

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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Rights of performance can be secured only by the purchase of a copy of this score by or for each and every singer taking part.

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

Dudley Buck.

Con moto moderato.

Reed-Organ. *p* *poco cresc.*

Strings

Con moto moderato. (♩ = 80) *p* *p*

Piano. *without Ped.*

Organ 8' tone

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 melodic line in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* is present at the end of the first measure. The piano part includes markings for "Red." and an asterisk "\*" under 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 similar melodic and rhythmic patterns. A dynamic marking of *f* is present at the end of the first measure. The piano part includes markings for "Red." and an asterisk "\*" under 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 right hand with sixteenth-note patterns. A dynamic marking of *f* is present at the end of the first measure. The piano part includes a marking for "4" under 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 with 'depths' and 'of the dawn, of the dawn,'. The piano accompaniment includes a long, sustained chord in the right hand.

The piano accompaniment for the second system features a complex rhythmic pattern with triplets and a dynamic marking of *p cresc.* (piano crescendo).

*Poco più moto.*

Hastes, — in me-teor-e-clipsing ar - ray,

The third system begins with the tempo change *Poco più moto.* and the vocal line 'Hastes, — in me-teor-e-clipsing ar - ray,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

*Poco più moto. (♩ = 92)*

The piano accompaniment for the third system features a complex rhythmic pattern with triplets and a dynamic marking of *mf* (mezzo-forte). The section is marked *Str.* (string) in the left hand.

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

16' and 8' *mf*

Str. *p*

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

f

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

*cresc.*

fawns flee the leap - ard.

16', 8' and 4'

*ff* r. h.

*sf*

*ff*

*rall.*

*rall.* Reduce to 8'

*pp*

Più tranquillo.

The pale stars are

*rall.*

Più tranquillo. (♩ = 72)

*p*

Red. Red.

gone, the pale stars are

(Vcello)

Red. Red. Red. Red.

gone, are gone, are

Org.

Vc'ello

Rec.

Rec.

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, *f* > *dim.*

fa- -ther of man - y a can - -celled year, *f* > *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 shown in grand staff notation (treble and bass clefs). Dynamics include *p* (piano), *ff* (fortissimo), and *dim.* (diminuendo). There are also accents and a triplet of eighth notes 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 for Bass I & II in unison, with lyrics. The piano accompaniment continues in grand staff notation. Dynamics include *ff*, *p*, and *dim.*. A marking "16' off" is present. The piano part features triplets and a *dim.* marking.

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 with lyrics. The piano accompaniment is in grand staff notation. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). A violin part (Vln.) is introduced in the fifth system, starting with a *p* dynamic. The piano part includes a triplet of eighth notes.



*mf*  
We bear Time to his tomb in e -

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

BASS II. *pp*

16' and 8'

*pp*

Str. *poco cresc.* *pp*

**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

**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* They melt a-way, *mf* Like dis-

*p* They melt a-way, *mf* Like dis-

*p* We melt a-way, *mf* 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 -

*p*

*dim.* *p*

add 4'

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

*pp dolce*

**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-geth- -er From the con-quest, the con-quest but

spoil which our toil Raked to-geth- -er 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*

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

*pp*

so 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.

*pp*

G

*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*

The first system of the score consists of vocal lines and piano accompaniment. The vocal lines are in G major and feature lyrics: "where, where are ye?" and "But where, where are". The piano accompaniment includes a treble and bass clef with various musical notations such as rests, notes, and dynamics like *pp* and *p*.

*Solo.* *Poco allegretto.*

The pine-boughs are sing-ing Old

ye? *with marked rhythm*

ye?

The second system continues the vocal and piano parts. It includes the instruction *Solo.* and *Poco allegretto.* The lyrics are "The pine-boughs are sing-ing Old" and "ye?". The piano part features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The tempo and dynamics are indicated as *Poco allegretto.* and *with marked rhythm*.

*Poco allegretto.* (♩ = 126)

V'cello Str.

*p*

The third system is a piano solo. It includes the instruction *Poco allegretto.* (♩ = 126). The score is divided into two parts: "V'cello" (Violoncello) and "Str." (String). The piano part features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamics are indicated as *p*.

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 *ad.*

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

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. *pp*

*cresc. molto.* H

*Rev.* \* *Rev.* \*

*ff* The *ff*

*ff* The *ff* The

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

*Solo.*

glad - ness. But where, O where are

glad - ness.

glad - ness.

glad - ness.

glad - ness.

Reed-Org. tacet

Str.

*fp*

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-chant-ments of earth re-tain!  
Us, the en-chant-ments 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, 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

I  
 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. 3*

*p Org.*

*Str.*  
*p Org.*

**K**

*p*

*cresc.*

*Str.*  
*Org.*

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

*f*  
*Org.*

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.*

Detailed description: This system contains 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 features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked "rit." (ritardando).

Allegretto scherzando.

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

*pp* VI.

Detailed description: This system contains 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 features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked "Allegretto scherzando" and the dynamics are marked "pp" (pianissimo).

Allegretto scherzando. (♩ = 114)

*p*

Detailed description: This system contains 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 music consists of a rhythmic accompaniment in both hands.

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

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "shapes of light; Let the Hours, and the Spirits of— might and pleasure,". The piano accompaniment is written in two staves (treble and bass clefs). The piano part features a melodic line in the right hand with a long slur over the first two measures, and a rhythmic accompaniment in the left hand consisting of chords and eighth notes.

**L** **Chorus.**  
 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

The second system of the score includes a vocal line, an organ part, and piano accompaniment. The vocal line is in a single treble clef staff with a key signature of one flat and a 4/4 time signature. The lyrics are: "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", and "Then weave— the web of the". The organ part is written in two staves (treble and bass clefs) and begins with a long rest, followed by a melodic line in the right hand. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic accompaniment in the left hand and a melodic line in the right hand. Dynamics include *L* (Lento) and *ff* (fortissimo).

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.*

The first system of the musical score features four vocal staves and two piano staves. The vocal parts are in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *mf* and *cresc.* (crescendo). A triplet of eighth notes is marked with a '3' above it.

*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*

The second system continues the musical score with four vocal staves and two piano staves. The vocal parts repeat the phrase 'by, rush by, To the O - cean, to the O - cean, to the'. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *ff* (fortissimo). There are markings for 'Red.' and '\*' at the bottom of the piano part.

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)

Musical score for a choral and piano piece. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

**Lyrics:**  
 Come, ye spirits!  
 all u - nite!  
 All u - nite!  
 all u - nite!  
 all u - nite!  
 all u - nite!  
 all u - nite!  
 all u - nite!

**Performance Instructions:**  
 - *cresc.* (crescendo)  
 - *ff* (fortissimo)  
 - *ff* (fortissimo)  
 - *ff* (fortissimo)  
 - *ff* (fortissimo)  
 - *ff* (fortissimo)  
 - *ff* (fortissimo)

The piano accompaniment features a complex rhythmic pattern in the right hand, often consisting of sixteenth-note runs, and a more rhythmic bass line in the left hand. The vocal parts enter with a simple melodic line, often with a fermata over the final note of a phrase.

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