

To my friend
MR. JOSEPH MOSENTHAL.

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

Composed for
Male Chorus and Tenor Solo
With accompaniment of
PIANO, FLUTE, STRING QUINTET AND REED ORGAN.

BY
DUDLEY BUCK.

OP. 90.

Piano score Price. \$1.50 net.

Full score Pr. \$2.50 net.

Vocal Parts. Each. 15¢ net.

N.B. The Instrumental Parts (Violin 1 & 2 Viola Cello, Bass and Flute) may be obtained in M.S.
from the Publisher.

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CHORUS of SPIRITS AND HOURS

from *SHELLEY'S*

"PROMETHEUS UNBOUND"

A VOICE.

The pale stars are gone!
For the sun, their swift 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 outsped the blast
{We outsped the blast
While 'tis 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 sun-beams, 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

CHORUS of SPIRITS AND HOURS

from *SHELLEY'S*

"PROMETHEUS UNBOUND."

DUDLEY BUCK, Op. 90.

Con moto moderato.

Reed Organ. *p* (Strings.) *poco cresc.* Organ 8 ft tone.

Piano. *p* *without Ped.* Con moto moderato. (♩ = 80.)

NB. 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.

TENOR SOLO.

A Poco tranquillo.

The pale stars are

Organ. *p*

poco rit.

A Poco tranquillo. (♩ = 72.)

mf *poco rit.* *p*

La. *La.*

gone, the pale stars are gone. For the

La. *La.* *La.* *La.* *La.*

sun. their bright shep - herd, To their folds them com -

La. *La.*

pell - ing, To their folds them com - pell - ing, In the

p

Poco più moto.
 depths of the dawn, of the dawn, Hastes in me-teor e-clips-ing ar -

Poco più moto. (♩ = 92.)
 ray, Hastes in me-teor e-clips-ing ar - ray, And they

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

passionato.
 fawns flee the leap - ard, as fawns flee the leap - ard,

(16' 8' and 4')
 fawns flee the leap - ard, as fawns flee the leap - ard,

Più tranquillo.

rall. The pale stars are gone, the

rall. (Reduce to 8') *pp* (Vcello.)

rall. **Più tranquillo.** (♩ = 72.)

p

And. *And.* *And.* *And.*

pale stars are gone, are gone, are

Org. (Vcello.)

And. *And.* *And.* *And.* *And.*

gone! *Recit.* But where, O where are

Recit. (add 4')

pp *mf* *f* *p*

And.

B Tempo di Marcia.

ye? (add 16')

p *f*

Tempo. **B** Tempo di Marcia. (♩ = 80.)

p *f*

CHORUS of HOURS.
BASS I. II.

p Here! here! O here! We bear the bier of the fa - - ther, the

fa - ther of ma - ny a can - - celled year, of ma - ny a can - celled year!

pp Spec - tres we, spec - - tres we, Of the

dead Hours be, We bear

dim.

cresc.

dim.

dim.

pp

cresc.

mf

(Vln.)

Time to his tomb in e - ter - ni - ty!

dim. (16' and 8')

p (Str.) *poco cresc.*

BASS II. *pp* **C** *Allegro moderato.*

in e - ter - ni - ty!

pp (Str.) *mf*

C *Allegro moderato. (♩ = 100.)*

CHORUS of SPIRITS.
TEN. I. *mf* Hast! haste! O haste! As shades are chased, as shades are chased,
TEN. II.

CHORUS of HOURS.
BASS I. *mf* Hast! haste! O haste! As shades are chased, as shades are chased,
BASS II.

(VI.)

Trem-bling, by day, in heav'n's blue waste; They melt a-way.

Trem-bling, by day, in heav'n's blue waste; We melt a-way. Like dis-

We melt a-way, a-way. Like dis-

(S'only.) *mp*

Organ.

Like dis-sol-ving spray, From the child-ren of a di-vin-er day, a di-

sol-ving spray, From the child-ren of a di-vin-er day, a di-

sol-ving spray, We melt a-way, From the child-ren of a di-

(add 4')

dim. *p*

D

vi-ner day:

vi-ner day: *pp dolce.* With the

vi-ner day: With the lul-la-by of

F1.

D

(Str.) *pizz.*

pp dolce.

With the lul - la - by, with the lul -

lul - la - by of winds that die, that die, With the lul -

winds, of winds that die, of winds that die, the lul -

fp

- la - by of winds that die, that die on the bo - som, the bo - som of their own

fp poco marc.

- la - by of winds that die, of winds that die, that die on the bo - som, the bo - som of their own

- la - by of winds

F1. fr

(add 16')

sp

ppp **E Tempo di Marcia.** SOLO.

dim. har - mo - ny. What

dim. *ppp* har - mo - ny.

dim. *ppp*

E Tempo di Marcia. (♩ = 80.) (Vc.)

pp 3 3 3 3

(Str.)

BASS I.II.

dark forms were they? What dark forms were they? The past

The first system of the score features a vocal line in bass clef with lyrics: "dark forms were they? What dark forms were they? The past". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

pp. (Str.) *pp*

The second system shows the piano accompaniment. It includes dynamic markings *pp.* and *pp*, and a section labeled "(Str.)" with a slanted line indicating a string effect. The music features triplet patterns in both hands.

Hours weak and gray, With the spoil which our toil Raked to - geth - - er From the

The third system continues the vocal line with lyrics: "Hours weak and gray, With the spoil which our toil Raked to - geth - - er From the". The piano accompaniment continues with a similar rhythmic pattern.

The fourth system shows the piano accompaniment, featuring complex rhythmic patterns and triplet figures in both hands.

TEN. SOLO.

mis. *cresc.* *f* Have they con - quest, the con - quest but One could foil!

The fifth system begins the "TEN. SOLO." section. The vocal line starts with the lyrics: "Have they con - quest, the con - quest but One could foil!". Dynamic markings include *mis.*, *cresc.*, and *f*.

The sixth system shows the piano accompaniment for the solo section, featuring a melodic line in the right hand and a supporting bass line in the left hand.

cresc. *ff*

The seventh system continues the piano accompaniment, with dynamic markings *cresc.* and *ff*. The music builds in intensity with more complex rhythmic patterns.

F Allegro moderato.

passed? have they passed? CHOR. They have
 We have

F Allegro moderato. (♩ = 100)

p *molto cresc.* *ff*

passed! They out-speed-ed the blast. they out-speed-ed the blast, While 'tis said they are
 passed! We out-speed-ed the blast, we out-speed-ed the blast, While 'tis said we are

ff *p* (4' off.)

p (Str.)

SOLO. Più moderato.

fled! 0 whith - - - er! 0 whith - - - er! CHOR. *pp*
 fled! To the

SOLO. Più moderato.

(♩ = 80.)

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

dark, to the past, to the dead.

pp (S' only.)

(Str.) *pp*

G SOLO. *mf* Bright stars float in heav'n: Dew - stars gleam on earth;

pp Bright clouds float in heav'n: Dew - stars gleam, *sempre p* gleam on earth:

VI. gleam on

G *p*

Waves as - sem - ble on O - cean, They are gath - ered and driv - en By the

Waves as - sem - ble on O - - - cean, They are gath - ered and driv - - - en By the

Organ. *ppp*

storm of de-light, By the pa - - nic of glee; They shake with e - mo - tion!

storm, the storm: They

poco accel.

poco accel.

poco cresc.

sf poco accel.

Allegro moderato.

They dance in their mirth!

shake with e - mo - - tion! They dance in their mirth!

Allegro moderato. (♩ = 100.)

SOLO.

But where, where are ye?

But where, where are

VI.
S
(S' only.)

(Str.)

Poco Allegretto.

SOLO.

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

ye?

(with marked rhythm)

Poco Allegretto. (♩ = 126.)

p *Vc.* (Str.)

foun-tains Fresh mu-sic are fling-ing: CHOR. The pine-boughs are sing-ing Old

mf

(8')

mf

Plano. *mf*

without Ped.

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

ing The bil-lows, Fresh

SOLO.

fling - ing; Like the notes of a spir - it from land and from sea; CHOR. Like the notes of a

Like the

(R. H. S.)

p
(Bourdon Bass.)

(Full.)

spir - it from land and from sea. The storms mock the

notes of a spir - - it. *pp* *ff*

cresc. molto.

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

SOL.O.

glad - - - - - cess. But where, O where are

Reed Org. tacet.

(Str.)

Allegro vivace.

CHOR.

ye? *ff* We, be-yond heav-en are driv-en a-long,

Allegro vivace. (♩ = 144.)

TEN. I.

TEN. II.

BASS I.

BASS II.

Cease-less, and ra-pid and fierce. and free,

Cease-less, and ra-pid and fierce, and free, With the

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

Cease-less, and ra-pid, and

fierce and free With the spir - its which build a new earth _____
 spir - its which build, with the spir - its which build _____ a new
 fierce and free With the spir - its which build a new earth _____ and sea,
 fierce and free _____ With the spir - its which build a new

_____ and sea. We whirl,
 earth and sea. We whirl, sing - ing loud
 earth and sea. We whirl, sing - ing loud

TEN. I. II. sing - ing loud, _____ sing - ing loud, round the gath - 'ring sphere. _____
BASS I. II. sing - ing loud, _____ sing - ing loud, round the gath - 'ring sphere. _____

Reed Org. (Str.)

p Till the trees, and the beasts, and the clouds ap - pear, From

cresc.

p

(Str.)

p Org.

cresc.

p

cresc.

ritard.

p cha - os, made calm by love, by love, not fear. But

ritard.

SOLO.

ritard.

(VI.)

f

ritard.

ritard.

Allegretto Scherzando.

now, O weave the mys-tic, mys-tic meas - ure Of mu - sic and dance, and shapes of light, Let the

pp(VI.)

Allegretto Scherzando. (♩ = 114.)

p

L

Hours, and the spir-its of might and pleasure, Like the clouds and sun - beams all u - nite! CHOR. Then

Organ.

L

weave the web of the mys-tic, mys-tic meas - ure, From the depths of the sky, and the

marcato.

SOLO with TEN. I. to the end.

ends of the earth, Come, swift spir - its of might and of pleasure, Fill, fill the dance and the

Fill, fill

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

FEN.I.

unis.

dance, fill the dance, fill the dance! Then weave the web of the mys-tic, mys-tic meas-ure, From the

(VI.)
 Org.

cresc.
 Ped.

depths of the sky, and the ends of the earth. Come, swift spir - its of might and of pleasure

Fill, fill the dance, and the mu - sic of mirth! —

I. II. As the waves of a

As the waves of a

R.H.

M

thous - - and streams, As the waves of a thous - and streams rush by, of a

thous - - and streams, rush by, rush by, the waves of a

cresc.

con fuoco. cresc.

thous - and streams rush by, rush by, rush by, To the O - cean, to the O - cean. to the

rush by, unis. I. II.

I. II.

ff

ff

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

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with grace notes and a left-hand accompaniment with chords and moving lines. The key signature has one flat, and the time signature is common time.

Poco Stringendo.

ny. Come, ye spir-its! II. Come, ye spir-its!

I. All u - nite!

The second system continues the vocal line with two parts: I. and II. The piano accompaniment features a right-hand part with long notes and a left-hand part with chords. Dynamics include *p* and *cresc.*

Poco Stringendo. (♩ = 144.)

The third system is primarily piano accompaniment, featuring a right-hand part with a fast, rhythmic melody and a left-hand part with chords. Dynamics include *p* and *cresc.*

II. all u - nite! I. all u - nite!

The fourth system continues the vocal line with two parts: I. and II. The piano accompaniment features a right-hand part with long notes and a left-hand part with chords. Dynamics include *pp.*

The fifth system is primarily piano accompaniment, featuring a right-hand part with a fast, rhythmic melody and a left-hand part with chords. Dynamics include *ff*.

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