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# ODE TO THE PASSIONS

WRITTEN BY

WILLIAM COLLINS

(1721—1759)

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

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# ODE TO THE PASSIONS.

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WHEN Music, heavenly maid, was young,  
While yet in early Greece she sung,  
The Passions oft, to hear her shell,  
Thronged around her magic cell,  
Exulting, trembling, raging, fainting,  
Possess beyond the muse's painting :  
By turns they felt the glowing mind  
Disturb'd, delighted, raised, refined ;  
Till once, 'tis said, when all were fired,  
Filled with fury, rapt, inspired,  
From the supporting myrtles round  
They snatch'd her instruments of sound ;  
And, as they oft had heard apart  
Sweet lessons of her forceful art,  
Each (for Madness ruled the hour)  
Would prove his own expressive power.

First Fear his hand, its skill to try,  
Amid the chords bewildered laid,  
And back recoil'd, he knew not why,  
E'en at the sound himself had made.

Next Anger rush'd ; his eyes on fire,  
In lightnings own'd his secret stings :  
In one rude clash he struck the lyre,  
And swept with hurried hand the strings.

With woful measures wan Despair  
Low, sullen sounds his grief beguiled ;  
A solemn, strange, and mingled air ;  
'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,  
What was thy delightful measure ?  
Still it whisper'd promised pleasure,  
And bade the lovely scenes at distance hail  
Still would her touch the strain prolong ;

And from the rocks, the woods, the vale,  
She called on Echo still, through all the song  
And, where her sweetest theme she chose,  
A soft responsive voice was heard at every  
close,  
And Hope enchanted smiled, and waved her  
golden hair.

And longer had she sung ; but, with a frown,  
Revenge impatient rose :  
He threw his blood-stain'd sword, in thunder,  
down ;  
And with a withering look,  
The war-denouncing trumpet took,  
And blew a blast so loud and dread,  
Were ne'er prophetic sounds so full of woe !  
And ever and anon, he beat  
The doubling drum, with furious heat ;  
And though sometimes, each dreary pause be-  
tween,  
Dejected Pity, at his side,  
Her soul-subduing voice applied,  
Yet still he kept his wild unalter'd mien,  
While each strain'd ball of sight seemed bursting  
from his head.

With eyes upraised, as one inspired,  
Pale Melancholy sat retired ;  
And, from her wild sequester'd seat,  
In notes by distance made more sweet,  
Pour'd through the mellow horn her pensive  
soul ;  
And, dashing soft from rocks around,  
Bubbling runnels join'd the sound ;  
Through glades and glooms the mingled measure  
stole,

Or, o'er some haunted stream, with fond  
 delay,  
 Round an holy calm diffusing,  
 Love of peace, and lonely musing,  
 In hollow murmurs died away.

But O! how altered was its sprightlier tone,  
 When Cheerfulness, a nymph of healthiest hue,  
 Her bow across her shoulder flung,  
 Her buskins gemmed with morning dew.  
 Blew an inspiring air, that dale and thicket  
 rung,  
 The hunter's call, to Faun and Dryad known!  
 The oak-crown'd sisters, and their chaste-eyed  
 Queen,  
 Satyrs and Sylvan Boys, were seen,  
 Peeping from forth their alleys green:

Brown Exercise rejoiced to hear;  
 And Sport leapt up, and seized his beechen  
 spear.  
 Last came Joy's ecstatic trial:  
 He, with viny crown advancing,  
 First to the lively pipe his hand addrest;  
 But soon he saw the brisk awakening viol,  
 Whose sweet entrancing voice he loved the  
 best;

They would have thought who heard the strain  
 They saw, in Tempe's vale, her native maids,  
 Amidst the festal sounding shades,  
 To some unwearied minstrel dancing.

While, as his flying fingers kissed the strings,  
 Love framed with Mirth a gay fantastic  
 round:  
 Loose were her tresses seen, her zone unbound;  
 And he, amidst his frolic play,  
 As if he would the charming air repay,  
 Shook thousand odours from his dewy wings.

#### CHORUS.

O Music! sphere-descended maid,  
 Friend of Pleasure, Wisdom's aid!  
 Why, goddess! why, to us denied,  
 Lay'st thou thy ancient lyre aside?  
 As, in that loved Athenian bower,  
 You learn'd an all commanding power,  
 Thy mimic soul, O Nymph endeared,  
 Can well recall what then it heard;  
 Where is thy native simple heart,  
 Devote to Virtue, Fancy, Art?  
 Arise, as in that elder time,  
 Warm, energetic, chaste, sublime!

WM. COLLINS.

# ODE TO THE PASSIONS.

WILLIAM COLLINS.

FREDERICO II. COWEN.

*Andante con moto ma tranquillo.* ♩ = 60.

PIANO.

*pp*

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Andante con moto ma tranquillo' with a quarter note equal to 60 beats per minute. The dynamics range from *pp* (pianissimo) to *p* (piano), with a *poco cres.* (poco crescendo) and *dim.* (diminuendo) marking. The score includes several triplet markings and slurs. The first system is marked *pp*. The second system is also marked *pp*. The third system is marked *p*. The fourth system is marked *p* and includes a *poco cres.* marking. The fifth system is marked *dim.* and includes a *poco cres.* marking.

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ALTO.

BASS.

While yet in ear-ly Greece she sung, The

While yet in ear-ly Greece she sung, The

Passions oft, to hear her shell Thronged around her ma-gic cell,

Passions oft, to hear her shell Thronged around her ma-gic cell,

SOPRANO. Ex - ult - ing, tremb - ling, *p*

ALTO. Ex - ult - ing, tremb - ling, *p*

TENOR. Ex - ult - ing, tremb - ling, *p*

BASS. Ex - ult - ing, tremb - ling, *p*

*crec.* rag - ing, faint - ing, Pos - sest be - yond the *p*

*crec.* rag - ing, faint - ing, *p*

*crec.* rag - ing, faint - ing, Pos - sest be - yond the *p*

*crec.* rag - ing, faint - ing, *p*

Mu - se's paint - ing, By turns . . they felt the glow - ing mind Dis - *p*

They felt the glow - ing mind *p*

Mu - se's paint - ing, By turns they felt . . the mind . . Dis - *p*

turbed, . . de - light - ed, raised, . .

Dis - turbed, . . de - light - ed, raised, . . re . .

turbed, . . de - light - ed, raised, . . re . .

Dis - turbed, . . de - light - ed, raised, . . re . .

*dim.* *pp*

- fined ;

- fined ;

- fined ;

*p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

*accel.* *mf*

Till

*accel.* *mf*

Till

*pp* *accel.*

*Ped.* \*



*Più mosso.* **mf** 5 **f**

Once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

**mf** Once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

once, 'tis said, when all were fired, . . . Filled with fu - ry, rapt, in - spired, . . .

*Più mosso.* ♩ = 92.

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

**f** From the sup - port - ing myr - tles round, They snatched her instruments of

sound ; And, as they oft had heard a .

sound ;

sound ; And, as they oft had heard a .

sound ;

**f** **p**

- part, . . . Sweet les - sons of her force-ful art, . . . *poco accel.* *f* Each, . . .

- part, . . . Sweet les - sons of her force-ful art, . . . *poco accel.* *f* Each, . . .

*poco accel.* *f* Each, . . .

. . . for mad - ness rul'd the hour, Each would prove . . . his

. . . for mad - ness rul'd the hour, Each would prove . . . his

each, for mad - ness rul'd, for mad-ness rul'd the hour, Each would prove . . . his

for mad - ness rul'd, for mad-ness rul'd the hour, Each would prove . . . his

*f* *sempre f*

own . . . ex - press - ive power.

own . . . ex - press - ive power.

own . . . ex - press - ive power.

own . . . ex - press - ive power.

Molto moderato.

Molto moderato. ♩ = 66.

ALTO.

First Fear, his hand, its skill to

BASS.

First Fear, his hand, its skill to

Molto allegro e con fuoco.

SOPRANO.

Next An - ger rushed ; his eyes on fire, In light-nings owned his

ALTO. Next An - ger rushed ; his eyes on fire, In light-nings owned his

TENOR. Next An - ger rushed ; his eyes on fire, In light-nings owned his

BASS. Next An - ger rushed ; his eyes on fire, In light-nings owned his

Molto allegro e con fuoco.  $\text{♩} = 152$ .

*f*

*B sempre f*

se - cret stings: In one rude clash he struck the

se - cret stings: In one rude clash he struck the

se - cret stings: he struck the

se - cret stings: In one rude clash he struck the

*B' sempre f*

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

*f*

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*, *ff*.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *ff*. Tempo:  $\text{♩} = 76$ . Includes triplets in the bass line.

Third system of piano introduction. Treble clef, bass clef. Dynamics: *mf*, *p*. Includes triplets in the bass line.

TENOR.  
BASS.

With woe - - ful mea - - sures wan De - -

Vocal introduction for Tenor and Bass. Dynamics: *pp*.

Piano accompaniment for the vocal introduction. Dynamics: *p*, *sempre p*.

spair,

spair,

Vocal introduction for the word 'spair' in both Tenor and Bass parts. Dynamics: *mf*.

Piano accompaniment for the vocal introduction of 'spair'. Dynamics: *mf*. Includes triplets in the bass line.

*pp*  
 Low, sul - len sounds his  
*pp*  
 Low, sul - len sounds his

grief . . . be - guiled; . . .  
 grief . . . be - guiled; . . .

*p* *mf*

*sempre p*

*p*  
 A  
 A

sol - emn, strange, and min - gled air; . . .  
 sol - emn, strange, and min - gled air; . . .

*p*

*p* 'Twas sad, 'Twas sad . . . by fits, fits,

*mf*

*p* by starts by starts 'twas wild. . . .

*mf*

*p* *dim.*

*Andante molto tranquillo.* SOPRANO. *poco rall. a tempo.*

But thou, O Hope, with eyes so fair, . .

ALTO. *poco rall. a tempo.*

But thou, O Hope, with eyes so fair, . .

*Andante molto tranquillo.* ♩ = 60.

*poco rall. a tempo.*

What was thy de-light - ful mea - sure? Still it whis - pered promised

What was thy de-light - ful mea - sure?

*pp*  
Ped. \* Ped. \* Ped. \*

plea - sure, . . And bade the love-ly scenes . . at dis - - tance hail !

Still it whis - pered promised plea - sure, And bade . . the love-ly scenes . . at dis-tance

Ped. \* Ped. \* Ped. \*

Still would her touch the strain pro - long ;

hail ! Still would her touch the strain pro -

*p*  
Ped. \*



*poco cres.*

And from the rocks, the woods, the vale,

*poco cres.*

- long ; . . . And from the rocks, the woods, the

*poco cres.*

*Ped.* \* *Ped.* \*

*p*

She called on E - cho still, she called on E - cho still,

*p*

vale, She called on E - cho still, she called on

*p*

*tr* *tr*

and from the vale, she called on E - cho still, Through all the

*pp*

E - cho still, she called on E - cho still, Through all the

*pp*

song ; And, where her theme she chose, . .

song ; And, where her sweetest theme, her theme she chose, . .

1st TENORS (a few voices only).

A soft re- spon- sive voice, . .

*D* *p* *pp* *pp*

*Ped.* \* *Ped.* \*

her sweetest theme she chose, A soft voice, . .

and, where her sweetest theme, her theme she chose, . . there . .

was heard at ev-'ry close, . . a voice, . .

*p* *sempre p* *pp* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

A soft re- spon- sive voice . . . was heard at

A soft re- spon- sive voice was heard at

. . . a soft . . voice was heard at

*dim.* *pp* *dim.* *pp* *pp*

*Ped.* \*

*Pochissimo più lento.*

ev - - 'ry close, And Hope smiled, en-chanted

ev - - 'ry close, And Hope smiled, en-chanted

ev - - 'ry close, *Pochissimo più lento.* ♩ = 100.

*dim.* *pp* Come lma.

smiled, smiled, . . and waved her gold - - en hair.

*dim.* *pp* Come lma. ♩ = 60. *p*

*dim.* *pp*

Ped. \*

*tr* *dim.*

**SOPRANO.**

*p* And long-er had she

**ALTO.**

*p* And long-er had she

*pp*

Ped. \*

sung ;

sung ;

TENOR. TUTTI.

BASS.

But, with a frown, Revenge im - pa - tient rose ; . . .

But, with a frown, Revenge im - pa - tient rose ; . . .

Allegro deciso. ♩ = 92.

*f*

*marcato.*

10

*f marcato.*

He threw his bloodstained sword, in thun - der, down, in thun - - der,

*f marcato.*

He threw his bloodstained sword, in thun - der, down, in thun - - der,

*sempre f*

*f marcato.*

He threw his bloodstained sword, in thun - der, down, in thun - - der,

*f marcato.*

down ;

*f*

He threw his bloodstained sword, in thun - der, down, in thun - - der,

*f*

down ;

He threw his bloodstained sword, in thun - der, down, in thun - - der,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

down ; And with a wi - thering look, The war - de - nounc - ing trum - pet took,

And blew a blast . . . so loud and dread, . . .

And blew a blast . . . so loud and dread, . . .

And blew a blast so loud and dread, . . .

And blew a blast so loud and dread, . . .

Were ne'er pro - phe - tic sounds so

Were ne'er pro - phe - tic sounds so

Were ne'er pro - phe - tic sounds so

Were ne'er pro - phe - tic sounds so

Sounds so

full of woe! . . . .

full of woe! . . . .

full of woe! . . . .

full of woe! . . . .

*p* *f*

*mf*

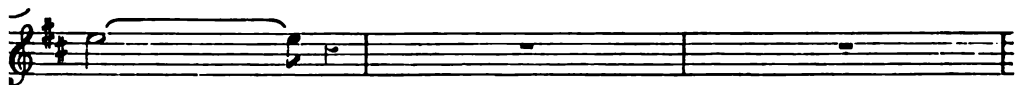
*p*

And, ev-er and anon, he beat The doub-ling drum, *f* with fu-ri-ous

With fu-ri-ous heat, *f*

ev-er and anon, he beat The doub-ling drum, with fu-ri-ous heat, . . .

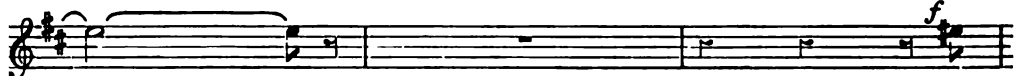
*f*



heat, . . . . .



heat, . . . . . And, ev-er-anda-non, he beat The dou-ling drum,



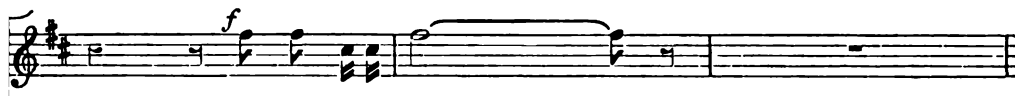
with



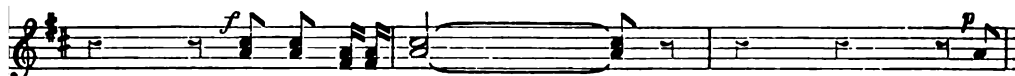
. . . . . And, ev-er-anda-non, he beat The dou-ling drum, with



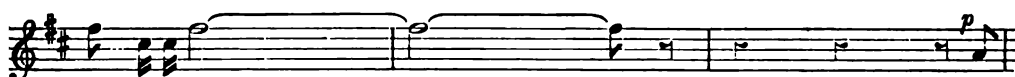
*p*



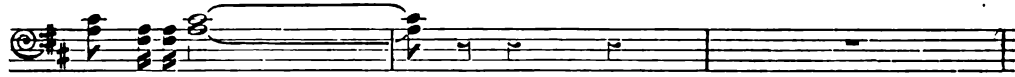
with fu-ri-ous heat; . . . . .



with fu-ri-ous heat; . . . . . And



fu-ri-ous heat; . . . . . And



fu-ri-ous heat; . . . . .



*f*

*p*



though some-times, each drear - y pause be - tween, De - ject - ed

though some-times, each drear - y pause be - tween, De - ject - ed

*p* Though each drear - y pause be - tween, De - ject - ed

*poco cres.* Pi - ty, at his side, Her soul - sub - du - ing voice ap -

*poco cres.* Pi - ty, at his side, Her soul - sub - du - ing voice ap -

*poco cres.* Pi - ty, at his side, Her soul - sub - du - ing voice ap -



- plied,  
 - plied, *f*  
Yet  
 - plied,

*F* *f marcato.*

Still he kept his wild un - al - tered mien,

*marcato.*

still he kept his wild un - al - tered mien, still he kept his wild un -

*F*

*f*

still he kept his wild un - al - tered mien, . . still he kept his wild, his wild un - al - tered

Still he kept his wild un - altered mien, his wild un - al - tered

- al - tered mien, still he kept his wild un - al - tered mien, wild un - al - tered

Still he kept his wild un - al - tered mien, his wild un - al - tered

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

head.

head.

head.

head.

*ff* *dim* in - u - en - do.

*p*

*p*

*dim.*

*pp* *poco rall.*

*Molto Lento quasi Adagio.*  $\text{♩} = 40$ .

*p*

**G**

*pp* With eyes up - raised, as one in -

*pp* With eyes up - raised, as one in -

*pp* With eyes up - raised, as one in -

*pp* With eyes up - raised, as one in -

**G**

*p*

**B.H.**

*pp* - spired, Pale Mel-an-cho-ly sat re-tired; . .

*pp* - spired, Pale Mel-an-cho-ly sat re-tired; . .

*pp* - spired, Pale Mel-an-cho-ly sat re-tired; . .

*pp* - spired, Pale Mel-an-cho-ly sat re-tired; . .

*dim.*

*pp*

And, from her wild se-questered seat, In notes .. by

And, from her wild se-questered seat, her wild . . . seat, In notes by

From her wild seat, . . . her wild seat, In .. notes so

And, from her wild, her wild se-ques - tered seat, In notes .. by

dis - tance made more sweet, Poured thro' the mellow horn her pen - sive soul:

dis - tance made more sweet, Poured thro' the mellow horn her pen sive soul:

sweet, so sweet, .. Poured thro' the mellow horn her pen - sive soul:

dis - tance made more sweet, Poured thro' the mellow horn her pen - sive soul:

And, dash - ing soft from rocks a-round,

And, dash - ing soft from rocks a-round,

*pp*

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

*p* *dim.* *pp*

*Ped.*

H

Through glades and glooms the mingled measure

Through glades and glooms the mingled measure

Through glades and glooms the mingled measure

Or, o'er some haunted stream, with fond delay,

O'er some haunted stream,

stole, the measure stole, Or, o'er some haunted stream, . .

stole, the measure stole,

Round an ho-ly calm dif-fus-ing, . . Love of peace,

Round an ho-ly calm dif-fus-ing, . . Love of peace,

an ho-ly calm dif-fus-ing, . . Love of peace,

an ho-ly calm dif-fus-ing, . . Love of peace,

*pp* *p* *pp* *poco cres.* *p* *mp* *p* *p*

*Ped.* 8290. \*

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

died a - way.

died a - way.

died a - way.

died a - way.

*pp* *rall.*

L.H.

*Molto vivace quasi presto.*  $\text{♩} = 84.$  *pp*

*sf* *p*

R.H. L.H.



First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *pp* (pianissimo) and an accent (^). The lower staff (bass clef) features a piano (*p*) accompaniment with a triplet of eighth notes and is labeled "L.H." (Left Hand).

Second system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the piano accompaniment with a triplet of eighth notes.

Third system of musical notation. The upper staff features a more complex melodic line with slurs and accents. The lower staff continues the piano accompaniment, marked with *cres.* (crescendo).

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a triplet of eighth notes, marked with *af* (accelerando) and *p* (piano).

Fifth system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff features a piano accompaniment with a triplet of eighth notes. The lyrics "cres - cen - do." are written below the notes.

Sixth system of musical notation. The upper staff features a melodic line with a slur. The lower staff features a piano accompaniment with a triplet of eighth notes, marked with *f* (forte).

I

But O! how al-tered was its spright - - lier tone, When

But O! how al-tered was its spright - - lier tone, When

But O! how al-tered was its spright - - lier tone, When

But O! how al-tered was its spright - - lier tone, When

I *Sua...*

But O! how al-tered was its spright - - lier tone,

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her

a nymph of health-iest hue, Her bow a - cross her

shoul - der flung, Her bus - kins gemmed with morn - ing dew,

shoul - der flung, Her bus - kins gemmed with morn - ing dew,

shoul - der flung, Her bus - kins gemmed with morn - ing dew, Blew an in-spir - ing

shoul - der flung, Her bus - kins gemmed with morn - ing dew,

shoul - der flung, Her bus - kins gemmed with morn - ing dew,

Blew an in-spir-ing air, . . . that dale and thick - et rung,

Blew an in-spir-ing air, . . . that dale and thick - et rung,

air, . . . that dale and thick - et rung, The hunt - - er's

*cres.*

The hunt - er's call, to faun and dry - ad known!

The hunt - er's call, to faun and dry - ad known!

call, . . . to faun and dry - ad known!

*f*

*f*

*p*

dim. p

pp Sea pp

L.H.

sempre pp

The oak-crowned sis - ters, and their chaste-eyed queen,

The oak-crowned sis - ters, and their chaste-eyed queen,

pp

Sa - tyrs and syl - van boys, were seen, . . .

Sa - tyrs and syl - van boys, were seen, . . .

Sa - tyrs and syl - van

Sa - tyrs and syl - van

Sa - tyrs and syl - van boys, were seen,

Sa - tyrs and syl - van boys, were seen,

boys, were seen, Peep - ing from forth their al - leys green :

boys, were seen, Peep - ing from forth their al - leys green :

Sa - tyrs and syl - van boys, were seen, Peep - ing from forth their

Sa - tyrs and syl - van boys, were seen, Peep - ing from forth their

al - leys green: *f marcato.*

al - leys green: Brown Ex - er - cise re - joiced to

**K**

*marcato.*  
And Sport leapt up, and seized his beech - en

*f marcato.* And Sport leapt up, and seized his beech - en

Brown Ex - er - cise re - joiced to hear; Sport leapt up, seized his

hear, Ex - er - cise re - joiced to hear; Sport leapt up, and seized his

spear, leapt up, and seized his beech - en spear.

spear, leapt up, and seized his beech - en spear.

spear, leapt, and seized his beech - en spear.

spear, Sport leapt up, seized his spear.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a long, sweeping slur. The bass staff provides a harmonic accompaniment with a steady rhythmic pattern.

Second system of musical notation, continuing the melodic and harmonic lines from the first system. It features similar triplet markings and a consistent accompaniment in the bass staff.

Third system of musical notation, featuring vocal lines. The lyrics "Last came" are written across the staves. The notation includes dynamic markings such as *f* and *fz*, and phrasing slurs. The bass staff continues with accompaniment.

Fourth system of musical notation, primarily instrumental accompaniment. It includes dynamic markings like *f* and *fz*, and articulation marks such as accents (^) and slurs. The bass staff continues with accompaniment.

Fifth system of musical notation, featuring vocal lines. The lyrics "Joy's ec-sta-tic tri-al:" are written across the staves. The notation includes dynamic markings such as *f* and *fz*, and phrasing slurs. The bass staff continues with accompaniment.

Sixth system of musical notation, primarily instrumental accompaniment. It includes dynamic markings like *f* and *fz*, and articulation marks such as accents (^) and slurs. The bass staff continues with accompaniment.

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his

He, with vi - ny crown advanc - ing, First to the pipe . . . his hand, his

He, with vi - ny crown advanc - ing, First to the live - ly pipe, his

hand . . . ad - drest ; . . .

hand . . . ad - drest ; . . .

hand . . . ad - drest ; . . .

hand . . . ad - drest ; . . .



But soon he saw the

brisk a - wak'-ning vi - ol, Whose sweet . . en

tranc - ing voice he loved . . . the best ;

voice . . . he loved . . . the best ;

voice he loved the best ;

*L'istesso tempo.*

*mf* They would have thought who heard the strain . . .

*mf* They would have thought who heard the strain . . . They

*L'istesso tempo.*  $\text{♩} = \text{♩}$

*mf* They would have thought who heard the

*f* *mf*

*Ped.* \* *Ped.* \*

*mf* They saw, in Tem-pe's vale, her na - tive maids, A - midst the

*mf* saw, in .. Tem-pe's vale, her na - tive maids, her na - tive maids, 'Midst the

*mf* They saw, in .. Tem-pe's vale, her na - tive maids, 'Midst the

strain, . . . They saw, in Tem-pe's vale, her maids, A - midst the

*Ped.* \* *f* *Ped.* \*

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - - ing,

fes - tal sound - ing shades,

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

**M** *Ped.* *mp*

While his fly - ing fin - gers kissed the strings, . .

While, as his fly - ing fin - gers . kissed the strings, . . while his fly - ing fin - gers

While his fin - gers kissed the strings, while his fin - gers

While his fin - gers kissed the strings, . .

**M.**

while his fin - gers kissed the strings,

kissed the strings, . . Love framed a gay fan - tas - tic round ;

kissed the strings, Love framed with Mirth a gay fan - tas - tic round ;

while his fin - gers kissed the strings, . .

Loose were her tress - es seen, her zone un - bound ; And he, a - midst his

Her tress - es loose, her zone un - bound ;

Loose were her tress - es seen, her zone un - bound ; And he, a - midst his

©

fro - lic play, As if he would the charm - ing air re -

And he, a - midst his fro - lic play,

fro - lic play, As if he would the charm - ing air re -

And he, a - midst his fro - lic play, and

*cres.*

pay, . . . . .

he, a - midst his fro - lic play, his fro - lic

pay, . . . . . 'midst his fro - lic

he, . . . . . a - midst his fro - lic

*fp*

*tr*

. . . Shook thou - sand o - dours from his wings, . . thou - sand

play, Shook . . o - dours from his wings, . . thou - sand

play, Shook . . o - dours from his wings, . . thou - sand

play, Shook . . o - dours from his wings, . . thou - sand

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

*tr*

o - dours, *sempre dim.*

o - dours from his dew - y

1st TENOR. *sempre dim.*

o - dours from his dew - - y,

2nd TENOR. *sempre dim.*

o - dours from his dew - - y

o - dours from his dew - - y,

*p* *dim.*

shook thou - sand o - dours from his wings. . . *N* *mp*

wings, . . . Love framed with Mirth a

dew . . . y wings, . . . a *mp*

wings, thou - sand o - dours from his wings, . . . a *mp*

dew . . . y wings, . . . a *N*

*pp* *p*

*Ped.* *Ped.* \*

Loose were her tress-es seen, her zone-un-bound;  
 gay fan-tas-tic round; Loose were her tress-es seen, her zone un-bound;  
 1st & 2nd TENORS.  
 gay fan-tas-tic round; Loose were her tress-es seen, her zone un-bound;  
 gay fan-tas-tic round; tress-es loose, her zone un-bound;  
 And he shook thou-sand o-dours from his dew-y  
 And he shook thou-sand o-dours from his dew-y  
 And he shook thou-sand o-dours from his dew-y  
 And he shook thou-sand o-dours from his dew-y

*mf*  
*mf*  
*mf*  
*mf*  
*tr*  
*cres.*  
*Ped.*  
*f*  
*Ped.*

\*

wings.

wings.

wings.

wings.

*ff*

*sempre ff*

*ff*

8290.

Detailed description: This page of a musical score, numbered 44, contains vocal and piano parts. The vocal lines are written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is written in both treble and bass clefs. The score is divided into several systems. The first system consists of four vocal staves, each with the word 'wings.' written below it. The second system begins with a piano introduction marked *ff* (fortissimo), featuring a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The third system includes a vocal line with a 'Solo' marking and a piano accompaniment marked *sempre ff*. The fourth system continues the piano accompaniment with various ornaments and triplets. The fifth system shows the vocal line with triplets and the piano accompaniment. The sixth system concludes with the piano accompaniment. The page number 8290. is printed at the bottom center.



*rall.* *f* *Moderato poco maestoso.*

*rall.* *f* 0 Mu - sic! sphere - descend - ed maid, Friend of

*rall.* *f* 0 Mu - sic! sphere - descend - ed maid, . . . Friend of

*rall.* *f* 0 Mu - sic! sphere - descend - ed maid, . . . Friend..

0 Mu - sic! sphere - descend - ed maid, Friend of

*Moderato poco maestoso.* ♩ = 72. (The crotchet a little slower than the preceding ♩)

*rall.* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

*sempre f*

Plea - sure, Wis - dom's aid! . . . Why, god - dess, why . . . to us de - nied, why,

Plea - sure, Wis - dom's aid! . . . Wis - dom's aid! . . . god - - - dess,

. . . of Plea - sure, Wis - dom's aid! . . . Why, god - dess, why to us de -

Plea - sure, of Plea - sure, Wis - dom's aid! . . . god - - - dess,

*sempre f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

god - dess, to us de - nied, Lay'st thou thy an - cient

why to us, to us de - nied, Lay'st thou thy an - cient

- nied, to us . . . de - nied, Lay'st thou thy an - cient

why to us, to us de - nied, Lay'st thou thy an - cient

*f*

*Ped.* \* *Ped.* \*

lyre . . . a - side? . . . As, in that loved A -

lyre a - side? . . . As, in . . . that

lyre a - side? . . . As, in that bower, You

lyre a - side? . . . As, in that

*Ped.* \* *Ped.* \*

- the - nian bower, You learned an all - com - mand - ing power, . . . *cres.* Thy

bower, You learned . . . com - mand - ing power, Thy soul, . . . thy

learned . . . com - mand - - ing power, Thy soul, thy

bower, . . . You learned . . . com - mand - - ing power, Thy

*cres.*

mim - ic soul, O nymph en - deared, Can well re - call what then it  
 mim - ic soul, O nymph, Can well . . . re - call what then it  
 min - ic soul, . . . Can well re - call what then, . . . what  
 mim - ic soul, . . . Can well . . . re - call what then . . . it

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

heard; . . . Where is thy na - tive sim - ple heart, De -  
 heard, what then it heard; . . .  
 then . . . it heard; . . . Where is thy na - tive  
 1st Bass. *p*  
 heard; . . . Where is thy heart, . . . thy  
 2nd Bass. *p*  
 heard; . . . Where is thy sim - - - ple

*mp*  
*Ped.* \* *Ped.* \*

vote . . to Vir - tue, Fan - - - cy, . . Art? . .

Where is thy na - tive

sim - ple heart, De - vote to Fan - cy, . . Art? Where thy

sim - ple heart, De - vote . . to Fan - cy, Art? . .

heart, De - vote to Fan - - - cy, Art? . .

*poco cres.*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Vir - tue, Fan - cy, Art? A -

sim - ple heart, De - vote . . to Vir - tue, Fan - - - cy,

sim - ple heart, De - vote to Fan - - - cy, . .

Where is thy sim - ple heart, De - vote, de - vote . . . to

Where is thy sim - ple heart, De - vote, de - vote . . . to

8va. . . . .

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

rise, . . as in that el - - der time, . . Warm, en - er - gic,

Art? Rise, . . as in that el - - der time, . .

Art? Rise, . . as in that time, . . Warm, en -

Art? Rise, . . as in that time, . .

Art? Rise, . . as in that time, . .

*f marcato.*

chaste, sub - lime! O Mu - sic! sphere - de - scend - ed

chaste, . . sub - lime! O Mu - sic! sphere - de - scend - ed

er - gic, sub - lime! O Mu - sic! sphere - de - scend - ed

chaste, . . sub - lime! . .

chaste, . . sub - lime! . . sphere - de - scend - ed

maid ! . . . . O Mu - sic! sphere - de - scend - ed

maid ! . . . . O Mu - sic! sphere - de - scend - ed

maid ! . . . . O Mu - sic! sphere - de - scend - ed

sphere - de - scend - ed maid! O Mu - sic!

maid ! O Mu - sic! sphere - de - scend - ed

*f*

*Ped.*

maid ! . . . . A - rise, . . . . as in that

maid ! . . . . A - rise, . . . . as in that

maid ! . . . . A - rise, . . . . as in that

sphere - descend - ed maid! . . . . A - rise, . . . . as in that

maid ! A - rise, as in that

*f*

*ff*

*Ped.*

el - - der time, A - rise, . . Warm, en - -

el - - der time, A - rise, Warm, en - -

el - - der time, A - rise, . . Warm, en - -

el - - der time, A - rise, Warm, en - -

time, . . . . .

*Ped.* \* *mf*

*dim.*  
er - gic, chaste, sub - lime!

*dim.*  
er - gic, chaste, sub - lime! . . warm, en - -

*dim.*  
er - gic, . . chaste, sub - lime, sub - -

*dim.*  
er - - gic, sub - lime, . . warm, en - -

*dim.*  
A - rise, . . warm, en - -

*dim.*

*mp* Why, god - dess, .. why, to

er - gic, sub - lime!

1st TENOR.

lime!

2nd TENOR.

Why,

lime, . . . chaste, sub - lime!

Why,

er - gic, chaste, sub - lime!

Why, . . . to

er - gic, chaste, sub - lime!

Why,

*mp* *Q*

B.H.

*p* *Ped.* \*

*cres.*

us de-nied, why lay-est thou, why lay-est thou thy

*cres.*

why, . . . to us de-nied, lay-est thou thy

1st & 2nd TENORS.

*cres.*

god - dess, why, to us de-nied, lay'st thou thy

*cres.*

us de-nied, . . . why lay-est thou thy

*cres.*

god - - dess, why lay - - est thou . . . thy

*cres* . . . cen - - do. *f*

*Ped.* \* *Ped.* \* *Ped.* \*



an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

an - cient lyre a - side, thy an - cient lyre . . . a -

*f*

- - side? . . . O Mu - sic! a - rise, . . . a -

- - side? . . . O Mu - sic! a - rise,

- - side? . . . O Mu - sic! a - rise, . . .

- - side? O Mu - sic, O Mu - sic! a - rise,

- - side? O Mu - sic, O Mu - sic! a - rise,

*ff*

*sempre ff*

rise, . . . a - rise! . . . . . as in that

a - rise! . . . . . as in that

. . . . . a - rise, . . . . . a - rise! . . . . . as in that

a - rise! . . . . . as in that

a - rise! . . . . . as in that

molto marcato.

a - rise! . . . . . as in that

a - rise! . . . . . as in that

molto marcato.

a - rise! . . . . . as in that

marcato

el - der time, . . . Warm, en - er - gic, warm, . . .

el - der time, . . . Warm, en - er - gic, warm, . . .

el - der time, . . . Warm, en - er - gic, warm, . . .

el - der time, as in that time, . . . warm, . . .

el - der time, as in that el - der time, . . .

dim. p

*poco rall.* *a tempo.* *ff*

chaste, sub - lime ! 0

*poco rall.* *a tempo.* *ff*

chaste, sub - lime ! 0

*poco rall.* *a tempo.* *ff*

chaste, sub - lime ! 0

*poco rall.* *a tempo.* *ff* *^*

chaste, sub - lime ! A - rise, . . . a -

*poco rall.* *a tempo.*

chaste, sub - lime !

*poco rall.* *a tempo.* *ff*

*ff* *^*

! Mu - sic, O Mu - sic ! a -

*ff* *^*

Mu - sic, O Mu - sic ! a -

*ff* *^*

Mu - sic, O Mu - sic ! a -

*ff* *^*

rise, . . . a - rise, . . . a - rise, . . . a -

*ff* *^*

a - rise, . . . a - rise, . . . a -

*ff*

*ff* *molto rit.*  
 rise ! . . . . . chaste, . . . sub  
 rise ! . . . . . chaste, . . . sub  
 rise ! . . . . . chaste, . . . sub  
 rise ! . . . . . chaste, . . . sub  
 rise ! . . . . . chaste, . . . sub  
 rise ! . . . . . chaste, . . . sub

*fff a tempo.*  
 lime ! . . . . .  
*fff a tempo.*  
 lime ! . . . . .  
*fff a tempo.*  
 lime ! . . . . .  
*fff a tempo.*  
 lime ! . . . . .  
*fff a tempo.*  
 lime ! . . . . .  
 Eva . . . . .  
*fff a tempo.* *p rit.* *sf*  
 Ped.

THE END.