

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 wouldst 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 $\text{♩} = 52$

Piano

13

23

p

S

p

A

p

T

p

B

The aw - - - ful sha - - - dow

The aw - - - ful sha - - - dow

The aw - - - ful sha - - - dow

The aw - - - ful sha - - - dow

pp

S of some un - - seen Power Floats

A of some un - - seen Power Floats

T of some un - - seen Power Floats

B of some un - - seen Power Floats

S though un - seen a - mong us,

A though un - seen a - mong us,

T though un - seen a - mong us,

B though un - seen a - mong us,

41

S vi - si - ting This va - rious

A vi - si - ting This va - rious

T vi - si - ting This va - rious

B vi - si - ting This va - rious

41

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

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

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

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

S heart and coun - - te - nance;

A heart and coun - - te - nance;

T heart and coun - - te - nance;

B heart and coun - - te - nance;

73

S Like hues and har - mo-nies of eve - ning,

A Like hues and har - mo-nies of eve - ning,

T Like hues and har - mo-nies of eve - ning,

B Like hues and har - mo-nies of eve - ning,

pp

S Like clouds in star - light wide - ly

A Like clouds in star - light wide - ly

T Like clouds in star - light wide - ly

B Like clouds in star - light wide - ly

82

S spread, Like me - mo - ry of

A spread, Like me - mo - ry of

T spread, Like me - mo - ry of

B spread, Like me - mo - ry of

p

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

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

S for its my - ste - ry.

A for its my - ste - ry.

T for its my - ste - ry.

B for its my - ste - ry.

97 more expansive $\text{♩} = 69$

S
A
T
B

f Spi - rit - of
f Spi - rit - of
f Spi - rit - of
f Spi - rit - of

97

f *f*

S
A
T
B

Beau - ty, Beau - ty, Beau - ty, Beau - ty,

p

104

S
A
T
B

- ty, - ty, - ty, - ty,

104

ff

Spi - - rit of Beau -

Spi - - rit of Beau -

Spi - - rit of Beau -

Spi - - rit of Beau -

p

ty, Spi - rit of

ty, Spi - rit of

ty, Spi - rit of

ty, Spi - rit of

ty, Spi - rit of

f

Beau - - ty,

Beau - - ty,

Beau - - ty,

Beau - - ty,

p

115

S
A
T
B

Spi - - -

115

S
A
T
B

- rit of Beau - ty, Spi - rit of

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

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

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

122 pressing forward $\text{♩} = 76$

S
A
T
B

Beau - ty

- ty

Beau - ty

Beau - - ty

122

This musical score is for a hymn by Edward Lambert, titled 'Shelley's Hymn'. It is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into three systems, each with two measures of music. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'that dost con - se -', 'crate With thine own hues all thou', and 'dost shine u - pon of hu - man'.

System 1: The vocal parts enter with the lyrics 'that dost con - se -'. The piano accompaniment features a sixteenth-note melody in the right hand and a bass line with triplets in the left hand.

System 2: The vocal parts continue with the lyrics 'crate With thine own hues all thou'. The piano accompaniment continues with the same melodic and harmonic patterns.

System 3: The vocal parts conclude with the lyrics 'dost shine u - pon of hu - man'. The piano accompaniment concludes with a final chord and a repeat sign.

129

easing a little ♩ = 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
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

p

p

S
p where art thou gone, where

A
where art thou gone, where

T
p where art thou

B
p where art thou

where art thou

S
art thou gone, where art thou gone?

A
art thou gone, where art thou gone?

T
gone, where, where art thou gone?

B
gone, where, where art thou gone?

3

142

S
A
T
B

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

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

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

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

142

S
A
T
B

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

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

vale of tears, va - cant and

vale of tears, va - cant and

S
A
T
B

- - cant and de - so - late?

- - cant and de - so - late?

de - so - late?

de - so - late?

154

delicate ♩ = 96

p

163

S solo

Ask — why the sun - light, the sun

S solo

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

178

S solo

moun - tain ri - ver,

p

181

S solo

Why aught — should fail — and

S solo

fade _____ that once _____ is shown, _____

194

S solo

Why _____

S solo

fear _____ and dream _____

S solo

and death _____

S solo

_____ and birth _____ Cast on the

f *p*

202

S solo

day - - - light, the day - - - light,

S solo

the day - - - light of this earth Such

208

S solo

gloom, why man has such a scope,

S solo

such a scope for love, hate, des - pon - den -

219

S solo

cy, and hope?

B solo

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

B solo

these re-spon-ses given, There-fore the names of

B solo

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

heavier ♩ = 92

B solo

the names of the Demon, and the Devil.

S

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

A

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

T

names of De - mon, De - mon, Ghost, and Hea - ven,

B

names of De - mon, De - mon, Ghost, and Hea - ven,

4

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,

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

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,

p

B solo

_____ whose ut - tered charm _____ might not a - vail to se - ver, From all, _____

270

B solo

_____ all we hear and all _____ we see, _____ Doubt, _____ chance,

275

B solo

_____ mu - ta - bi - li - ty.



282

sustained ♩ = 56

T
8

B

Thy light a -

Thy — light a - lone, — thy light,

pp

3

3

3

292

T
8

B

lone, thy — light a-lone, like mist — o'er moun - tains driven, Or mu - sic,

— thy — light a-lone, like mist — o'er moun - tains driven,

3

3

3

3

T
8

B

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

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 *light on a moun - tain*

B *light on a moun - tain*

T 8 *stream, -*

B *stream, -*

312

T 8 *Gives grace and*

B *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 ♩ = 72

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

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

T

B

f *p*

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

Man —

Man — were — im -

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 -

S
A
T
B

Man were

ni - po - tent, om - ni - po -

ni po - tent, om - ni - po -

p

340

S
A
T
B

Man were im-mor - tal, and om -

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

tent,

tent, didst

f

345

S
A
T
B

ni - po - tent, Dids't thou, un - known and

ni - po - tent, Dids't thou, un - known

didst thou, un - known and

thou, un - known and dreard - ful, dread -

f

S
dread - ful, and dread - ful as thou

A
and dread - ful, dread - ful as thou art,

T
8 dread - ful, dread - ful as thou art,

B
ful, dread - ful as thou art,

p

351 *f*

S
art, keep with thy

A
keep with thy glo -

T
8 keep with thy glo -

B
keep with thy

f

S
glo - rious, thy glo - rious

A
rious, thy glo - rious train

T
8 rious, thy glo - rious train

B
glo - rious, thy glo - rious train Firm

S train Firm state wi - thin his heart,

A Firm state wi - thin his heart,

T 8 Firm state wi - thin his heart,

B state, firm state wi - thin his heart,

ff

3 3

(359)

S

A

T 8

B

p

f

3 3

2 2

S *f* keep

A *f* keep

T 8 *f* keep

B *f* keep

2 2 2 2 2 2

S
firm state, firm state wi - thin his heart.

A
firm state, firm state wi - thin his heart.

T
8 firm state, fir, state wi - thin his heart.

B
sirm state, firm state wi - thin his heart.

ff

p

366 brisk at first ♩ = 88

S solo
Thou mes - sen - ger of

T solo
8 Thou mes - sen - ger of

B solo

f

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 - ver's eyes, in lo - vers'

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

379

S solo

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.

f *pp* *p*

Piano introduction for measure 384, featuring a treble and bass staff with a 12/8 time signature. The melody in the treble staff includes a triplet of eighth notes and a half note, while the bass staff provides a simple harmonic accompaniment.

384

S solo
T solo
B solo

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, -

S
A
T
B

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 -

Thou, - - - - - thou, that to hu - man thought art

p

Full musical score for measures 384-393. It includes staves for Soprano (S), Tenor (T), Bass (B), and Piano (P). The lyrics are: "Thou that to human thought art nourishment, Like dark - ness to a dying flame!". The piano part features a complex accompaniment with triplets and a crescendo leading to a fortissimo (ppp) section.

393

S solo
T solo
B solo

- 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!

S
A
T
B

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,

ppp

Full musical score for measures 393-402. It includes staves for Soprano (S), Tenor (T), Bass (B), and Piano (P). The lyrics are: "ment, Like dark - ness to a dying flame! De-part not,". The piano part continues with a fortissimo (ppp) section, featuring a sustained chord and a melodic line in the right hand.

398

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

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

T part not, de-part not, de - part not as thy sha-dow came,

B De-part not as thy sha - dow, as thy sha-dow came,

p *f*

404

S solo De-part not, lest the grave should be, Like life and

T solo De - part not, lest the grave should

B solo De-part not, lest the grave should be, Like life and fear, like

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

A De-part not, lest the grave should be, Like

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

B De-part not, lest the grave should be, Like

pp

S solo fear, a dark, a dark, a dark re - a - li - ty.

T solo be, Like life and fear, a dark, a dark re - a - li - ty.

B solo life and fear, a dark, a dark, a dark re - a - li - ty.

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

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

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

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

417

lively ♩ = 112

423

T solo While yet a boy I sought for ghosts, and

426

T solo sped Through many a listening 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

8 birds _____ and blos - so - ming, Sud-den, — sud-den, —

T solo

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

T solo

8 — I clasped my hands in ec - - - sta-cy! —

452

T solo

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

T solo

8 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

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

470

T solo

Out-watched with

T solo

me the en - vious night;

474

T solo

477

T solo

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

T solo

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

483

T solo

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

488

T solo

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

T solo

8 wouldst give what - e'er these words can - not ex -

494

T solo

8 press.

ff

T solo

499

same tempo $\text{♩} = 56$

p

S The day be - comes more so - - - - - lemn and

A The day be - comes more so - lemn, the day

T The day be - comes more so - lemn,

B The day be - comes more sol - emn,

S se - rene, more so - lemn and se - rene, the day be -

A be - comes more so - lemn and se - rene, more

T more so - - - - - lemn and se - rene, the day be -

B the day, the day be - comes more so - lemn and se -

507

S comes more so-lemn and se - rene When noon is past,

A so-lemn and se - rene When noon is past,

T comes more so-lemn and se - rene When noon is past,

B rene, so-lemn and se - rene When noon is past,

S
A
T
B

the day
The
the day,
the day

p

S
A
T
B

be - comes more so - lem and se -
day be - comes more so - lem, so - lem and se -
the day be - comes more so - lem and se -
be - comes more so - lem, so - lem and se -

S
A
T
B

rene, the day be - comes more so - lem and se - rene, and se - rene, and
rene, the day be - comes more so - lem and se - rene, more
rene, the day be - comes more so - lem and se - rene, and se - rene, more
rene, the day be - comes more so - lem and se - rene

S — se - rene when noon, when noon is past,

A so - lemn and se-rene when noon, when noon is

T so - lemn and se - rene when noon is past,

B when noon is past, when noon is past,

12/8

527

S — — — — — there is

A past, — — — — — there is

T — — — — — there is

B — — — — — there is

12/8

S har - mo - ny In au - tumn, and a

A har - mo - ny In au - tumn, and a

T har - mo - ny In au - tumn, and a

B har - mo - ny In au - tumn, and a

12/8

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

S sky, Which through the sum - - -

A sky, Which through the sum - mer

T sky, Which through the sum - mer

B sky, Which through the sum -

p

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

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

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

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

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

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

cresc.
T been, as if it could not be, as if it had not been, i

cresc.
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!

f

561

S Which through the summer is not

A Which

T

B

f

S heard or seen, through the summer is not heard or seen, not

A through the summer is not heard or seen, is not heard

T Which through the summer is not heard or seen, is not

B Which through the summer is not heard or seen,

f

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 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 not it

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

T 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 had not been!

B had not been!

legato
p
pp
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

S solo
ward life _____ sup - ply, _____ sup - ply _____ Its calm: _____

T solo
life _____ sup - ply, _____ sup - ply _____ Its calm: _____

B solo
_____ my _____ pas - sive youth De - scen - ded, to my on - ward life _____ sup ply Its

608

S solo

T solo

B solo
_____ calm: _____ to _____ one who wor-ships thee,

619

S solo

T solo
_____ to _____ one who

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

626

S solo

T solo

B solo

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

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

S solo

T solo

B solo

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

637

S solo

T solo

B solo

thee, —

Whom, — Spi - rit fair, —

Whom,

642

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

T solo
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 -

S solo
self, and love all hu - man kind, and love all hu man

T solo
self, and love all hu - man kind.

B solo
self, and love all hu - man kind.

653

S solo
kind.

T solo

B solo