

# **Shelley's Hymn**

*Cantata for soprano, tenor & bass soloists,  
chamber choir and instrumental ensemble*

by

Edward Lambert

Vocal Score

## **HYMN TO INTELLECTUAL BEAUTY**

Percy Bysshe Shelley (1792–1822)

THE AWFUL shadow of some unseen Power  
Floats though unseen among us,—visiting  
This various world with as inconstant wing  
As summer winds that creep from flower to flower,—  
Like moonbeams that behind some piny mountain shower,  
It visits with inconstant glance  
Each human heart and countenance;  
Like hues and harmonies of evening,—  
Like clouds in starlight widely spread,—  
Like memory of music fled,—  
Like aught that for its grace may be  
Dear, and yet dearer for its mystery.

Spirit of BEAUTY, that dost consecrate  
With thine own hues all thou dost shine upon  
Of human thought or form,—where art thou gone?  
Why dost thou pass away and leave our state,  
This dim vast vale of tears, vacant and desolate?  
Ask why the sunlight not for ever  
Weaves rainbows o'er yon mountain-river,  
Why aught should fail and fade that once is shown,  
Why fear and dream and death and birth  
Cast on the daylight of this earth  
Such gloom,—why man has such a scope  
For love and hate, despondency and hope?

No voice from some sublimer world hath ever  
To sage or poet these responses given—  
Therefore the names of Demon, Ghost, and Heaven,  
Remain the records of their vain endeavour,  
Frail spells—whose uttered charm might not avail to sever,  
From all we hear and all we see,  
Doubt, chance, and mutability.  
Thy light alone—like mist o'er mountains driven,  
Or music by the night-wind sent  
Through strings of some still instrument,  
Or moonlight on a midnight stream,  
Gives grace and truth to life's unquiet dream.

Love, Hope, and Self-esteem, like clouds depart  
And come, for some uncertain moments lent.  
Man were immortal, and omnipotent,  
Didst thou, unknown and awful as thou art,  
Keep with thy glorious train firm state within his heart.  
Thou messenger of sympathies,  
That wax and wane in lovers' eyes—  
Thou—that to human thought art nourishment,  
Like darkness to a dying flame!  
Depart not as thy shadow came,  
Depart not—lest the grave should be,  
Like life and fear, a dark reality.

While yet a boy I sought for ghosts, and sped  
Through many a listening chamber, cave and ruin,  
And starlight wood, with fearful steps pursuing  
Hopes of high talk with the departed dead.  
I called on poisonous names with which our youth is fed;  
I was not heard—I saw them not—  
When musing deeply on the lot  
Of life, at that sweet time when winds are wooing  
All vital things that wake to bring  
News of birds and blossoming,—  
Sudden, thy shadow fell on me;  
I shrieked, and clasped my hands in ecstasy!

I vowed that I would dedicate my powers  
To thee and thine—have I not kept the vow?  
With beating heart and streaming eyes, even now  
I call the phantoms of a thousand hours  
Each from his voiceless grave: they have in visioned bowers  
Of studious zeal or love's delight  
Outwatched with me the envious night—  
They know that never joy illumed my brow  
Unlinked with hope that thou wouldest free  
This world from its dark slavery,  
That thou—O awful LOVELINESS,  
Wouldst give whate'er these words cannot express.

The day becomes more solemn and serene  
When noon is past—there is a harmony  
In autumn, and a lustre in its sky,  
Which through the summer is not heard or seen,  
As if it could not be, as if it had not been!  
Thus let thy power, which like the truth  
Of nature on my passive youth  
Descended, to my onward life supply  
Its calm—to one who worships thee,  
And every form containing thee,  
Whom, SPIRIT fair, thy spells did bind  
To fear himself, and love all human kind.

## **PERFORMERS**

Soprano solo

Tenor solo

Bass solo

Mixed choir (SATB)

2 Flutes

Cor Anglais

Harp

2 String Quartets (4 Violins, 2 Violas, 2 Cellos)

Double Bass

*The score is notated in C*

A vocal score with piano reduction is available

Duration: about 32 minutes

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## Shelley's Hymn

Edward Lambert

gently flowing  $\text{d} = 52$

Piano

(13)

(23)

Soprano (S), Alto (A), Tenor (T), Bass (B)

**Piano Part (Measures 13-23):**

- Measures 13-18: Treble staff has eighth-note patterns with grace notes. Bass staff rests.
- Measure 19: Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.
- Measures 20-23: Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.

**Vocal Part (Measures 13-23):**

- Measures 13-18: Soprano and Alto sing eighth-note patterns. Tenor and Bass provide harmonic support.
- Measures 19-23: All voices sing eighth-note patterns. Dynamics: **p** (measures 13-20), **p** (measure 21), **pp** (measure 23).

Soprano (S) vocal line:

A (of some un - - seen Power Floats)

Alto (A) vocal line:

of some un - - seen Power Floats

Tenor (T) vocal line:

of some un - - seen Power Floats

Bass (B) vocal line:

of some un - - seen Power Floats

Piano accompaniment:

The piano accompaniment consists of eighth-note chords in the bass clef staff, primarily in B-flat major. The chords are: B-flat major, A minor, G major, F major, E major, D major, C major, B-flat major, A minor, G major, F major, E major, D major, C major, B-flat major, A minor, G major.

S

A

T

B

41

S world with as in - con - stant wing As sum - mer

A world with in - con - stant wing As sum - mer

T 8 world with as in - con - stant wing As sum - mer

B world with as in - con - stant wing As sum - mer

S winds that creep from flower to flower,

A winds that creep from flower to flower,

T 8 winds that creep from flower to flower,

B winds that creep from flower to flower,

(54)

S Like moon - beams that be - hind some

A Like moon - beams that be - hind some

T 8 Like moon - beams that be - hind some

B Like moon - beams that be - hind some

S pi - ny moun - tain shower, It vi - sits

A pi - ny moun - tain shower, It vi - sits

T 8 pi - ny moun - tain shower, It vi - sits

B pi - ny moun - tain shower, It vi - sits

S with in - con - stant glance Each hu - man

A with in - con - stant glance Each hu - man

T 8 with in - con - stant glance Each hu - man

B with in - con - stant glance Each hu - man

S heart and coun - - - te - nance; 4

A heart and coun - - - te - nance; 4

T 8 heart and coun - - - te - nance; 4

B heart and coun - - - te - nance; 4

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73

Soprano (S): Like hues and harmonies of evening,  
 Alto (A): Like hues and harmonies of evening,  
 Tenor (T): Like hues and harmonies of evening,  
 Bass (B): Like hues and harmonies of evening,

(73) *p*

A musical score for a soprano voice. The lyrics are: "Like clouds in star - light wide - ly". The music consists of a single melodic line on a staff with a treble clef. The notes are: a whole note (o) for "Like", a half note with a sharp sign (♯·) for "clouds", a quarter note with a sharp sign (♯) for "in", a whole note (o) for "star", a half note (·) for the hyphen, a whole note (o) for "light", a half note (·) for the hyphen, a whole note (o) for "wide", a half note (·) for the hyphen, and a quarter note with a sharp sign (♯) for "ly". The notes are connected by vertical stems.

A musical score for soprano voice. The lyrics are: "Like clouds in star - light wide - ly". The music consists of eight measures. The first measure has a sharp sign on the first line. The second measure has a dot over the first note. The third measure has a sharp sign over the first note. The fourth measure has a sharp sign over the first note. The fifth measure has a sharp sign over the first note. The sixth measure has a dot over the first note. The seventh measure has a sharp sign over the first note. The eighth measure has a sharp sign over the first note.

A musical score page for 'The Star-Spangled Banner'. The title is at the top. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 11 through 12. Measure 11 ends with a fermata over the eighth note of the first measure. Measure 12 begins with a repeat sign and continues with a bass clef, a key signature of one sharp (F#), and a common time signature. It concludes with a double bar line and a repeat sign.

A musical score page showing two systems of music. System 1 (measures 11-12) includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, Trombone, and Percussion. The score uses a 2/4 time signature and a key signature of one sharp. Measure 11 ends with a forte dynamic (f). Measure 12 begins with a dynamic of fff.

82

S

A

T

B

(87)

82

S      mu - sic      fled,      Like      aught that for its

A      mu - sic      fled,      Like      aught that for its

T      mu - sic      fled,      Like      aught that for its

B      mu - sic      fled,      Like      aught that for its

mu - sic      fled,      Like      aught that for its

S      grace may be      Dear,      and yet dea - rer

A      grace may be      Dear,      and yet dea - rer

T      grace may be      Dear,      and yet dea - rer

B      grace may be      Dear,      and yet dea - rer

grace may be      Dear,      and yet dea - rer

S      for its my - - ste - ry.

A      for its my - - ste - ry.

T      for its my - - ste - ry.

B      for its my - - ste - ry.

for its my - - ste - ry.

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97

**more expansive**  $\sigma = 69$

Soprano (S): Treble clef, 2/2 time, dynamic **f**. Vocal line: Spi - rit - of

Alto (A): Treble clef, 2/2 time, dynamic **f**. Vocal line: Spi - rit - of

Tenor (T): Treble clef, 2/2 time, dynamic **f**. Vocal line: Spi - rit - of

Bass (B): Bass clef, 2/2 time, dynamic **f**. Vocal line: Spi - rit - of

**97**: Measure number. Dynamic **f**. Measures show eighth-note patterns: (3 groups of 3), (3 groups of 3), (3 groups of 3), (3 groups of 3).

S  
A  
T  
B

Beau

Beau

Beau

Beau

104

S - - - - ty,  
A - - - -  
T - - - -  
B - - - -

104

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts including strings, woodwinds, and brass. The bottom staff is for the piano. The music is in common time. Measure 11 starts with a forte dynamic (ff) and includes a measure repeat sign. Measure 12 continues with a dynamic of ff. The score is annotated with various performance markings such as slurs, grace notes, and dynamic changes.

S A T B

6 6 6 6

Spi - - - rit of Beau -  
Spi - - - rit of Beau -  
Spi - - - rit of Beau -  
Spi - - - rit of Beau -

109

*p*

S A T B

6 6 6 6

ty, Spi - - rit of  
ty, Spi - - rit of  
ty, Spi - - rit of  
ty, Spi - - rit of

6 6 6 6

S A T B

6 6 6 6

Beau ty,  
Beau ty,  
Beau ty,  
Beau ty,

6 6 6 6

*p*

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S - rit of Beau - ty, Spi - rit of  
 A - rit of Beau - ty, Spi - rit of Beau -  
 T - rit of Beau - ty, Spi - rit of Beau -  
 B - rit of Beau - ty, Spi - rit of Beau -

S  
A  
T  
B

Beau ty

Beau ty

Beau ty

S  
A  
T  
B

S  
A  
T  
B

S  
A  
T  
B

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easing a little  $\text{♩} = 96$

S thought, \_\_\_\_ of hu-man thought or form, \_\_\_\_ of hu-man thought, hu-man thought \_\_\_\_ or form,  
A thought, \_\_\_\_ of hu-man thought or form, \_\_\_\_ of hu-man thought, hu-man thought \_\_\_\_ or form,  
T  $\frac{8}{8}$  thought \_\_\_\_ of hu-man thought or form, \_\_\_\_ of hu-man thought, hu-man thought \_\_\_\_ or form,  
B thought \_\_\_\_ of hu-man thought or form, \_\_\_\_ of hu-man thought, hu-man thought \_\_\_\_ or form,

(129)

S  $\frac{8}{8}$  *p* where art thou gone, where  
A where art thou gone, where  
T  $\frac{8}{8}$  where art thou  
B where art thou

S art thou gone, where art thou gone?  
A art thou gone, where art thou gone?  
T  $\frac{8}{8}$  gone, where, where art thou gone?  
B gone, where, where art thou gone?

142

S Why dost thou pass a-way and leave our state, — this dim vast

A Why dost thou pass a-way and leave our state, — this dim vast

T Why dost thou pass a-way and leave our state, — this dim vast

B Why dost thou pass a-way and leave our state, — this dim vast

(142) Why dost thou pass a-way and leave our state, — this dim vast

S vale of tears, va - cant and de-so-late, va -

A vale of tears, va - cant and de-so-late, va -

T vale of tears, va - cant and

B vale of tears, va - cant and

S - - cant and de - so - late?

A - - cant and de - so - late?

T de - so - late?

B de - so - late?

154 delicate ♩ = 96

163

S solo

Ask \_\_\_\_ why the sun - light, the sun

Solo

light not for e - ver weaves rain bows o'er yon

178

Solo

moun - tain ri - ver,

181

Solo

Why aught should fail and

S solo

fade that once is shown,

(194)

S solo

Why

Solo

fear and dream

Solo

and death

Solo

and birth Cast on the

202

S solo

S solo

208

S solo

S solo

219

S solo

Piano accompaniment with dynamic *f*.

Piano accompaniment with dynamic *p*. Measure 227: *a little faster*  $\text{♩} = 104$

B solo

No voice from some sub-li-mer world \_\_\_\_ hath e-ver \_\_\_\_ To sage or poet

Piano accompaniment with dynamic *p*.

These re-spon-ses \_\_\_\_ given, There-fore the names of

Piano accompaniment with dynamics *pp* and *p*.

De - mon, Ghost, \_\_\_\_ and Hea - - - ven, Re-main the re-cords

Piano accompaniment with dynamic *pp*.

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B solo      of their vain en - dea - vor,      There - fore

S      —      4      —      6  
A      —      4      —      6  
T      —      4      —      6  
B      —      4      —      6  
There - fore the  
There - fore the

*p*

252      heavier ♩ = 92

B solo      — the names — of De - mon,      Ghost, —  
S      — De - mon,      De - mon, Ghost, — andHea - ven,  
A      — De - mon,      De - mon, Ghost, — andHea - ven,  
T      — names of De - mon,      De - mon, Ghost, — andHea - ven,  
B      — names of De - mon,      De - mon, Ghost, — andHea - ven,

*f*

B solo

and Hea - ven, De - mon, Ghost,

S De - mon, De - mon, De - mon, Ghost, and Hea - ven,

A De - mon, De - mon, De - mon, Ghost, and Hea - ven,

T De - mon, De - mon, De - mon, Ghost, and Hea - ven,

B De - mon, De - mon, De - mon, Ghost, and Hea - ven,

2

2

B solo

and Hea - ven, Re-main the

S De - mon, De - mon, De - mon, Ghost, and Hea - ven, Re-main the

A De - mon, De - mon, De - mon, Ghost, and Hea - ven, Re-main the

T De - mon, De - mon, De - mon, Ghost, and Hea - ven, Re-main the

B De - mon, De - mon, De - mon, Ghost, and Hea - ven, Re-main the

2

2

*ff*

262 a tempo ♩ = 104

B solo      re-cords of their vain en-dea - - - - - vour, Frail \_\_\_\_\_ spells,

S      re-cords of their vain en-dea - - - - - vour,

A      re-cords of their vain en-dea - - - - - vour,

T      re-cords of their vain en-dea - - - - - vour,

B      re-cords of their vain en-dea - - - - - vour,



B solo      whose ut - - tered charm might not a - - vail to se - ver, From all, 6



270

B solo      all we hear and all we see, Doubt, chance,



275

B solo      mu - ta - bi - li - ty.



A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a series of eighth-note chords in a sequence of changing time signatures (3/8, 2/8, 3/8, 2/8, 3/8). The bottom staff uses a bass clef and shows sustained notes and eighth-note patterns.

282

sustained ♩ = 56

T

B

Thy light a -

Thy light, a - lone, thy light,

A musical score for piano. The top staff shows a treble clef, a key signature of four sharps, and a tempo marking of 120. The bottom staff shows a bass clef. The first measure consists of a forte dynamic (f) followed by six eighth-note chords in a 2/4 time signature. The second measure starts with a forte dynamic (f) followed by six eighth-note chords in a 3/4 time signature. The third measure begins with a piano dynamic (pp). The fourth measure consists of a forte dynamic (f) followed by six eighth-note chords in a 3/4 time signature. The fifth measure begins with a piano dynamic (pp). The sixth measure consists of a forte dynamic (f) followed by six eighth-note chords in a 3/4 time signature.

292

T lone, thy light a-lone, like mist o'er moun - tains driven, Or mu - sic,  
 B thy light a-lone, like mist o'er moun - tains driven,

1 2 3 4 5 6 7 8 9 10

T 8 — mu - sic by the night wind, the night wind, the night wind sent Through strings

B Or mu - sic by the the wind, the night wind sent Through strings

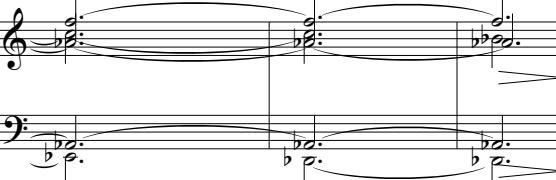
3 3

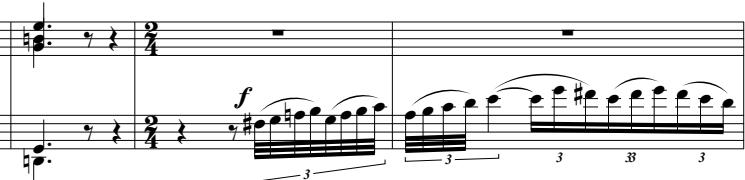
303

with the instruments

T 8 — of some still in - stru - ment, Or moon - - -

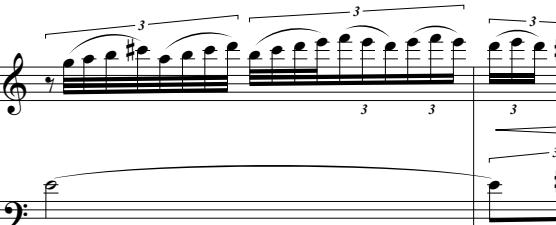
B of some still in - stru - ment, Or moon - - -





T 8 light on a moun - tain

B 8 light on a moun - tain

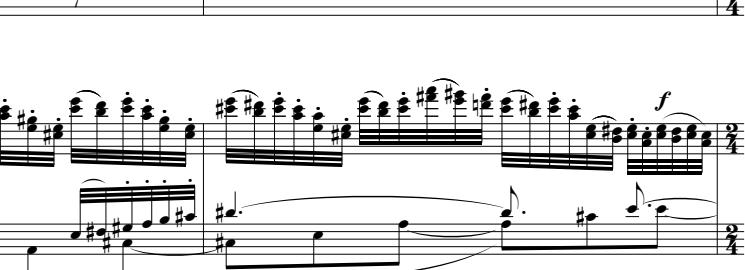




T 8 stream,

B 8 stream,



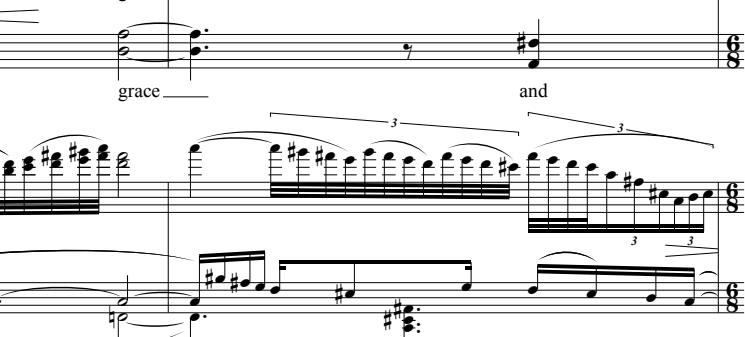


312

T 8 Gives grace and

B 8 Gives grace and





T truth to life's un - quiet dream.

B truth to life's un - quiet dream.

*poco accel.*

T

B

*p*

323 at an ordinary tempo  $\text{♩} = 72$

S Love, hope and self - es - teem, like

A Love, hope and self es - teem, like clouds de - part

T

B

*f*

*p*

*3*

S clouds de - part And come, for some un - cer - tain mo - ments lent, for

A — And come, for some un - cer - tain mo - ments lent, for

T

B

(333)

S some un - cer - tain mo - ments lent.

A some un - cer - tain mo - ments lent.

T

B

S

A

T were im - mor - tal, were im - mor - tal, and om -

B mor - tal, were im - mor - tal, were im - mor - tal, and om -

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

**Measure 340:**

Soprano: - - - - -  
 Alto: - - - - -  
 Tenor: Man - - - - -  
 Bass: ni - - - - - po - tent, - - - om - ni - - - - - po -  
 Bassoon (Bassoon part shown in parentheses):  
 $\left\{ \begin{array}{l} \text{ni} \quad \text{po} \quad \text{-tent,} \\ \text{ni} \quad \text{po} \quad \text{-tent,} \end{array} \right.$

**Measure 345:**

Soprano: - - - ni - - - - - po - tent, Dids't thou, un - known and  
 Alto: - - - ni - - - - - po - tent, Dids't thou, un - known  
 Tenor: - - - - - - - did'st thou, un - known and  
 Bass: - - - - - - - thou, un - known and dreard - ful, dread -

**Instrumental Bassoon Part (Measures 340-345):**

**Measure 340:** Bassoon part shown in parentheses:  $\left\{ \begin{array}{l} \text{ni} \quad \text{po} \quad \text{-tent,} \\ \text{ni} \quad \text{po} \quad \text{-tent,} \end{array} \right.$

**Measure 345:** Bassoon part shown in parentheses:  $\left\{ \begin{array}{l} \text{ni} \quad \text{po} \quad \text{-tent,} \\ \text{ni} \quad \text{po} \quad \text{-tent,} \end{array} \right.$

**Measure 340 (Continued):** Bassoon part shown in parentheses:  $\left\{ \begin{array}{l} \text{ni} \quad \text{po} \quad \text{-tent,} \\ \text{ni} \quad \text{po} \quad \text{-tent,} \end{array} \right.$

**Measure 345 (Continued):** Bassoon part shown in parentheses:  $\left\{ \begin{array}{l} \text{ni} \quad \text{po} \quad \text{-tent,} \\ \text{ni} \quad \text{po} \quad \text{-tent,} \end{array} \right.$

S

A

T

B

(351)

*f*

S

A

T

B

S

A

T

B

S train Firm state wi - thin his heart,

A Firm state wi - thin his heart,

T — Firm state wi - thin his heart,

B state, firm state wi - thin his heart,

(359)

S — 12/8

A — 12/8

T — 12/8

B — 12/8

S — keep 4/4

A — keep 4/4

T — keep 4/4

B — keep 4/4

S firm state, firm state wi - thin his heart.  
 A firm state, firm state wi - thin his heart.  
 T firm state, fir, state wi - thin his heart.  
 B sirm state, firm state wi - thin his heart.

*ff*

(366) brisk at first  $\text{d} = 88$

S solo Thou mes - sen - ger of  
 T solo Thou mes - sen - ger of  
 B solo *p*

373

S solo      sym - pa - thies,      That wax \_\_\_\_\_

T solo      sym - pa - thies, mes - sen-ger of sym - pa - thies,      That wax and

B solo      Thou mes - sen - ger of sym - pa - thies,      That wax and \_\_\_\_\_

S solo      and wane \_\_\_\_\_ in lo - vers' eyes, \_\_\_\_\_

T solo      wane in lo - vers' eyes, \_\_\_\_\_ in lo - vers'

B solo      wane in lo - vers' eyes, \_\_\_\_\_ in lo - vers'

379

S solo      -      | 4 -      | 3 -      | 3 -

T solo      eyes, in lo - vers' eyes, in lo - vers' eyes,

B solo      eyes, in lo - vers' eyes, in lo - vers' eyes,

*senza rigore espress.*

**(384)**

Solo piano (top staff) and vocal parts (S, T, B, S, A, T, B) in 16/16 time. The vocal parts sing in unison, with lyrics appearing below the staves.

Lyrics (from top to bottom):

- Thou that to hu - man thought art nou -
- Thou that to hu - man thought art nou - rish -
- Thou that to hu - man thought art nou - rish ment,
- Thou that to hu - man thought art nou - rish -
- Thou that to hu - man thought art nou - rish ment,
- Thou that to hu - man thought art nou - rish -
- Thou that to hu - man thought art nou -
- Thou, thou, that to hu - man thought art

Piano part (bottom staff) includes dynamic markings: **p**, **2**, **2**, **2**, **2**, **2**, **2**, **2**.

**(393)**

Solo piano (top staff) and vocal parts (S, T, B, S, A, T, B) in 12/8 time. The vocal parts sing in unison, with lyrics appearing below the staves.

Lyrics (from top to bottom):

- rish-ment, Like dark - ness to a dy - ing flame!
- ment, Like dark - ness to a dy - ing flame!
- Like dark - ness to a dy - ing flame!
- ment, Like dark - ness to a dy - ing flame!
- Like dark - ness to a dy - ing flame!
- rish-ment, Like dark - ness to a dy - ing flame! De-
- nou - rish - ment, Like dark - ness to a dy - ing flame! De-part not,

Piano part (bottom staff) includes dynamic marking: **ppp**.

398

S  
A  
T  
B

De-part not, de-part not as thy sha-dow came,  
De-part not, de - part not as thy sha - dow came,  
8 part not, de - part not as thy sha-dow came,  
De-part not as thy sha - dow, as thy sha-dow came,

404

S solo  
T solo  
B solo

De-part not, lest the grave should be, Like life and  
De - part not, lest \_\_\_\_\_ the grave \_\_\_\_\_ should  
De - part not, lest the grave should be, Like life and fear, like

S  
A  
T  
B

De - part not, de - part not, lest the  
De - part not, de - part not, like  
De - part not, de - part not, lest the  
De - part not, de - part not, like

Solo parts for Soprano (S), Tenor (T), Bass (B) solo voices, and SATB choir.

**Soprano (S):**

fear, — a dark, — a dark, a dark re - a - li - ty.

**Tenor (T):**

be, — Likelife — and — fear, — a dark, — a dark re - a - li - ty.

**Bass (B):**

life — and — fear, — a dark, — a dark, — a dark re - a - li - ty.

**SATB Chorus:**

grave shoulde, Like life — and — fear — a dark, — a dark re - a - li - ty.

life and — fear, — a dark, — a dark — re - a - li - ty.

grave — should be, Like life and — fear, — a dark re - a - li - ty.

life — and — fear, — a dark, — a dark, — a dark re - a - li - ty.

**417** **lively**  $\text{♩} = 112$

**Tenor (T) Solo:**

*p* While yet a boy — I sought for ghosts, and

**423**

**Tenor (T) Solo:**

While yet a boy — I sought for ghosts, and

**426**

**Tenor (T) Solo:**

sped Through ma - ny a lis - tening cham - ber, — cave — and ru - in,

T solo

And star - light wood, with fear - ful steps pur - su - ing Hopes of high talk with the de-

(432)

T solo

par - ted dead. I called on poi - sonous names with which our

(435)

T solo

youth is fed; I was not heard, I saw them not, I was not heard, I saw them not,

T solo

When mu - sing deep - ly on the lot Of life, at that sweet time when winds

T solo

are woo - ing All vi - tal things that wake to bring News of

445

T solo

birds \_\_\_\_\_ and blos - so - ming, Sud-den, \_\_ sud-den, \_\_

T solo

thy sha - dow fell on me; I shrieked, and clasped my hands,

T solo

I clasped my hands in ec - sta-cy! \_\_

452

T solo

I vowed that I would de - di - cate my powers to thee and thine:

T solo

have I not kept the vow,

T solo

have \_\_\_\_ I not kept the vow? \_\_\_\_

458

T solo

With bea-ting heart and strea - ming eyes, \_\_\_\_ e-ven now I call the phan - toms \_\_\_\_ of a thou-sand hours

*pp*

463

T solo

Each from his voice - less grave: \_\_\_\_ they have in vi - sioned bowers \_\_\_\_ Of

466

T solo

stu - dious zeal \_\_\_\_ or love's de - light \_\_\_\_

*f* *p*

470

T solo

Out - watched with

*f* *p*

T solo

me the en - vious night;

**474**

T solo

**475**

T solo

They know that ne - ver joy, il-lumined my brow un - linked with hope

**477**

T solo

that thou would'st free This world from its dark sla - ve ry, That

T solo

thou, O aw - ful \_ love - li - ness, Wouldst give what -

**483**

488

T solo

e'er these words can - not ex - press,

T solo

would'st give what - e'er these words can - - - not ex -

494

T solo

press.

T solo

499

same tempo  $\text{d} = 56$ 

*p*

S The day be - comes more so - - - lem - and -  
A The day be - comes more so - lem - the day -  
T The day be - comes more so - lem -  
B The day be - comes more sol - emn -

S se - rene, moreso - lem - and - se - rene, the day be - 12  
A be - comes more so - lem - and se - rene, more - 12  
T moreso - lem - and se - rene, the day be - 12  
B the day, the day be - comes more so - lem - and se - 12

507

S comes more so - lem - and se - rene When noon is past, 12  
A so - lem - and se - rene When noon is past, 12  
T comes more so - lem - and se - rene When noon is past, 12  
B rene, so - lem - and se - rene When noon is past, 12

513

Soprano (S)  $\frac{12}{8}$

Alto (A)  $\frac{12}{8}$

Tenor (T)  $\frac{12}{8}$

Bass (B)  $\frac{12}{8}$

Piano (P)  $\frac{12}{8}$

Music score for the first section of Shelley's Hymn. The vocal parts (Soprano, Alto, Tenor, Bass) sing eighth-note patterns. The piano part provides harmonic support with eighth-note chords. Measure 12 starts with a forte dynamic.

Soprano (S)  $\frac{12}{8}$

Alto (A)  $\frac{12}{8}$

Tenor (T)  $\frac{12}{8}$

Bass (B)  $\frac{12}{8}$

Piano (P)  $\frac{12}{8}$

Music score for the second section of Shelley's Hymn. The vocal parts sing eighth-note patterns. The piano part provides harmonic support with eighth-note chords.

518

Soprano (S)  $\frac{12}{8}$

Alto (A)  $\frac{12}{8}$

Tenor (T)  $\frac{12}{8}$

Bass (B)  $\frac{12}{8}$

Piano (P)  $\frac{12}{8}$

Music score for the third section of Shelley's Hymn. The vocal parts sing eighth-note patterns. The piano part provides harmonic support with eighth-note chords.

S — se - rene when noon, when noon is past, —  
A so - lem - and se - rene when noon, when noon is  
T 8 so - lem - and se - rene when noon is past, —  
B — when noon is past, when noon is past, —

527

S — there is  
A past, — there is  
T — there is  
B — there is

S har - mo - ny In au - tumn, — and a  
A har - mo - ny In au - tumn, — and a  
T 8 har - mo - ny In au - tumn, — and a  
B har - mo - ny In au - tumn, — and a

S lu - stre in its sky,  
A lu - stre in its sky,  
T lu - stre in its sky,  
B lu - stre in its sky,

537

S there is har - mo ny In au - tumn,  
A there is har - mo ny In au - tumn,  
T there is har - mo ny In au - tumn,  
B there is har - mo ny In au - tumn,

S and a lu - stre in its  
A and a lu - stre in its  
T and a lu - stre in its  
B and a lu - stre in its

547

*p*

S sky, Which through the sum - - -

A sky, Which through the sum - mer

T 8 sky, Which through the sum - mer

B sky, Which through the sum -

S - mer is not heard or seen, which through the sum - mer

A is not heard \_\_\_\_\_ or seen, which through the sum -

T 8 is not heard \_\_\_\_\_ or seen, which through the sum - - -

B mer is not heard or seen, which through the sum - mer

551

S is not heard \_\_\_\_\_ or seen, which through the sum - mer

A mer is not heard or seen,

T 8 mer is not heard or seen,

B is not heard \_\_\_\_\_ or seen,

S is \_\_\_\_\_ not heard or seen, As

A - As if it could not

T 8 through the sum - - - mer is not heard or seen,

B -

S if it could not be, as

A be, as if it could not be, as

T 8 As if it could not be, as if it had not

B As if it could not be, as if it could not

S if cresc. it could not be, As if it had not been, as if it

A if cresc. it had not been, as if it had not been, it

T 8 been, as if it could not be, as if it had not been, i

B be, as if it had not been, it

559

S had not been!  
A had not been!  
T had not been!  
B had not been!

561

S Which through the sum - mer is not  
A Which  
T  
B

S heard or seen, through the sum - mer is not heard or seen, not  
A through the sum - mer is not heard or seen, is not heard  
T Which through the sum - mer is not heard or seen, is not  
B Which through the sum - mer is not heard or seen,

S heard or seen, not heard or seen, through the sum - mer is not heard or seen, as

A or seen, not heard or seen, as if it could not

T 8 heard or seen, is not heard or seen, through the sum - mer is not heard or

B which through the sum - mer is not heard or seen, As if it

S if it could, it could not be, as if it

A be, as if it could not be, as if it

T 8 seen, as if it could not be, as if it

B could not be, as if it

**(581) calm ♩ = 48**

S had not been!

A had not been!

T 8 had not been!

B had not been!

Ped.

(590) *p*

S solo Thus let thy power, which like the truth

T solo *p* Thus

S solo Of na - ture on my pas - sive

T solo let thy power, which like the truth Of na - ture on my pas -

B solo *p* Thus let thy

(601)

S solo youth De - scen ded, to my on -

T solo sive youth de - scen ded, to my on - ward

B solo power, which like the truth Of na - ture on

Solo parts for Soprano (S solo), Tenor (T solo), and Bass (B solo) in G major. The vocal parts are accompanied by a piano basso continuo line.

Text lyrics:

- ward life \_\_\_\_\_ sup - ply, sup - supply Its calm: \_\_\_\_\_
- life \_\_\_\_\_ sup - supply, sup - supply Its calm: \_\_\_\_\_
- my — pas - sive youth De - scen ded, tomy on - ward life sup - supply Its

608

Solo parts for Soprano (S solo), Tenor (T solo), and Bass (B solo) in G major. The vocal parts are accompanied by a piano basso continuo line.

Text lyrics:

- calm: \_\_\_\_\_ to — one who wor - ships thee,

619

Solo parts for Soprano (S solo), Tenor (T solo), and Bass (B solo) in G major. The vocal parts are accompanied by a piano basso continuo line.

Text lyrics:

- and e - very form con - tai - ning — thee, —
- to — one who

626

S solo

T solo 8 wor - ships thee, — and e-very form con - tai-ning thee,

B solo and e-very form con-tai - ning — thee, —

S solo to one who wor-ships thee, and e-very form con-tai - ning

T solo 8

B solo

637

S solo thee, —

T solo 8 Whom, — Spi - rit fair, —

B solo Whom,

642

Solo voices (Soprano, Tenor, Bass) sing the melody, while the piano accompaniment provides harmonic support.

**S solo:**

Whom, — Spi - rit fair, — Spi - rit fair, thy spells did bind To fear him-

**T solo:**

8 Spi - rit fair, thy spells did bind To fear him-

**B solo:**

Spi - rit fair, — Spi - rit fair, thy spells did bind To fear him -

**Piano Accompaniment:**

The piano part features a continuous bass line with sustained notes and chords, providing harmonic depth. The right hand plays eighth-note patterns in the upper octaves.

Solo vocal line for soprano (S solo) with lyrics: "self, and love all hu - man kind, and love \_\_\_\_\_ all hu \_\_\_\_\_ man". The music includes dynamic markings 6 and 3 above the staff, and a fermata over the last note.

Musical score for T solo, page 8, measures 1-2. The vocal line consists of eighth and sixteenth note patterns. The lyrics are: self, and love all hu - man kind.

B solo

self, and love all hu - man kind.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, separated by measure lines.

653

S solo

kind.

A musical staff in treble clef, consisting of five horizontal lines and four spaces. There are ten short vertical dashes distributed evenly along the staff, representing a series of eighth-note rests.

A musical staff for the bassoon, starting with a bass clef and a common time signature. It consists of ten vertical stems, each ending in a small square, representing eighth-note rests.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures of music. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, with some notes tied over from the previous measure.