

DUDLEY BUCK

Chorus of Spirits and Hours

CANTATA FOR MEN'S VOICES

50

NEW AND REVISED EDITION

Six Cantatas

FOR MEN'S VOICES

WITH ACCOMPANIMENT OF PIANO OBBLI-
GATO, AND ADDITIONAL PARTS (AD LIB.)

FOR REED ORGAN, STRING QUINTET

AND FLUTE BY

Dudley Buck

1. THE NUN OF NIDAROS (WITH TENOR SOLO)
2. KING OLAF'S CHRISTMAS (WITH BARITONE AND TENOR SOLOS)
3. CHORUS OF SPIRITS AND HOURS (TENOR SOLO)
4. THE VOYAGE OF COLUMBUS
5. BUGLE SONG
6. PAUL REVERE'S RIDE (BARITONE AND TENOR SOLOS)

ORCHESTRAL PARTS

TO BE HAD OF

PUBLISHERS

New York : G. Schirmer

Chorus of Spirits and Hours

A VOICE

THE pale stars are gone!
For the sun, their bright shepherd,
To their folds them compelling,
In the depths of the dawn,
Hastes, in meteor-eclipsing array, and they
flee
Beyond this blue dwelling,
As fawns flee the leopard:
But where are ye?

CHORUS OF HOURS

Here, O, here:
We bear the bier
Of the father of many a cancelled year!
Spectres we
Of the dead Hours be;
We bear Time to his tomb in eternity.

CHORUS OF SPIRITS AND HOURS

Haste, O, haste!
As shades are chased
Trembling, by day, from heaven's blue waste,
They melt away,
We melt away,
Like dissolving spray,
From the children of a diviner day,
With the lullaby
Of winds that die
On the bosom of their own harmony!

A VOICE

What dark forms were they?

THE HOURS (*replying*)

The past Hours weak and gray,
With the spoil which our toil
Raked together
From the conquest but One could foil.

A VOICE

Have they passed?

SPIRITS AND HOURS

They have passed!
We have passed!
They outspeeded the blast,
We outspeeded the blast,
While 't is said they are fled!
we

A VOICE

O whither? O whither?

SPIRITS AND HOURS

To the dark, to the past, to the dead.

 . .
 . .
 . .
Bright clouds float in heaven:
Dew-stars gleam on earth:
Waves assemble on Ocean;
They are gathered and driven
By the storm of delight, by the panic of
glee!
They shake with emotion,
They dance in their mirth!

A VOICE

But where are ye?

SPIRITS AND HOURS

The pine-boughs are singing
Old songs with new gladness;
The billows and fountains
Fresh music are flinging,
Like the notes of a spirit from land and from
sea;
The storms mock the mountains,
With thunder of gladness;
But where are ye?

SEMI-CHORUS. I

We, beyond heaven, are driven along!

SEMI-CHORUS. II

Us, the enchantments of earth retain!

CHORUS

Ceaseless, and rapid, and fierce, and free,
With the Spirits which build a new earth
and sea—

We whirl, singing loud, round the gathering
sphere,
Till the trees, and the beasts, and the clouds
appear
From chaos, made calm by love, not fear.

A VOICE

But now, O weave the mystic measure
Of music, and dance, and shapes of light;

Let the Hours, and the Spirits of might and
pleasure,
Like the clouds and sunbeams, all unite!

CHORUS

Then weave the web of the mystic measure;
From the depths of the sky and the ends
of the earth,

Come, swift Spirits of might and of pleasure,
Fill the dance and the music of mirth!
As the waves of a thousand streams rush by,
To the Ocean of Splendor and Harmony!
Come, ye Spirits!
All unite!

PERCY BYSSHE SHELLEY

(FROM "PROMETHEUS UNBOUND")

NOTICE

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Chorus of Spirits and Hours
from Shelley's
"Prometheus Unbound."

Dudley Buck.

Con moto moderato.

Reed-Organ.

Strings *p* *poco cresc.*

Con moto moderato. (♩ = 80)

Piano.

Organ 8' tone

p *p*

without Ped.

N.B. The small notes, in both Piano- and Organ-parts, are designed to be employed only in rehearsal, in absence of the string-instruments, and to serve as "cues". See Full Score.

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pp

Tenor Solo.

The

Str.

poco rit.

mf

poco rit.

12/8

12/8

A Poco tranquillo.

pale stars are gone, the

Organ. *p*

A Poco tranquillo. (♩ = 72)

p

Red. Red. Red. Red.

pale stars are gone, For the

f

Red. *

Detailed description: This system contains the first two measures of the vocal line. The lyrics are "pale stars are gone, For the". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line. The first measure is marked with a piano dynamic (*p*), and the second measure is marked with a forte dynamic (*f*). The piano part includes markings for "Red." and an asterisk (*) in the second measure.

sun, their bright shep - herd, To their

Red. *

Detailed description: This system contains the next two measures of the vocal line. The lyrics are "sun, their bright shep - herd, To their". The piano accompaniment continues with a similar melodic style. The first measure is marked with a piano dynamic (*p*), and the second measure is marked with an asterisk (*). The piano part includes markings for "Red." and an asterisk (*) in the second measure.

folds them com - pel - ling, to their

4

Detailed description: This system contains the final two measures of the vocal line. The lyrics are "folds them com - pel - ling, to their". The piano accompaniment features a more active, rhythmic pattern in the right hand. The first measure is marked with a piano dynamic (*p*), and the second measure is marked with a forte dynamic (*f*). The piano part includes markings for "4" and an asterisk (*) in the second measure.

folds _____ them com - pel - ling, In the

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'folds' followed by a melodic phrase. The piano accompaniment is mostly silent in this system.

The piano accompaniment for the first system features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

depths _____ of the dawn, of the dawn,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase for 'depths' and another for 'of the dawn, of the dawn'. The piano accompaniment has a long, sustained chord in the right hand.

The piano accompaniment for the second system features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *p cresc.* (piano crescendo) is present. There are markings 'Rwd.' and '*' below the bass line.

Poco più moto.
Hastes, — in me-teor-e-clipsing ar - ray,

The third system begins with the tempo instruction *Poco più moto.* The vocal line has a melodic phrase for 'Hastes, — in me-teor-e-clipsing ar - ray'. The piano accompaniment features a long, sustained chord in the right hand.

Poco più moto. (♩ = 92)
Str.

The piano accompaniment for the third system features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *p* (piano) is present. The instruction *Str.* (string) is written below the bass line.

hastes, — in me-teor-e-clipsing ar - ray, and they

16' and 8' *mf*

Str. *p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a melodic phrase: a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4, eighth notes C4-B3, quarter note A3. There are two triplet markings over the eighth notes in the first two measures. The piano accompaniment consists of a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. A dynamic marking of *mf* is present in the piano part.

flee! they flee Be - yond this blue dwell - ing, be -

passionato

f

Detailed description: This system contains the next two measures. The vocal line continues with: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2. A triplet marking is over the eighth notes in the second measure. The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with a steady bass line. A dynamic marking of *f* is present.

yond this blue dwell - ing, As fawns flee the leap - ard, as

cresc.

Detailed description: This system contains the final two measures. The vocal line continues with: quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2. A triplet marking is over the eighth notes in the first measure. The piano accompaniment is highly active, with rapid sixteenth-note passages in both hands. A dynamic marking of *cresc.* is present.

fawns flee the leopard.

16', 8' and 4'

ff r. h.

sf

ff

Più tranquillo.

rall. The pale stars are

rall. Reduce to 8'

pp

Più tranquillo. (♩ = 72)

rall.

p

Red. Red.

gone, the pale stars are

(Vcello)

Red. Red. Red. Red.

gone, are gone, are

Org.

Vcllo

Rec.

gone! But

Recit.

Recit.

pp

mf

f

Rec.

where, O where are ye?

a tempo

add 4'

mf

add 16'

a tempo

p

(tr)

B Tempo di Marcia. BASS I. *p* >

Chorus of Hours. BASS II. Here! here!

Here! here!

B Tempo di Marcia. (♩ = 80)

here! We bear the bier Of the fa- -ther, the *cresc.*

here! We bear the bier Of the fa- -ther, the *cresc.*

fa- -ther of man - y a can - -celled year, *dim.*

fa- -ther of man - y a can - -celled year, *dim.*

man - y a can - celled year! Spec - tres we,

man - y a can - celled year! Spec - tres we,

dim. *p* *ff*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in bass clef with lyrics. The piano accompaniment is in bass clef. The first system includes dynamic markings *p* and *ff*. The second system includes *dim.*, *p*, and *ff*. There are triplets in the piano part.

BASS I & II, *unis.*

spec - tres we Of the

ff *p* 16' off

ff *f* *dim.*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines in bass clef with lyrics. The piano accompaniment is in bass clef. The third system includes dynamic markings *ff* and *p*, and a marking '16' off'. The fourth system includes *ff*, *f*, and *dim.*. There are triplets in the piano part.

dead Hours be;

pp *cresc.*

Vln. *p*

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines in bass clef with lyrics. The piano accompaniment is in bass clef. The fifth system includes dynamic markings *pp* and *cresc.*. The sixth system includes *Vln.* and *p*. There are triplets in the piano part.

mf
We bear Time to his tomb in e -

mf *dim.*

sf *p*

ter - ni - ty! in e - ter - ni -

16' and 8' *p* *pp*

pp *poco cresc.* *pp*

Str. *3*

C Allegro moderato. **TENOR I.** *mf*

Chorus of Spirits. **TENOR II.** *mf* Haste! haste! O haste! As

BASS I. *mf* Haste! haste! O haste! As

Chorus of Hours. **BASS II.** *mf* Haste! haste! O haste! As

C *mf* Haste! haste! O haste! As

Str. *mf*

C Allegro moderato. (♩ = 100)

p

shades are chased, as shades are chased, Trembling, by day, - from heav'n's blue waste,

shades are chased, as shades are chased, Trembling, by day, - from heav'n's blue waste,

shades are chased, as shades are chased, Trembling, by day, from heav'n's blue waste,

shades are chased, as shades are chased, Trembling, by day, - from heav'n's blue waste, We

vi. *p* *8'* only. *mp*

Organ

p *mf*

They melt a-way, Like dis-

p *mf*

They melt a-way, Like dis-

p *mf*

We melt a-way, Like dis-solv - ing spray,

melt a - way, a - way, Like dis-solv - ing spray,

8' *mf*

p
 solv - ing spray, From the child - ren of a di - vin - er day, a di -
 solv - ing spray, From the child - ren of a di - vin - er day, a di -
 From the child - - - ren of a di - vin - er day, a di -
 We melt - - - a - way, From the child - ren of a di -

add 4'

dim. *p*

D
 vin - er day,
 vin - er day,
 vin - er day,
 vin - er day; *pp dolce* With the lul -

D
 Fl.

D *Str.* *pizz.*

pp dolce
 With the lul -
 With the lul - - la-by Of winds that die, that
 - la-by Of winds, of winds that die, — of winds that

pp dolce *fp*
 With the lul - - laby Of winds that die, — that
 - la-by, with the lul - - laby Of winds that die, — that
 die, — With the lul - - laby Of winds that die, of winds that die, that
 die, the lul - - laby Of winds — that
fp poco marc.
fp

die — On the bo — som, the bo — som of their own har — — — — — mo —

die — On the bo — som, the bo — som of their own har — — — — — mo —

die — On the bo — som, the bo — som of their own har — — — — — mo —

die On the bo — som, the bo — som of their own har — — — — — mo —

Fl. *add 16'*

E Tempo di Marcia. Solo.

ny! What

ny!

ny!

ny!

E Tempo di Marcia. *pp*

E Tempo di Marcia. (♩ = 80) *pp* Str.

dark forms were they? What dark forms were

pp

Str.

BASS I.) they? The past Hours weak and gray, With the

BASS II.) The past Hours weak and gray, With the

p

pp

spoil which our toil Raked to-gether From the con-quest, the con-quest but

spoil which our toil Raked to-gether From the con-quest, the con-quest but

cresc.

cresc.

Ten. Solo.

Have they

f unis.

One could foil!

f

ff

sf

sff

Chorus. *ff*

passed?

have they passed?

They

ff

They

ff

We

ff

We

f

p

molto cresc.

Red.

Red.

Allegro moderato.

F

have passed! They out-speed - ed the blast, they out-
 have passed! They out-speed - ed the blast, they out-
 have passed! We out-speed - ed the blast, we out-
 have passed! We out-speed - ed the blast, we out-

F

ff

Allegro moderato. (♩ = 100)

F

ff

dim.

p

3

3

3

3

dim. *p* **Solo.**

speed - ed the blast, While 'tis said they are fled! O
 speed - ed the blast, While 'tis said they are fled!
 speed - ed the blast, While 'tis said we are fled!
 speed - ed the blast, While 'tis said we are fled!

p 4' off.

p Str.

Più moderato.

whith - er? O whith - er?

Chorus. *pp*

To the *pp*
To the

Più moderato. (♩ = 80)

Chorus. *pp*

ppp

To the dark, to the past, to the *ppp*
To the dark, to the past, to the *ppp*
dark, to the past, to the
dark, to the past, to the dead.

pp

only

p *pp*

G Solo.

mf

Bright clouds float in heav'n:

dead.

Bright clouds float in heav'n: Dew-stars

dead.

Bright clouds float in heav'n: Dew-stars

dead.

Bright clouds float in heav'n: Dew-stars

Bright clouds float in heav'n: Dew-stars

G vl.

Str.

G

pp

p

Dew - stars gleam on earth:

Waves as - sem - ble on

gleam, gleam on earth:

Waves as - sem - ble on O

gleam, gleam on earth:

Waves as - sem - ble on O

gleam on earth:

Waves as - sem - ble on O

gleam on earth:

Waves as - sem - ble on O

Org. *pp*

O - cean; They are ga - thered and driv - en By the
 cean; They are ga - thered and driv - en By the
 cean; They are ga - thered and driv - en By the
 cean; They are ga - thered and driv - en By the
 cean; They are ga - thered and driv - en By the

storm of delight, By the pan - ic of glee; They shake with e - motion!
 storm, the storm: They
 storm, the storm: They
 storm, the storm: They
 storm, the storm: They

poco accel. *mf*
poco accel. *mf*
poco accel. *mf*
poco accel. *mf*

poco cresc. *sf poco accel.*

Allegro moderato.

They dance — in their mirth!

shake with e - mo - tion! They

shake with e - mo - tion! They

shake with e - mo - tion! They

shake with e - mo - tion! They

Allegro moderato. (♩ = 100)

Solo.

But

dance in their mirth!

dance in their mirth!

dance in their mirth!

dance in their mirth!

dance in their mirth!

vi. s.

s'only

Str.

where, where are ye?

pp But where, where are

pp But where, where are

p

Solo. *Poco allegretto.*

The pine-boughs are sing-ing Old

ye? *with marked rhythm*

ye?

Poco allegretto. (♩ = 126)

p

V'cello Str.

mf

songs with new glad-ness, The bil-lows and foun-tains Fresh mu-sic are fling-ing: The

The

The

The

8'

mf

Piano

pine - boughs are sing - ing Old songs with new glad - ness, The

pine - boughs are sing - ing Old songs with new glad - ness, The

pine - boughs are sing - ing Old songs with new glad - ness, The

pine - boughs are sing - ing, The

mf

without *Ed.*

Solo.

bil - lows and foun - tains Fresh mu - sic are fling - ing, Likethe
 bil - lows and foun - tains Fresh mu - sic are fling - ing,
 bil - lows and foun - tains Fresh mu - sic are fling - ing,
 bil - - lows Fresh mu - sic are fling - ing,
 r. h. 8'

Bourdon Bass. *p*

Chorus. *p*
 notes of a spir - it from land and from sea. Like the notes of a
 Like the notes of a
 Like the notes
 Like the

Full

p

spir - it from land and from sea. *pp* H

spir - it from land and from sea. *pp*

of a spir - it. *pp*

notes of a spir - it.

H

H

cresc. molto.

Rev. * *Rev.* *

ff

The *ff* The

ff The storms mock the mountains, the

The storms mock the mountains, the

ff

ff

Rev. *

sf

storms mock the moun - tains With thun - der of glad - ness, of

sf

storms mock the moun - tains With thun - der of glad - ness, of

sf

storms mock the moun - tains With thun - der of glad - ness, of

sf

storms mock the moun - tains With thun - der of glad - ness, of

The first system of the score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are repeated across the vocal staves.

Solo.

glad - ness. But where, O where are

glad - ness.

glad - ness.

glad - ness.

glad - ness.

Reed-Org. tacet

Str.

fp

The second system continues the vocal lines and piano accompaniment. It includes a section for the string ensemble (Str.) and a reed organ part that is marked as tacet. The lyrics continue with the vocal parts. The piano accompaniment includes a section with a forte piano (*fp*) dynamic.

Allegro vivace.

Chorus.

ff.

ye? We, beyond heaven, are
We, beyond heaven, are

Allegro vivace. (♩ = 144)

driv-en a-long!
driv-en a-long!
Us, the en-chantments of earth re-tain!
Us, the en-chantments of earth re-tain!

Cease-less, and rap-id, and fierce, and free, fierce, and free, With the
Cease-less, and rap-id, and fierce, and free, With the Spir - its which build, with the
Cease-less, and rap-id, and fierce, and free, and free, With the
Cease-less, and rap-id, and fierce, and free, _____

Spir-its which build a new earth and sea,
 Spir-its which build a new earth and sea,
 Spir-its which build a new earth and sea, We
 With the Spir-its which build a new earth and sea, We

We whirl,
 We whirl,
 whirl, sing - ing loud,
 whirl, sing - ing loud,

sing - ing loud, sing - ing loud, round the gath'ring sphere,
 sing - ing loud, sing - ing loud, round the gath'ring sphere,
 sing - ing loud, loud round the gath'ring sphere,
 sing - ing loud, loud round the gath'ring sphere,

K

p

cresc.

Till the trees, and the
 Till the trees, and the
 Till the trees, and the
 Till the trees, and the

K

Str.

p Org.

K

p

cresc.

beasts, and the clouds ap - pear From cha - os, made
 beasts, and the clouds ap - pear From cha - os, made
 beasts, and the clouds ap - pear From cha - os, made
 beasts, and the clouds ap - pear From cha - os, made

Solo.

rit.
 calm by love, by love, and fear. But
rit.
 calm by love, by love, and fear.
rit.
 calm by love, by love, and fear.
rit.
 calm by love, by love, and fear.

rit.
 VI.
rit.

The first system of music features four vocal staves and two piano staves. The vocal parts are in a common time signature with a key signature of one flat. The lyrics are: "calm by love, by love, and fear. But" for the first staff, and "calm by love, by love, and fear." for the others. The piano accompaniment includes a violin part (VI.) with a melodic line and a piano part with a rhythmic accompaniment. The tempo is marked "rit." (ritardando).

Allegretto scherzando.

now, O weave the mystic, mystic measure Of music, and dance, and

pp VI.

The second system of music features four vocal staves and two piano staves. The lyrics are: "now, O weave the mystic, mystic measure Of music, and dance, and". The piano accompaniment includes a violin part (VI.) with a melodic line and a piano part with a rhythmic accompaniment. The tempo is marked "Allegretto scherzando" and the dynamics are marked "pp" (pianissimo).

Allegretto scherzando. (♩ = 114)

p

The third system of music features two piano staves. The tempo is marked "Allegretto scherzando" with a metronome marking of 114 quarter notes per minute. The dynamics are marked "p" (piano). The piano part consists of a rhythmic accompaniment.

shapes of light; Let the Hours, and the Spirits of— might and pleasure,

The first system of the score features a vocal line in the upper staff with lyrics: "shapes of light; Let the Hours, and the Spirits of— might and pleasure,". Below the vocal line are two empty staves for a second voice part. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

L **Chorus.** *ff*

Like the clouds and sun-beams, all u-nite! Then weave— the web of the

Then weave— the web of the

Then weave— the web of the

Then weave— the web of the

L **Organ** *ff*

The second system begins with a vocal line in the upper staff, marked with a dynamic of *ff* and a tempo marking of **L**. The lyrics are: "Like the clouds and sun-beams, all u-nite! Then weave— the web of the". Below the vocal line are two empty staves for a second voice part. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The organ part is indicated by the word "Organ" and a dynamic of *ff*.

mystic, mystic meas-ure; From the depths of the sky, and the ends of the earth,
 mystic, mystic meas-ure; From the depths of the sky, and the ends of the earth,
 mystic, mystic meas-ure; From the depths of the sky, and the ends — of the earth,
 mystic, mystic meas-ure; From the depths of the sky, and the ends — of the earth,

marcato

Solo with Tenor I to the end.

Come, swift Spirits of might and of pleasure, Fill, fill the dance and the
 Come, swift Spirits of might and of pleasure, Fill, fill the dance and the
 Come, swift Spirits of might and of pleasure, Fill, fill the dance and the
 Come, swift Spirits of might and of pleasure, Fill, fill the dance and the

music of mirth, Fill, fill the dance, and the music of mirth,
 music of mirth, Fill the dance, and the music of mirth, fill the
 mu - sic of mirth, come fill the dance, - the dance, and the music of mirth fill the
 mu - sic of mirth, Fill, fill the dance, _____ the dance of mirth,

fill the dance! Then weave the web of the
 dance, fill the dance, fill the dance! Then weave the web of the
 dance, fill the dance, fill the dance! Then weave the web of the
 fill the dance! Then weave the web of the

Vi.
 Org.

mystic, mystic measure; From the depths of the sky, and the ends of the earth,
 mystic, mystic measure; From the depths of the sky, and the ends of the earth,
 mystic, mystic measure; From the depths of the sky, and the ends of the earth,
 mystic, mystic measure; From the depths of the sky, and the ends of the earth,

Come, swift Spirits of might and of pleasure, Fill, fill the dance, and the
 Come, swift Spirits of might and of pleasure, Fill, fill the dance, and the
 Come, swift Spirits of might and of pleasure, Fill, fill the dance, and the
 Come, swift Spirits of might and of pleasure, Fill, fill the dance, and the

mu - sic of mirth!_

mu - sic of mirth!_

mu - sic of mirth!_

mu - sic of mirth!_

As the

As the

mf

mf

mf

r. h.

mf

mf

M

As the waves of a

waves of a thou - sand streams, as the waves of a

waves of a thou - sand streams rush by, rush

M

cresc.

M

con fuoco

mf As the waves of a thou - sandstreamsrush
 thou - sandstreamsrush by, of a thou - sandstreamsrush
 thou - sand streamsrush by, of a thou - sandstreamsrush
 by, the waves of a thou - sandstreamsrush

cresc. *cresc.* *cresc.* *cresc.*

ff

cresc.

ff by, rush by, To the
 by, rush by, To the O - cean, to the
 by, rush by, rush by, To the O - cean, to the O - cean, to the
 by, rush by, rush by, To the O - cean, to the O - cean, to the

ff *ff* *ff*

ff

8 8 8

Red. * Red. *

O - cean of Splen - dor and Har - - - mo - ny, of
 O - cean of Splen - dor and Har - - - mo - ny, of
 O - cean of Splen - dor and Har - - - mo - ny, of
 O - cean of Splen - dor and Har - - - mo - ny, of

Poco stringendo.

Splendor and Har - mo - ny!
 Splendor and Har - mo - ny! Come, ye spirits!
 Splendor and Har - mo - ny! Come, ye spirits!
 Splendor and Har - mo - ny!

Poco stringendo.

Poco stringendo. (♩ = 144)

Come, ye spirits!

Come, ye spirits!

ff All u - nite!

ff all u - nite!

All u - nite!

cresc.

cresc. -

ff

ff

ff

ff

all u - nite!

all u - nite!

all u - nite!

all u - nite!

ff

ff

ff

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