaniment includes dynamic markings 'p' and 'ff'.

gleam, Like wrecks, like wrecks of a dissolv - ing dream.  
 gleam, Like wrecks, like wrecks of a dissolv - ing dream. A  
 gleam, Like wrecks, like wrecks of a dissolv - ing dream. A

The third system of the musical score concludes the vocal lines and piano accompaniment. The lyrics are: 'gleam, Like wrecks, like wrecks of a dissolv - ing dream.', 'gleam, Like wrecks, like wrecks of a dissolv - ing dream. A', and 'gleam, Like wrecks, like wrecks of a dissolv - ing dream. A'. The piano accompaniment includes dynamic markings 'p' and 'ff'.

rears its mountains

bright - - - er Hel - - - las rears its moun - - tains From

bright - - - er Hel - - - las rears its moun - - tains From

*p* *ff* *p*

A new Pen - - eus... rolls his

waves se - - re - - ner far;..... A new Pen - - eus... rolls his

waves se - - re - - ner far;..... A new Pen - - eus... rolls his

*ff*

foun - - tains Against the morn - - - ing - star.

foun - - tains Against the morn - - - ing - star.

foun - - tains Against the morn - - - ing - star.

## 1st SOLO

*p* Where fair -- er Tem -- pes bloom, there sleep Young Cyclads on a

sun --- nier deep. A loft -- ier Ar -- go cleaves the main, Fraught

with a.... la -- ter prize; An -- o -- ther Or -- pheus

sings a -- gain, And loves, and weeps, and dies..... A

new U -- lys -- ses leaves once more Ca -- lyp -- so for his na -- tive shore.

*tutti*

*ff*

*tutti*

*ff*

*tutti*

*ff*

*tutti*

*ff*

*ff*

tale of Troy, If earth .... Death's scroll must ...

tale of Troy, If earth .... Death's scroll must ...

tale of Troy, If earth Death's scroll must

be! ..... Nor mix with ..... Laian .....

be! ..... Nor mix with ..... Laian .....

be! ..... Nor mix with Laian .....

rage the ..... joy Which dawns up - - - on the....

rage the joy Which dawns up - - - on the

rage the joy Which dawns up - - - on the

The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one sharp (F#).

free: Sphinx re - - - new

free: Al-though a .... sub - - tler Sphinx re - - - new

free: Al-though a .... sub - - tler Sphinx re - - - new

The piano accompaniment includes dynamic markings *p* and *ff*.

Thebes nev - - - er knew, Al - -

Rid - dles of ..... death Thebes... nev - - - er knew, Al - -

Rid - dles of ..... death Thebes nev - - - er knew, Al - -

The piano accompaniment continues with chords and moving lines.

though a sub -- tler Sphinx re --- new

though a sub -- tler Sphinx re --- new

though a sub -- tler Sphinx re --- new

Rid - dles of death Thebes.... nev --- er knew.

Rid - dles of death Thebes.... nev --- er knew.

Rid - dles of death Thebes.... nev --- er knew.

*1<sup>st</sup> Solo*

An --- o --- ther Ath --- ens shall a - rise,

*p*



And to re - mo - - ter time Be-queath like..... sun - - set.....

to the skies, The splen - - dour..... of its prime; And

leave, if nought so bright may live, All earth..... can.....

take..... or..... Heaven..... can..... give.

Saturn and.... Love their...

Saturn and.... Love their...

Saturn and Love their

*ff*

long re - - - pose Shall burst, more bright and...

long re - - - pose Shall burst, more bright and...

long re - - - pose Shall burst, more bright and

good Than all who... fell, than One who... rose, Than

good Than all who... fell, than One who... rose, Than

good Than all who... fell, than One who rose, Than

ma - - - ny un - - - sub - - - dued: Not gold

ma - - - ny un - - - sub - - - dued: Not gold,

ma - - - ny un - - - sub - - - dued:

not blood, their

not blood, their

not blood, their

al - - - tar dowers, But vo - - - tive tears and sym - - - - - bol

al - - - tar dowers, But vo - - - tive tears and sym - - - - - bol

al - - - tar dowers, But vo - - - tive tears and sym - - - - - bol

flowers. death re -- turn?

flowers. O cease! must... hate and death re -- turn?

flowers. O cease! must... hate and death re -- turn?

The first system of music features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "flowers. death re -- turn?" on the first line, "flowers. O cease! must... hate and death re -- turn?" on the second line, and "flowers. O cease! must... hate and death re -- turn?" on the third line. The piano accompaniment consists of chords and moving lines in both hands.

kill and die?

Cease! must..... men kill and die?

Cease! must..... men kill and die?

The second system of music features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "kill and die?" on the first line, "Cease! must..... men kill and die?" on the second line, and "Cease! must..... men kill and die?" on the third line. The piano accompaniment includes a prominent chord in the left hand that is circled.

Cease! drain not to its dregs the urn Of bit -- ter pro - phe -

Cease! drain not to its dregs the urn Of bit -- ter pro - phe -

Cease! drain not to its dregs the urn Of bit -- ter pro - phe -

The third system of music features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "Cease! drain not to its dregs the urn Of bit -- ter pro - phe -" on the first line, "Cease! drain not to its dregs the urn Of bit -- ter pro - phe -" on the second line, and "Cease! drain not to its dregs the urn Of bit -- ter pro - phe -" on the third line. The piano accompaniment features a complex harmonic structure with many chords.

ey. The world, The world is

ey. The world, The world is

ey. The world, The world is

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

wea - - - ry of the past, O

wea - - - ry of the past, O

wea - - - ry of the past, O

The piano accompaniment continues with harmonic support for the vocal lines.

might, O might it

might, O might it

might, O might it

The piano accompaniment concludes the system with a final chord.

die or rest at last! at

die or rest at last! at

die or rest at last! at

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The lyrics are "die or rest at last! at". The piano accompaniment features a complex texture with many beamed notes and slurs.

last! at last!

last! at last!

last! at last!

The second system continues the vocal and piano parts. The lyrics are "last! at last!". The piano accompaniment includes dynamic markings such as *mf* and *f*, and various articulation marks like accents and slurs.

The third system shows the continuation of the vocal and piano parts. The piano accompaniment features a series of chords and melodic lines with dynamic markings like *mf* and *f*.