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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.

Nº 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) and *p* (piano). The tempo is *Maestoso, assai lento*. The score includes several dynamic markings: *f*, *p*, *dim.* (diminuendo), *p cresc.* (piano crescendo), *f*, *dim.*, *cresc.* (crescendo), *mf* (mezzo-forte), *cresc. molto* (crescendo molto), *f*, and *p*. There are also performance markings such as *A* and *B* indicating specific sections, and a triplet of eighth notes marked with a '3' in the final system. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4.

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 triumph to thy scorn O'er mine own

cresc. *sf* *p* *rit.*

Ped.

rit.

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

P *rit.* *p*

C *Andante con moto.* *mp* *p*

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

No change, no pause, no hope,

mf *dim.* *dim.*

D *Più moto.* *p*

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

D *mp* *poco a poco cresc.*

I ask you 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.

sf

dim.

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:

mp Thrice three hundred thou - sand years,

mf cresc.

sempre cresc. Oft, as men con -

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

Oft,

O'er the Earthquake's couch we stood:

simili

sempre cresc.

mf cresc.

sempre cresc. Oft, as men con -

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

Oft,

O'er the Earthquake's couch we stood:

simili

sempre cresc.

sempre cresc.

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

trem - bled, we trem - bled in our *mp*

trem - bled, we trem - bled in our *mf*

trem - bled, we trem - bled in our *mp*

trem - bled, we trem - bled in our *p*

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

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*

voice of thine un - rest.

voice of thine un - rest.

voice of thine un - rest.

voice of thine un - rest.

MERCURY. Tenor.

mf Aw - ful suff - er - er! *poco più mosso* 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

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

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*

dwelt 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 right hand (treble clef) features a complex, flowing melodic line with many slurs and accents. The left hand (bass clef) has a simpler accompaniment with some rests. A *dim.* marking is present in the right hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a more active accompaniment. A *dim.* marking is in the right hand, and a *p* marking is in the left hand.

Third system of musical notation. The right hand has a very active, almost virtuosic melodic line. The left hand accompaniment is also active. A *sf* marking is in the left hand, and a *CRSC.* marking is in the right hand.

Fourth system of musical notation. The right hand features a dense, rapid melodic passage. The left hand accompaniment is also dense. A *CRSC.* marking is in the left hand, and *ff*, *sf*, and *sf* markings are in the right hand. A *Q* marking is above the right hand.

Fifth system of musical notation. The right hand continues with a rapid, intricate melodic line. The left hand accompaniment is also active. *sf* markings are present in both hands.

Sixth system of musical notation. The right hand has a complex melodic line. The left hand accompaniment is also active. *sf* markings are present in both hands.

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

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

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

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

mp *CRESC.*
 Leave Hell's se - crets half un - chan - ted To the
mp *CRESC.*
 Leave Hell's se - crets half un - chan - ted To the
mp *CRESC.*
 Leave Hell's se - crets half un - chan - ted To the

yet un-kind - led fu - el:
sf

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

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.* *dim.*

THE EARTH.
Contralto.

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

A I felt thy tor - ture, son, —

mf *p*

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

mf *p*

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

mf *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:

f *dim.*

sostenuta ad lib.

C

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

pp *P* *CRESC.*

Ped.

may they speak — to

sf sf sf *P*

Tempo primo.

com - fort thee!

p *poco cresc.*

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

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

Be it dim, and dank, and grey, Like a storm ex - tinguish'd day, Travell'd

cresc. *f*

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

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

p *cresc.* *dim.*

H *pp*
 all above the grave;
 all above the grave;
 all above the grave;
 all above the grave;

H
p *cresc.* *cresc.*

K *f* *cresc. molto*
 We makethere our liquid lair, Vo-yaging cloudlike and un -
 We makethere our liquid lair, Vo-yaging cloudlike and un -
 We makethere our liquid lair, Vo-yaging cloudlike and un -
 We makethere our liquid lair, Vo-yaging cloudlike and un -

K *f* *cresc.* *mf* *3*

ff *poco rit.* *mf* *p* *sostenuto*
 - pent Through the boundless e - lement: From thence we bear the pro-phyey Which be-
 - pent Through the boundless e - lement: From thence we bear the pro-phyey Which be-
 - pent Through the boundless e - lement: From thence we bear the pro-phyey Which be-
 - pent Through the boundless e - lement: From thence we bear the pro-phyey Which be-

ff *poco rit.* *sf*

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 dynamic marking of *p* (piano). The lyrics are: "Life of life! thy lips en - kin - dle". The Tenor part includes a *cresc.* (crescendo) marking towards 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;

The second system of vocal staves continues the lyrics: "With their love the breath be - tween them;". The Soprano and Alto parts have the full line, while the Tenor and Bass parts have a shorter line starting with "- dle". The piano accompaniment continues below.

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

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,

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 -

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

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

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

of Earth! where - e'er thou

sempre

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

bright - - - ness, And the

bright - - - ness, And the

bright - - - ness, And the

bright - - - ness, And the

cresc.

cresc.

cresc.

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*

PART II.

Scene I. Heaven. Jupiter on his Throne. Thetis and the other Deities assembled.

N^o 3.*Allegro moderato.**poco cresc.*

mp *tr* *poco cresc.*
dim. *A p cresc.* *cresc.*
f *tr* *cresc.* *cresc.* *f*
dim. *dim.*

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

sf *p*

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

p *cresc.*

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

f cresc. *ff sosten.* **D** *mp* **D** *sf* *mf* *ff* *sf* *mf* *dim.*

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

p

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

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

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

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

p

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 *mf* *cresc.*

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

M *Allegro molto.*

cresc. **M** *Allegro molto.* *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 cresc.

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

sf

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.*

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

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

round the sphe - - - red world.

CRSC. *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.

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

F *dim.*

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.

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

dim.

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

CRSC. *CRSC.*

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!

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

E

CRSC.

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

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**

ALTO.

TENOR.

BASS.

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

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

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

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,

L *Allegro molto.*

Weave the dance on the floor of the breeze,

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.* ♩ = ♩

mf A few picked voices.

Whence come ye so wild and so fleet, For sandals 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. ♩ = ♩

R

SOLO. SPIRITS. SOPRANO.

CONTRALTO.

TENOR.

BASS.

mp

S

mp

mp

mp

S

p

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.

p

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

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

p

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

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes the marking *CRSC.*

Allegro moderato.

CRSC.

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

CRSC.

Musical score for the second system, featuring vocal staves and piano accompaniment. The piano part includes the marking *CRSC.*

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,

CRSC.

dim.

Musical score for the third system, featuring vocal staves and piano accompaniment. The piano part includes the marking *CRSC.* and *dim.*

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

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

As the

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,

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

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

f **Z** *poco a poco cresc.*
 - sand streams rush by To an o - *poco a poco cresc.* - - - cean of
 thousand streams rush by To an o - *poco a poco cresc.* - - - cean of
 thousand streams rush by To an o - *poco a poco cresc.* - - - cean of
 thousand streams rush by To an o - *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

8

- - - - - 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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" 3. Reminiscence			1	6
" 4. Chasse aux Papillons			1	6
" 5. Réverie			1	6
" 6. Dance			1	6
SCENES IN THE SCOTTISH HIGHLANDS.				
Three Pieces. Op. 23			1	6
No. 1. On the hill-side.				
" 2. On the loch.				
" 3. On the heather.				

RHAPSODIE ECOSSAISE. Op. 21			2	0
"BURNS."—Second Scotch Rhapsody. Op. 24..			2	6
DUETS.				
INTERMEZZO, "On the waters" (Jason)			2	6
RHAPSODIE ECOSSAISE. Op. 21			3	0
"BURNS."—Second Scotch Rhapsody. Op. 24..			3	0
Ditto. Arranged for Two Pianofortes by G. ALIBRANDI			5	0
"LA BELLE DAME SANS MERCI." Arranged by E. SILAS			5	0
BALLET MUSIC, &c. (Colomba). Arranged by E. SILAS			4	0

PART-SONGS (S.A.T.B.) Op. 8.				
No. 1. IT IS THIS			0	1½
" 2. HOW I LOVE THE FESTIVE BOY.. .. .			0	3
" 3. AUTUMN			0	1½
" 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