

# Shelley's Hymn

*Cantata for soprano, tenor & bass soloists,  
chamber choir and instrumental ensemble*

by

Edward Lambert

Score

# HYMN TO INTELLECTUAL BEAUTY

Percy Bysshe Shelley (1792–1822)

THE AWFUL shadow of some unseen Power  
Floats though unseen among us,—visiting  
This various world with as inconstant wing  
As summer winds that creep from flower to flower,—  
Like moonbeams that behind some piny mountain shower,  
It visits with inconstant glance  
Each human heart and countenance;  
Like hues and harmonies of evening,—  
Like clouds in starlight widely spread,—  
Like memory of music fled,—  
Like aught that for its grace may be  
Dear, and yet dearer for its mystery.

Spirit of BEAUTY, that dost consecrate  
With thine own hues all thou dost shine upon  
Of human thought or form,—where art thou gone?  
Why dost thou pass away and leave our state,  
This dim vast vale of tears, vacant and desolate?  
Ask why the sunlight not for ever  
Weaves rainbows o'er yon mountain-river,  
Why aught should fail and fade that once is shown,  
Why fear and dream and death and birth  
Cast on the daylight of this earth  
Such gloom,—why man has such a scope  
For love and hate, despondency and hope?

No voice from some sublimer world hath ever  
To sage or poet these responses given—  
Therefore the names of Demon, Ghost, and Heaven,  
Remain the records of their vain endeavour,  
Frail spells—whose uttered charm might not avail to sever,  
From all we hear and all we see,  
Doubt, chance, and mutability.  
Thy light alone—like mist o'er mountains driven,  
Or music by the night-wind sent  
Through strings of some still instrument,  
Or moonlight on a midnight stream,  
Gives grace and truth to life's unquiet dream.

Love, Hope, and Self-esteem, like clouds depart  
And come, for some uncertain moments lent.  
Man were immortal, and omnipotent,  
Didst thou, unknown and awful as thou art,  
Keep with thy glorious train firm state within his heart.  
Thou messenger of sympathies,  
That wax and wane in lovers' eyes—  
Thou—that to human thought art nourishment,  
Like darkness to a dying flame!  
Depart not as thy shadow came,  
Depart not—lest the grave should be,  
Like life and fear, a dark reality.

While yet a boy I sought for ghosts, and sped  
Through many a listening chamber, cave and ruin,  
And starlight wood, with fearful steps pursuing  
Hopes of high talk with the departed dead.  
I called on poisonous names with which our youth is fed;  
I was not heard—I saw them not—  
When musing deeply on the lot  
Of life, at that sweet time when winds are wooing  
All vital things that wake to bring  
News of birds and blossoming,—  
Sudden, thy shadow fell on me;  
I shrieked, and clasped my hands in ecstasy!

I vowed that I would dedicate my powers  
To thee and thine—have I not kept the vow?  
With beating heart and streaming eyes, even now  
I call the phantoms of a thousand hours  
Each from his voiceless grave: they have in visioned bowers  
Of studious zeal or love's delight  
Outwatched with me the envious night—  
They know that never joy illumed my brow  
Unlinked with hope that thou wouldst free  
This world from its dark slavery,  
That thou—O awful LOVELINESS,  
Wouldst give whate'er these words cannot express.

The day becomes more solemn and serene  
When noon is past—there is a harmony  
In autumn, and a lustre in its sky,  
Which through the summer is not heard or seen,  
As if it could not be, as if it had not been!  
Thus let thy power, which like the truth  
Of nature on my passive youth  
Descended, to my onward life supply  
Its calm—to one who worships thee,  
And every form containing thee,  
Whom, SPIRIT fair, thy spells did bind  
To fear himself, and love all human kind.

## **PERFORMERS**

Soprano solo

Tenor solo

Bass solo

Mixed choir (SATB)

2 Flutes

Cor Anglais

Harp

2 String Quartets (4 Violins, 2 Violas, 2 Cellos)

Double Bass

*The score is notated in C*

A vocal score with piano reduction is available

Duration: about 32 minutes

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# Shelley's Hymn

Edward Lambert

gently flowing  $\text{♩} = 52$

Flute 1 *p*

Flute 2

English Horn

Soprano

Alto

Choir

Tenor

Bass

Harp

gently flowing  $\text{♩} = 52$

Violin I

Violin II

Viola I

Cello I

Violin III *pp*

Violin IV

Viola II

Cello II

Double Bass



Fl. 1

Fl. 2

E. Hn.

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*legato*

*p*

*pp*

23

Fl. 1  
Fl. 2  
E. Hn.

S  
A  
T  
B

*p*  
The aw - - - ful sha -  
*p*  
The aw - - - ful sha  
*p*  
The aw - - - ful sha -  
*p*  
The aw - - - ful sha -

Hp.

23

Vln. I  
Vln. II  
Vla. I  
Vc. I

Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

Fl. 1

Fl. 2

E. Hn.

S  
- - dow of some un - seen Power Floats

A  
- - dow of some un - seen Power Floats

T  
- - dow of some un - seen Power Floats

B  
- - dow of some un - seen Power Floats

Hp.

Vln. I

Vln. II

Vla. I

Vc. I  
*pp*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
— though un - seen a - mong us,

A  
— though un - seen a - mong us,

T  
— though un - seen a - mong us,

B  
— though un - seen a - mong us,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

41

Fl. 1

Fl. 2

E. Hn.

S  
vi - si - ting This va - rious world with as in -

A  
vi - si - ting This va - rious world with as in -

T  
vi - si - ting This va - rious world with as in -

B  
vi - si - ting This va - rious world with as in -

Hp.

41

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II  
*pp*

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
con - stant wing As sum - mer winds that creep from

A  
con - stant wing As sum - mer winds that creep from

T  
con - stant wing As sum - mer winds that creep from

B  
con - stant wing As sum - mer winds that creep from

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

54

Fl. 1

Fl. 2

E. Hn.

S  
flower to flower, Like moon - beams

A  
flower to flower, Like moon - beams

T  
flower to flower, Like moon - beams

B  
flower to flower, Like moon - beams

Hp.

54

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
that be - hind some pi - ny moun - tain shower, It

A  
that be - hind some pi - ny moun - tain shower, It

T  
that be - hind some pi - ny moun - tain shower, It

B  
that be - hind some pi - ny moun - tain shower, It

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
vi - sits with in - con - stant glance Each hu - man

A  
vi - sits with in - con - stant glance Each hu - man

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

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

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

73

Fl. 1

Fl. 2

E. Hn.

S  
heart and coun - - - te - nance; Like

A  
heart and coun - - - te - nance; Like

T  
heart and coun - - - te - nance; Like

B  
heart and coun - - - te - nance; Like

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

*pp*

*pp*

*p*

*pp*

*pizz.*

*p*

*pizz.*

*p*

*p*

73

Fl. 1

Fl. 2

E. Hn.

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

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

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

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

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.



Fl. 1

Fl. 2

E. Hn.

S  
ry of mu - sic fled, Like aught that for its

A  
ry of mu - sic fled, Like aught that for its

T  
ry of mu - sic fled, Like aught that for its

B  
ry of mu - sic fled, Like aught that for its

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
A  
T  
B

grace may be Dear, and yet dea - rer for its

grace may be Dear, and yet dea - rer for its

grace may be Dear, and yet dea - rer for its

grace may be Dear, and yet dea - rer for its

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts are in the center, with lyrics: 'grace may be Dear, and yet dea - rer for its'. The instrumental parts include two flutes, an English horn, a harp, four violins, two violas, two cellos, and a double bass. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

97 more expansive  $\text{♩} = 69$

Fl. 1

Fl. 2

E. Hn.

S  
my - - - ste - ry.

A  
my - - - ste - ry.

T  
my - - - ste - ry.

B  
my - - - ste - ry.

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
Spi - rit - of Beau - - -

A  
Spi - rit - of Beau - - -

T  
Spi - rit - of Beau - - -

B  
Spi - rit - of Beau - - -

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.





Fl. 1

Fl. 2

E. Hn.

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

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

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

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

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*f*

*p*

115

Fl. 1

Fl. 2

E. Hn.

S  
ty,

A  
ty,

T  
ty,

B  
ty,

Hp.

115

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*ff*

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

This musical score is for Edward Lambert's 'Shelley's Hymn'. It features a vocal ensemble and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Spi - rit of Beau - ty". The instrumental parts include Flute 1 and 2, English Horn, Harp, Violins I, II, III, and IV, Viola I and II, Violoncello I and II, and Double Bass. The score is written in a key with one flat (B-flat) and a common time signature. The vocal lines are marked with a 'rit' (ritardando) and feature long, flowing melodic lines. The instrumental parts provide a rich harmonic and rhythmic accompaniment, with the strings playing a steady eighth-note pattern and the harp providing a delicate accompaniment.

122 pressing forward  $\text{♩} = 76$

Fl. 1

Fl. 2

E. Hn.

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
that dost con - se - crate With thine own hues

A  
that dost con - se - crate With thine own hues

T  
that dost con - se - crate With thine own hues

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

This musical score is for Edward Lambert's 'Shelley's Hymn'. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have the lyrics: 'all thou dost shine'. The instrumental parts include two Flutes (Fl. 1 and Fl. 2), English Horn (E. Hn.), Harp (Hp.), Violins I and II (Vln. I and Vln. II), Violins III and IV (Vln. III and Vln. IV), Violas I and II (Vla. I and Vla. II), Violoncello I and II (Vc. I and Vc. II), and Double Bass (D.B.). The score is written in 4/4 time with a key signature of one sharp (F#). The vocal parts are in treble clef, while the bass parts are in bass clef. The instrumental parts are in their respective clefs. The score is divided into two systems, with the vocal parts and some instruments (Flutes, English Horn, Violins I and II, Violins III and IV, Violas I and II, Violoncello I and II, and Double Bass) appearing in both. The Harp and Double Bass parts are only present in the second system. The vocal parts have lyrics: 'all thou dost shine'. The instrumental parts are written in their respective clefs. The score is divided into two systems, with the vocal parts and some instruments (Flutes, English Horn, Violins I and II, Violins III and IV, Violas I and II, Violoncello I and II, and Double Bass) appearing in both. The Harp and Double Bass parts are only present in the second system.

129 easing a little ♩ = 96

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.

u - pon of hu - man thought, of hu - man thought or form,  
u - pon of hu - man thought, of hu - man thought or form,  
u - pon of hu - man thought of hu - man thought or form,  
u - pon of hu - man thought of hu - man thought or form,  
f

129 easing a little ♩ = 96

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

p



Fl. 1

Fl. 2

E. Hn.

S  
where art thou gone, where art thou gone?

A  
where art thou gone, where art thou gone?

T  
art thou gone, where, where art thou gone?

B  
art thou gone, where, where art thou gone?

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

142

Fl. 1

Fl. 2

E. Hn.

S

A

T

B

Why dost thou pass a-way and leave our state, this dim vast vale of tears, va -

Why dost thou pass a-way and leave our state, this dim vast vale of tears, va -

Why dost thou pass a-way and leave our state, this dim vast vale of tears,

Why dost thou pass a-way and leave our state, this dim vast vale of tears,

Hp.

142

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

pizz.

p

Fl. 1

Fl. 2

E. Hn.

S  
cant and de-so-late, va-cant and

A  
cant and de-so-late, va-cant and

T  
va-cant and de-so-late?

B  
va-cant and de-so-late?

Hp.

Vln. I  
*p*

Vln. II  
*p*

Vla. I  
*p*

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II  
*p*

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
de - so - late?

A  
de - so - late?

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

154 delicate ♩ = 96

Fl. 1

Fl. 2

E. Hn.

S solo

Hp.

154 delicate ♩ = 96

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

163

Fl. 1

Fl. 2

E. Hn.

S solo

Hp.

*p*

*p*

Ask —

*p*

163

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*pp*

*p*

Fl. 1

Fl. 2

E. Hn.

S solo  
why the sun - - - light, the sun - - -

Hp.

Vln. I

Vln. II

Vla. I  
*p* *pp*

Vc. I  
*pp*

Vln. III

Vln. IV

Vla. II  
*p* *pp*

Vc. II  
*pp*

D.B.  
*p*

Fl. 1

Fl. 2

E. Hn.

S solo

light not for ever weaves rain bows o'er yon

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*pp*

*p*

*pp*

*pp*

178

Fl. 1

Fl. 2

E. Hn.

S solo

moun - tain ri - ver,

Hp.

*p*

178

Vln. I

Vln. II

Vla. I

Vc. I

*pp*

*p*

*p*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*pp*

*pp*

*p*

Fl. 1

Fl. 2

E. Hn.

S solo

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Why aught

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

8

Fl. 1

Fl. 2

E. Hn.

S solo  
should fail and fade that once

Hp.

Vln. I  
*pp*

Vln. II  
*pp*

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

8

Fl. 1

Fl. 2

E. Hn.

S solo  
is shown,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

*pp*

*pp*

*pp*

8

194

Fl. 1

Fl. 2

E. Hn.

S solo

Hp.

*p*

Why fear

*p*

194

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*pp*

*pp*

Fl. 1

Fl. 2

E. Hn.

S solo  
and dream and

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II  
*pp*

Vc. II

D.B.

8

Fl. 1

Fl. 2

E. Hn.

S solo  
death and birth

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

8

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert features a variety of instruments. The woodwinds (Flutes 1 and 2, Euphonium) and strings (Violins I and II, Viola I, Violoncello I, Violins III and IV, Viola II, Violoncello II, and Double Bass) are shown with their respective staves. The Soloist part is a vocal line with lyrics 'death and birth'. The Horns (Hp.) are present but have no notation on this page. The Violins I and II parts feature intricate sixteenth-note patterns with slurs. The Viola I part has a dynamic marking of *p*. The Violins III and IV parts have long, sweeping melodic lines. The Double Bass part has a small '8' at the bottom of the staff.

Fl. 1

Fl. 2

E. Hn. *f*

S solo  
Cast on the day - - - light, the

Hp. *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. I *f* *p*

Vc. I

Vln. III *f* *p*

Vln. IV *f* *p*

Vla. II *p*

Vc. II

D.B.

The musical score is for Edward Lambert's 'Shelley's Hymn', page 49. It features a variety of instruments and a solo voice part. The score is in 4/8 time. The instruments include two flutes (Fl. 1 and Fl. 2), an English horn (E. Hn.), a solo voice (S solo), a harp (Hp.), and a string section consisting of Violins I and II (Vln. I, Vln. II), Violas I and II (Vla. I, Vla. II), Violoncellos I and II (Vc. I, Vc. II), and a Double Bass (D.B.). The solo voice part has the lyrics 'Cast on the day - - - light, the'. The harp and string sections have dynamic markings of *f* (forte) and *p* (piano). The English horn part includes triplet markings. The string parts for Violins I and II, and Viola I, feature rapid sixteenth-note passages with dynamic markings of *f* and *p*. The Viola II part has a tremolo effect. The Double Bass part has a marking of 8.

202

Fl. 1

Fl. 2

E. Hn.

S solo

Hp.

day - - - light, the day - - - light of this

Detailed description: This system contains the first five staves of the musical score for measures 202-204. The Flute 1 and Flute 2 staves are empty. The English Horn staff has a melodic line starting with a forte (*fz*) dynamic, featuring a sixteenth-note run. The Soloist staff has a vocal line with lyrics: "day - - - light, the day - - - light of this". The Harp staff is empty.

202

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This system contains the remaining staves of the musical score for measures 202-204. The Violin I and Violin II staves play a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Viola I staff has a similar rhythmic pattern. The Violin III, Violin IV, and Viola II staves play a more complex rhythmic pattern. The Cello I, Cello II, and Double Bass staves are empty.

208

Fl. 1

Fl. 2

E. Hn.

S solo  
earth          Such          gloom,          why          man          has such

Hp.

208

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1 *p*

Fl. 2 *p*

E. Hn. *pp*

S solo  
a scope, such a scope for love, hate,

Hp. *p*

Vln. I

Vln. II

Vla. I *pp*

Vc. I *pp*

Vln. III *pp*

Vln. IV *pp*

Vla. II *pp*

Vc. II

D.B. *pp* arco

*pp*

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert features a vocal soloist and a full orchestra. The vocal line, in a soprano part, has lyrics: 'a scope, such a scope for love, hate,'. The instrumental parts include two flutes (Fl. 1 and Fl. 2) playing a melodic line with a *p* dynamic. The English horn (E. Hn.) plays a supporting line with a *pp* dynamic. The harp (Hp.) provides accompaniment with a *p* dynamic. The string section consists of Violins I and II, Violas I and II, Violins III and IV, and Cellos I and II. Violins III and IV, Viola I, and Cello I play a rhythmic pattern of eighth notes with a *pp* dynamic. Viola II and Cello II play a similar pattern with a *pp* dynamic. The Double Bass (D.B.) plays a simple bass line with a *pp* dynamic, marked 'arco'. The score is written in a key with one flat and a common time signature.

Fl. 1

Fl. 2

E. Hn.

S solo  
des - pon - den - cy, and hope?

Harp.  
*f*

Vln. I

Vln. II

Vla. I  
*p*

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

219

Fl. 1

Fl. 2

E. Hn.

S solo

Hp.

This section of the score covers measures 219 to 222. It features two flute parts (Fl. 1 and Fl. 2) and an E-flat horn part (E. Hn.). The flute parts are marked with *mf* in measures 219 and 220, and *f* in measure 221. The E. Hn. part is silent throughout. The solo voice part (S solo) is also silent. The harp part (Hp.) has a few chords in measures 219 and 220, and a short melodic phrase in measure 222.

219

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

This section of the score covers measures 219 to 222. It features four violin parts (Vln. I, II, III, IV), two viola parts (Vla. I, II), two cello parts (Vc. I, II), and a double bass part (D.B.). The Vln. I and II parts are silent. The Vln. III and IV parts are also silent. The Vla. I part has a melodic line in measures 219 and 220, and a short phrase in measure 222, marked with *mf*. The Vc. I part has a melodic line in measures 219 and 220, and a short phrase in measure 222, marked with *p*. The Vla. II part has a melodic line in measures 219 and 220, and a short phrase in measure 222, marked with *mf*. The Vc. II part has a melodic line in measures 219 and 220, and a short phrase in measure 222, marked with *p*. The D.B. part has a short phrase in measure 222, marked with *p*.

This page of the musical score for "Shelley's Hymn" by Edward Lambert features the following instruments and parts:

- Fl. 1**: First Flute, playing a melodic line with slurs and ties.
- Fl. 2**: Second Flute, playing a similar melodic line.
- E. Hn.**: E-flat Horn, with a whole rest throughout the section.
- S solo**: Solo voice part, with a whole rest throughout the section.
- Hp.**: Harp, playing a chordal accompaniment in the first measure.
- Vln. I & II**: Violins I and II, with whole rests throughout the section.
- Vla. I**: Viola I, playing a rhythmic pattern of eighth notes.
- Vc. I**: Cello I, playing a melodic line with slurs.
- Vln. III & IV**: Violins III and IV, with whole rests throughout the section.
- Vla. II**: Viola II, playing a rhythmic pattern of eighth notes.
- Vc. II**: Cello II, playing a melodic line with slurs.
- D.B.**: Double Bass, playing a rhythmic pattern of eighth notes.

227

a little faster ♩ = 104

B solo

No voice from some sub-li-mer world hath e - ver

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. I *p* *pp*

Vc. I *pp* *p*

Vln. III *p*

Vln. IV *p*

Vla. II *p*

Vc. II

D.B.

239

B solo

To sage or poet these re-spon-ses given, There-fore the names of De - mon, Ghost,

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. I *p* *pp*

Vc. I *pp* *p*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

245

Fl. 1

Fl. 2

E. Hn.

B solo

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

and Hea - - - ven, Re-main the re-cords of their vain en - dea-vour,

245

*p* *pp* *p*

*p* *pp* *p*

*p* *pp* *p*

*pp* *p*

252 heavier ♩ = 92

Fl. 1

Fl. 2

E. Hn.

B solo

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

There - fore the names of De - mon,

De - mon, De - mon, Ghost,

De - mon, De - mon, Ghost,

There - fore the names of De - mon, De - mon, Ghost,

There - fore the names of De - mon, De - mon, Ghost,

252 heavier ♩ = 92

252 heavier ♩ = 92

Fl. 1  
Fl. 2  
E. Hn.

B solo  
Ghost, \_\_\_\_\_ and Hea - ven, De - mon, Ghost, \_\_\_\_\_

S  
\_\_\_\_\_ and Hea - ven, De - mon, De - mon, De - mon, Ghost, \_\_\_\_\_ and Hea - ven,  
A  
\_\_\_\_\_ and Hea - ven, De - mon, De - mon, De - mon, Ghost, \_\_\_\_\_ and Hea - ven,  
T  
\_\_\_\_\_ and Hea - ven, De - mon, De - mon, De - mon, Ghost, \_\_\_\_\_ and Hea - ven,  
B  
\_\_\_\_\_ and Hea - ven, De - mon, De - mon, De - mon, Ghost, \_\_\_\_\_ and Hea - ven,

Hp.

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.



262 a tempo ♩ = 104

Fl. 1

Fl. 2

E. Hn.

B solo

S

A

T

B

Hp.

vour, Frail spells, whose ut-tered charm might not a-

en - dea - vour,

Detailed description: This system contains the first five staves of the score. The woodwind section (Flutes 1 & 2, English Horn) is currently silent. The Bass Soloist (B solo) has a melodic line with lyrics: "vour, Frail spells, whose ut-tered charm might not a-". The vocal quartet (Soprano, Alto, Tenor, Bass) has a simple harmonic line with lyrics: "en - dea - vour,". The Harp (Hp.) is also silent.

262 a tempo ♩ = 104

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

*p*

*p*

Detailed description: This system contains the last seven staves of the score. The string quartet (Violins I & II, Violas I & II, Violoncellos I & II) and Double Bass (D.B.) are playing. The Violins I and II, Viola I, and Violoncello I parts begin with a piano (*p*) dynamic. The strings play a rhythmic accompaniment of eighth notes.

270

B solo  
vail to se-ver, From all, all we hear and all we see, Doubt, chance,

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

275

B solo  
mu - ta - bi - li - ty.

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

282 sustained ♩ = 56

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.

282 sustained ♩ = 56

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

Fl. 1  
Fl. 2  
E. Hn.  
B solo  
S  
A  
T  
B  
Hp.  
Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

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

The score is a full orchestral arrangement of a hymn. It features a vocal line with lyrics and a large instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "Thy light a-lone, thy light a-lone, like mist o'er moun-tains driven, Or thy light, thy light a-lone, like mist o'er moun-tains driven,". The instrumental parts include woodwinds (Flutes 1 & 2, English Horn, Bassoon solo), strings (Violins I, II, III, IV, Violas I & II, Cellos I & II, Double Bass), and Harp. The woodwinds and strings play melodic lines with triplets and slurs. The harp provides a harmonic accompaniment. The vocal line is written in a simple, hymn-like style with a clear melody and lyrics.

292

Fl. 1

Fl. 2

E. Hn.

B solo

S

A

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

B  
Or mu - sic by the the wind, the night wind sent Through strings

Hp.  
*p*

292

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

303

Fl. 1

Fl. 2

E. Hn.

B solo

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

of some still in - stru - ment, Or moon - - -

of some still in - stru - ment, Or moon - - -

with the instruments

303

f

Fl. 1 *f* *p*

Fl. 2 *p*

E. Hn.

B solo

S

A

T  
light on a moun - tain

B  
light on a moun - tain

Hp.

Vln. I

Vln. II

Vla. I *p*

Vc. I *f*

Vln. III

Vln. IV

Vla. II *p*

Vc. II *p*

D.B.

Fl. 1

Fl. 2

E. Hn.

B solo

S

A

T

B

stream,

stream,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

*p*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.



This musical score page includes the following parts and details:

- Fl. 1 & 2:** Flute parts with complex rhythmic patterns and triplets.
- E. Hn.:** English Horn part with a triplet and a *pp* dynamic marking.
- S. & A.:** Soprano and Alto vocal parts, currently silent.
- T. & B.:** Tenor and Bass vocal parts with lyrics: "grace and truth".
- Hp.:** Harp part, currently silent.
- Vln. I & II:** Violin parts, currently silent.
- Vla. I & II:** Viola parts with melodic lines and a *f* dynamic marking.
- Vc. I & II:** Violoncello parts with melodic lines and a *f* dynamic marking.
- D.B.:** Double Bass part, currently silent.



323 at an ordinary tempo ♩ = 72

Fl. 1

Fl. 2

E. Hn.

S

A

T

B

Hp.

323 at an ordinary tempo ♩ = 72

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Love, hope and self - es -

Love, hope and self es - teem,

*p*

*f*

*p*

*f*

*p*

*f*

3

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.  
Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

teem, \_\_\_\_\_ like clouds de - part And come, \_\_\_\_\_ for some un - cer -  
like clouds \_\_\_\_\_ de - part \_\_\_\_\_ And come, \_\_\_\_\_ for some un - cer - tain mo - ments

*pp*

*p*

3

3

3

3

Detailed description: This is a page of a musical score for 'Shelley's Hymn' by Edward Lambert. The score is arranged in a standard orchestral format with vocal parts and various instruments. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'teem, \_\_\_\_\_ like clouds de - part And come, \_\_\_\_\_ for some un - cer -' and 'like clouds \_\_\_\_\_ de - part \_\_\_\_\_ And come, \_\_\_\_\_ for some un - cer - tain mo - ments'. The instrumental parts include Flute 1 and 2, English Horn, Harp, Violin I and II, Viola I and II, Violoncello I and II, and Double Bass. The score features various musical notations such as slurs, ties, and triplets. Dynamic markings include *pp* and *p*. The page number 73 is in the top right corner, and the title 'Edward Lambert: Shelley's Hymn' is at the top center.

Fl. 1

Fl. 2

E. Hn.

S  
- tain mo - ments lent, for some un - cer - tain mo - ments lent.

A  
lent, for some un - cer - tain mo - ments lent.

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

*pizz.*

*p*

*pizz.*

*p*

333

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.

Man were im - mor - tal, were im - mor - tal, were im - mor - tal, were im - mor - tal,

333

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

*pp*  
*pp*  
*pizz.*  
*pizz.*  
*pp*  
*pp*  
*p*  
*pizz.*  
*p*





Fl. 1

Fl. 2

E. Hn.

S  
tal, and om -

A  
tal, and om -

T

B  
dids't

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

345

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

E. Hn. *f*

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

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

T  
dids't thou, un - known and

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

Hp. *f*

Vln. I *f* *tr*

Vln. II *f* *tr*

Vla. I *f* *tr*

Vc. I *f* *tr*

Vln. III *f* *tr*

Vln. IV *f* *tr*

Vla. II *f* *tr*

Vc. II *f* *tr*

D.B. *f*

Fl. 1  
*p*

Fl. 2  
*p*

E. Hn.  
*p*

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

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

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

B  
ful, dread - ful as thou art, keep

Hp.  
*p*

Vln. I  
*p*

Vln. II  
*p*

Vla. I  
*p*

Vc. I  
*p*

Vln. III  
*p*

Vln. IV  
*p*

Vla. II  
*p*

Vc. II  
*p*  
pizz.

D.B.  
*p*



Fl. 1

Fl. 2

E. Hn.

S  
glo - rious, thy glo - rious

A  
rious, thy glo - rious train

T  
rious, thy glo - rious train

B  
glo - rious, thy glo - rious train Firm

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
train Firm state wi - thin his heart,

A  
Firm state wi - thin his heart,

T  
Firm state wi - thin his heart,

B  
state, firm state wi - thin his heart,

Hp.

Vln. I  
*ff*

Vln. II  
*ff*

Vla. I  
*ff*

Vc. I  
*ff*

Vln. III  
*ff*

Vln. IV  
*ff*

Vla. II  
*ff*

Vc. II  
*ff*

D.B.

359

Fl. 1

Fl. 2

E. Hn.

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. I

Fl. 2

E. Hn.

S

A

T

B

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*f* keep

*f* keep

*f* keep

*f* keep



366 brisk at first ♩ = 88

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

Hp.

366 brisk at first ♩ = 88

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.



373

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

Hp.

That wax and wane in lo - vers'

sym - pa-thies, That wax and wane in lo - ver's

- - pa - thies, That wax and wane in lo - - - vers'

*p*

373

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*arco*

*p*

Fl. 1

Fl. 2

E. Hn.

S solo  
eyes,

T solo  
eyes, \_\_\_\_\_ in lo - vers' eyes, in lo - vers' eyes, in

B solo  
eyes, \_\_\_\_\_ in lo - vers' eyes, in lo - vers' eyes, in

Hp.

Vln. I

Vln. II

Vla. I  
pizz.

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This is a page of a musical score for 'Shelley's Hymn' by Edward Lambert. The score is in 3/4 time and features a vocal soloist (Soprano, Tenor, and Bass) and a full orchestra. The vocal parts have lyrics: 'eyes, \_\_\_\_\_ in lo - vers' eyes, in lo - vers' eyes, in'. The instrumental parts include Flute 1 and 2 with triplet markings, English Horn, Harp with sixteenth-note patterns, Violin I and II, Viola I and II, Violonchelo I and II, and Double Bass. The score is divided into two systems, with the vocal soloist and some instruments playing across both.

379

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

lo - - - vers' eyes,

lo - - - vers' eyes,

Hp.

*f* *pp* *p*

*senza rigore espress.*

379

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

384

Fl. 1  
Fl. 2  
E. Hn.  
S solo  
T solo  
B solo  
S  
A  
T  
B

Thou that to  
Thou that to hu - man thought \_  
Thou that to  
Thou, \_\_\_\_\_

384

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

*p*  
arco  
*p*  
arco  
arco *p*  
*p*  
*p*  
*p*  
*p*



393

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

S

A

T

B

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

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

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

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

*p*

393

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

398

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

S

A

T

B

came,

came,

came,

came,

398

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

404

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

S

A

T

B

De - part not, lest the grave should be,

De - part not, lest the grave should be,

De - part not, lest the

De - part not, lest the

404

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

pp

pp

pp

pp

pp

Fl. 1

Fl. 2

E. Hn.

S solo

T solo

B solo

S

A

T

B

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

be, Like life and fear, a dark,

the grave should be, Like life and

Like life and fear, like life and fear, a

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

grave should be, Like life and fear, a

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

grave should be, Like life and fear, a

*p*

*pp*

*pp*

Fl. 1

Fl. 2

E. Hn.

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

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

B solo  
dark, a dark, a dark re - a - li - ty.

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

A  
dark, a dark re - - - a - li - ty.

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

B  
dark, a dark, a dark re - a - li - ty.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*pp*

417 lively ♩ = 112

Fl. 1

Fl. 2

E. Hn.

T solo

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

*pizz.*

*p*

*arco*

*tr.*

Fl. 1

Fl. 2

E. Hn.

T solo

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

423

423

*p*

While yet a boy \_\_\_

arco



Fl. 1

Fl. 2

E. Hn.

T solo  
cave— and ru - in, And star - light wood, with fear - ful steps pur - su - ing Hopes of high

Hp.

Vln. I  
*p*

Vln. II  
*p*

Vla. I  
pizz. *p*

Vc. I  
*p*

Vln. III  
*p*

Vln. IV  
*p*

Vla. II  
*p*

Vc. II  
*p*

D.B.  
*p*

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert features a vocal soloist and a full orchestra. The vocal line, marked 'T solo', is in 4/4 time and contains the lyrics: 'cave— and ru - in, And star - light wood, with fear - ful steps pur - su - ing Hopes of high'. The instrumental parts include two flutes (Fl. 1 and Fl. 2), an English horn (E. Hn.), a harp (Hp.), and a string section with Violins I and II, Viola I, Violoncello I, Violins III and IV, Viola II, Violoncello II, and Double Bass (D.B.). The string parts are marked with a piano (*p*) dynamic. The woodwinds and harp are currently silent, indicated by rests. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.







This musical score is for Edward Lambert's 'Shelley's Hymn'. It features a vocal line and a full orchestral accompaniment. The vocal line, for Tenor solo (T solo), is in the key of D major and 8/8 time. The lyrics are: 'are woo - ing All vi - tal things that wake to bring News of'. The orchestration includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), English Horn (E. Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello I (Vc. I), Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), and Double Bass (D.B.). The score is divided into four measures. The first measure shows the vocal line starting with 'are woo - ing' and the flute parts. The second measure continues the vocal line with 'All vi - tal things' and the flute parts. The third measure continues the vocal line with 'that wake' and the flute parts. The fourth measure concludes the vocal line with 'to bring News of' and the flute parts. The English Horn part features a melodic line with triplets in the third and fourth measures. The string parts consist of rhythmic patterns, with the violins playing eighth-note triplets and the violas and cellos playing eighth-note patterns. The harp and double bass provide harmonic support.

445

Fl. 1

Fl. 2

E. Hn.

T solo  
birds and blossoms - so - ming, Sud-den, \_\_\_

Hp.  
*mp*

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

arco  
tr

445

Fl. 1

Fl. 2

E. Hn.

T solo  
8 sud-den, — thy sha - dow fell on me; I shrieked, and clasped my hands,

Hp.

Vln. I  
3 3 3 3 *pp*

Vln. II  
3 3 3 3 *pp*

Vla. I  
3 3 3 3 *pp*

Vc. I  
*pp*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert features a vocal soloist and a full orchestra. The vocal line, marked 'T solo' and '8', begins with the lyrics 'sud-den, — thy sha - dow fell on me; I shrieked, and clasped my hands,'. The orchestration includes two flutes, an English horn, harp, violin I and II, viola I and II, two cellos, two violas, and a double bass. The woodwinds and strings are mostly silent in this section, with the harp providing accompaniment. The string parts (Violins I and II, Viola I, Cello I, Violins III and IV, Viola II, Cello II, and Double Bass) feature a rhythmic pattern of eighth notes with triplets, marked 'pp' (pianissimo). The score is written in a key with one flat and a 12/8 time signature.

Fl. 1

Fl. 2

E. Hn.

T solo  
8 I clasped my hands in ec - - - sta - cy!

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

452

Fl. 1 *mp*

Fl. 2 *mp*

E. Hn. *p*

T solo  
I vowed that I would de - di - cate my powers to thee and thine:

Hp. *p*

452

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III *pp*

Vln. IV *pp*

Vla. II *pp*

Vc. II *p*

D.B. *pp*

Fl. 1

Fl. 2

E. Hn.

T solo  
8 have I not kept the vow,

Hp.  
*p*

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

T solo

have I not kept the vow?

Harp. *p*

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

458

Fl. 1  
Fl. 2  
E. Hn.  
T solo

With bea - ting heart and strea - ming eyes, e - ven now I call the

8 5

Hp.

Detailed description: This block contains the musical notation for the first system of instruments. It includes parts for Flute 1, Flute 2, English Horn, and Trombone solo. The English Horn part begins with a dynamic marking of *p*. The Trombone solo part includes a circled measure number '458' and a fermata over a note. The lyrics 'With bea - ting heart and strea - ming eyes, e - ven now I call the' are written below the Trombone staff. The Harp part is shown as a grand staff with a whole rest in both staves.

458

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

*pp*  
*pp*  
*p*  
*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Detailed description: This block contains the musical notation for the string section. It includes parts for Violin I, Violin II, Viola I, Violoncello I, Violin III, Violin IV, Viola II, Violoncello II, and Double Bass. The Violin I and II parts are marked with *pp*. The Viola I and Violoncello I parts are marked with *p*. The Violin III, Violin IV, Viola II, Violoncello II, and Double Bass parts are marked with *pp*. A circled measure number '458' is placed above the Violin I staff. The Double Bass part includes a circled measure number '8' at the beginning of the line.

Fl. 1

Fl. 2

E. Hn.

T solo  
phan - toms of a thou - sand hours Each from his voice - less grave:

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

The musical score is arranged in a standard orchestral format. It features a vocal soloist (T) and a full orchestra. The vocal line is in the key of B-flat major and 3/4 time. The instrumental parts include two flutes, an English horn, harp, violin I and II, viola I and II, violoncello I and II, and double bass. The score is divided into two systems, each with two measures. The vocal line is the only one with lyrics. The instrumental parts are written in various clefs and time signatures, with some parts having repeat signs. The harp part is marked with a 'Hp.' and has a treble and bass clef. The double bass part is marked with a 'D.B.' and has a bass clef. The score is written in a clear, professional style with standard musical notation.

463

Fl. 1 *p*

Fl. 2 *p*

E. Hn. *p*

T solo  
8 they have in vi - sioned bowers Of stu - dious zeal

Hp.

463

Vln. I *p*

Vln. II *p*

Vla. I *p*

Vc. I *p*

Vln. III

Vln. IV

Vla. II

Vc. II *p*

D.B. *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

E. Hn. *f* *p*

T solo  
or love's de - light

Hp. *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. I *f* *p*

Vc. I *f* *p*

Vln. III *f* *p*

Vln. IV *f* *p*

Vla. II *f* *p*

Vc. II *f* *p*

D.B. *f* *p*

466

466

Fl. 1 *f*

Fl. 2 *f*

E. Hn. *f*

T solo  
Out - watched with

Hp.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. I *f* *p*

Vc. I *f* *p*

Vln. III *f*

Vln. IV *f*

Vla. II *f* *p*

Vc. II *f* *p*

D.B. *f* *p*

470

470

This musical score is for Edward Lambert's 'Shelley's Hymn'. It features a vocal soloist and a full orchestra. The score is written in 4/4 time and consists of 12 measures. The vocal soloist (T solo) has the lyrics: "me the en - vious night;". The instrumental parts include Flute 1 and 2, English Horn, Harp, Violin I and II, Viola I and II, Violoncello I and II, Double Bass, and Trombone. The score includes various musical notations such as dynamics (f), articulation (tr), and phrasing slurs. The key signature is one sharp (F#) and the time signature is 4/4.

Fl. 1

Fl. 2

E. Hn.

T solo  
me the en - vious night;

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

(474)

Fl. 1

Fl. 2

E. Hn.

T solo

Hp.

(474)

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

477

Fl. 1 *p*

Fl. 2 *p*

E. Hn. *pp*

T solo  
They know that ne - ver joy, il - lumed my

Hp.

477

Vln. I *pp*

Vln. II *pp*

Vla. I *pp*

Vc. I *pp*

Vln. III *pp*

Vln. IV *pp*

Vla. II *pp*

Vc. II *pp*

D.B.

Fl. 1

Fl. 2

E. Hn.

T solo  
8 brow un - linked with hope that thou would'st free

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

T solo

8 This world from its dark sla - - - ve - - - ry, That

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

6

483

Fl. 1

Fl. 2

E. Hn.

T solo

8 thou, O aw - - ful love - - - li - ness,

Hp.

483

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

T solo

Wouldst give what e'er these words can not

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.



Fl. 1

Fl. 2

E. Hn.

T solo  
e'er these words \_\_\_\_\_ can - - - not ex - press.

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert features a vocal soloist and a full orchestra. The vocal line, marked 'T solo', is in a soprano or alto register and contains the lyrics 'e'er these words \_\_\_\_\_ can - - - not ex - press.' The orchestration includes two flutes (Fl. 1 and Fl. 2), an English horn (E. Hn.), a harp (Hp.), a string quartet (Violins I and II, Violas I and II, Cellos I and II), and a double bass (D.B.). The woodwinds and strings play melodic and rhythmic accompaniment, with the strings featuring prominent triplet patterns. The score is written in a key with one sharp (F#) and a 3/4 time signature.





Fl. 1

Fl. 2

E. Hn.

S  
be - comes more so - lem - n and se - rene,

A  
be - comes more so - lem - n, the day be - comes

T  
be - comes more so - lem - n, more so

B  
be - comes more sol - emn, the

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.  
Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

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

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are positioned above the strings and below the woodwinds. The woodwinds (Flutes, English Horn) are above the strings. The strings (Violins I & II, Violas, Cellos, Double Basses) are at the bottom. The harp (Hp.) is positioned between the woodwinds and the strings. The score includes lyrics for the vocal parts and various musical notations such as triplets and slurs.

507

Fl. I  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.

comes more so - lemn and se - rene When  
so - lemn and se - rene When  
comes more so - lemn and se - rene When  
rene, so - lemn and se - rene When

Detailed description: This block contains the musical score for measures 507-508. It features two flutes (Fl. I and Fl. 2) with a forte (f) dynamic, an E-flat horn (E. Hn.) which is silent, and a four-part chorus (Soprano, Alto, Tenor, Bass). The lyrics are: 'comes more so - lemn and se - rene When' for Soprano, Tenor, and Bass; 'so - lemn and se - rene When' for Alto; and 'rene, so - lemn and se - rene When' for Bass. A harp (Hp.) part is also present but silent.

507

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

pizz.

Detailed description: This block contains the musical score for measures 507-508 for the string section. It includes Violins I and II, Violas I and II, Cellos I and II, and a Double Bass (D.B.). The strings play a rhythmic accompaniment of eighth notes. A 'pizz.' (pizzicato) marking is present in the Cello II part. The Double Bass part features a long, sustained note at the end of the measure.

Fl. 1

Fl. 2

E. Hn.

S  
noon is past,

A  
noon is past,

T  
noon is past,

B  
noon is past,

Hp.

Vln. I  
*f* *p*

Vln. II  
*f* *p*

Vla. I  
*f* *p*

Vc. I  
*f* *p*

Vln. III  
*f* *p*

Vln. IV  
*f* *p*

Vla. II  
*f* *p*  
*pizz.*

Vc. II  
*f*

D.B.  
*f*

513

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.

*p*  
*p*  
*p*

the day be - comes more  
The day be - comes more  
the day, the day  
the day be -

Detailed description: This block contains the musical score for the first system, starting at measure 513. It includes parts for Flute 1, Flute 2, and Euphonium, all playing a melodic line with a dynamic marking of *p*. The vocal parts (Soprano, Alto, Tenor, Bass) enter with lyrics: "the day be - comes more". The strings (Harp) are silent.

513

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

*arco*

Detailed description: This block contains the musical score for the second system, starting at measure 513. It includes parts for Violin I, Violin II, Viola I, Cello I, Violin III, Violin IV, Viola II, Cello II, and Double Bass. The strings play a rhythmic accompaniment with triplets. The Cello II part is marked *arco*.

518

Fl. 1

Fl. 2

E. Hn.

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

A  
so - lemn, so - - - - - lemn and se - rene, the

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

B  
comes more so - lemn, so - lemn and se - rene, the

Hp.

518

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*pp*

Fl. 1

Fl. 2

E. Hn.

S  
lemn and se - rene, and se - rene, and se - rene when noon,

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

T  
lemn and se - rene, and se - rene, more so - lemn and se -

B  
day be - comes more so - lemn and se - rene when noon is

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.





Fl. 1

Fl. 2

E. Hn.

S  
ny In au - tumn, and a

A  
ny In au - tumn, and a

T  
ny In au - tumn, and a

B  
ny In au - tumn, and a

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

*p*

Fl. 1

Fl. 2

E. Hn.

S  
lu - stre in its sky,

A  
lu - stre in its sky,

T  
lu - stre in its sky,

B  
lu - stre in its sky,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

537

Fl. 1

Fl. 2

E. Hn.

S  
there is har - mo - ny In au - tumn,

A  
there is har - mo - ny In au - tumn,

T  
there is har - mo - ny In au - tumn,

B  
there is har - mo - ny In au - tumn,

Hp.

537

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.



Fl. 1

Fl. 2

E. Hn.

S  
sky,

A  
sky,

T  
sky,

B  
sky,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

547

Fl. 1 *p*

Fl. 2 *p*

E. Hn.

S *p*  
Which through the sum - - - mer is not heard or

A *p*  
Which through the sum - mer is not heard or

T *p*  
Which through the sum - mer is not heard or seen,

B *p*  
Which through the sum - mer is not heard or

Hp. *p*

547

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

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

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

T  
which through the sum - mer is not heard or

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

Hp.

Vln. I

Vln. II

Vla. I

Vc. I  
*p*

Vln. III

Vln. IV

Vla. II

Vc. II  
*p*

D.B.

551

Fl. 1

Fl. 2

E. Hn.

S  
which through the sum - mer is \_\_\_\_\_ not heard or \_\_\_\_\_

A  
seen, As if it

T  
seen, through the sum - - - mer

B  
seen,

Hp.

Detailed description: This block contains the musical score for measures 551-552. It includes parts for two flutes (Fl. 1 and Fl. 2), an E. Horn (E. Hn.), and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: 'which through the summer is \_\_\_\_\_ not heard or \_\_\_\_\_ seen, As if it seen, through the summer seen,'. The piano accompaniment (Hp.) features a rhythmic pattern of eighth and sixteenth notes. The key signature has two flats, and the time signature is 8/8.

551

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This block contains the musical score for measures 551-552 for the string section. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello I (Vc. I), Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), and Double Bass (D.B.). The Violoncello I and Violoncello II parts have melodic lines with slurs and ties. The Double Bass part has a rhythmic pattern. The key signature has two flats, and the time signature is 8/8.

Fl. 1

Fl. 2

E. Hn.

S  
seen, As if it

A  
could not be, as

T  
is not heard or seen, As if it could not be,

B  
As if it could not be,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.



Fl. 1

Fl. 2

E. Hn.

S  
had not been, as if it had not

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

T  
be, as if it had not been, i thad not

B  
if it had not been, it had not

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert. It features a vocal quartet (Soprano, Alto, Tenor, Bass) with lyrics: 'had not been, as if it had not', 'been, as if it had not been, it had not', 'be, as if it had not been, i thad not', and 'if it had not been, it had not'. The instrumental ensemble includes two flutes (Fl. 1 and Fl. 2) with sixteenth-note passages, an English horn (E. Hn.) with rests, a harp (Hp.) with a flowing accompaniment, and strings (Violins I and II, Violas I and II, Violoncellos I and II, and Double Bass) with simple harmonic support. The score is written in a common time signature.

559

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.

been!  
been!  
been!  
been!  
Which

*f*  
*f*  
*f*

Detailed description: This block contains the musical score for measures 559-560. It features two flutes (Fl. 1 and Fl. 2) playing a complex, fast-moving melodic line with many accidentals. The E-flat Horn (E. Hn.) is silent. The Chorus consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, all of which are silent for most of the measure but have a vocal entry on the second half of the measure with the word "Which". The Harp (Hp.) plays a rhythmic accompaniment of eighth notes.

559

Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*pizz.*  
*p*

Detailed description: This block contains the musical score for measures 559-560 for the string section. It includes Violins I and II, Violas I and II, Cellos I and II, and Double Bass (D.B.). Violins I and II play a melodic line with a crescendo. Violas I and II play a rhythmic accompaniment of eighth notes. Cellos I and II play a similar rhythmic accompaniment, with the Cello II part marked "pizz." (pizzicato). The Double Bass is silent.

561

Fl. 1 *ff*

Fl. 2 *ff*

E. Hn. *f*

S  
through the sum - mer is not

A *f*  
Which

T

B

Hp.

561

Vln. I *f*

Vln. II *f*

Vla. I *f*

Vc. I *f*

Vln. III *f*

Vln. IV *f*

Vla. II *f*  
arco

Vc. II *f*

D.B. *f*

Fl. 1

Fl. 2

E. Hn.

S  
heard or seen, through the

A  
through the sum - - -

T  
*f* Which through the sum - - - mer

B  
*f* Which through the sum - - - mer

Hp.  
*f*

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.  
Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

sum - - - mer is not heard or seen, not  
- - - mer is not heard or seen, is not heard  
is not heard or seen, is not  
is not heard or seen,

musical notation including treble and bass clefs, notes, rests, and triplets.

Fl. 1

Fl. 2

E. Hn.

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

A  
or seen, not heard or seen,

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

B  
which through the summer is not heard or seen,

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
sum - mer is not heard or seen, as if it could,

A  
as if it could not be, as if it

T  
sum - mer is not heard or seen, as

B  
As if it could not

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

Fl. 1

Fl. 2

E. Hn.

S  
it could not be, as if

A  
could not be, as if

T  
if it could not be, as if

B  
be, as if

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

581 calm ♩ = 48

Fl. 1  
Fl. 2  
E. Hn.  
S  
A  
T  
B  
Hp.  
Vln. I  
Vln. II  
Vla. I  
Vc. I  
Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

it had not been!  
it had not been!  
it had not been!  
it had not been!

Con sord.  
*p* Con sord.  
*p*  
Con sord. *legato*  
*pp* Con sord. *legato*  
*pp*

590

S solo  
T solo  
B solo

Thus let thy power,

Vln. I  
Vln. II  
Vla. I  
Vln. III  
Vln. IV  
Vla. II

legato  
pp  
legato  
pp  
Con sord.  
pp  
Con sord.  
pp

S solo  
T solo  
B solo

which like the truth Of na - ture on my pas - sive  
Thus let thy power, which like the truth Of na - ture on my pas -  
Thus let thy

Vln. I  
Vln. II  
Vla. I  
Vln. III  
Vln. IV  
Vla. II

601

S solo youth De - scen - ded, to my on - ward life

T solo sive youth de - scen - ded, to my on - ward life sup -

B solo power, which like the truth Of na - ture on my pas - sive youth De -

Vln. I

Vln. II

Vla. I

Vln. III

Vln. IV

Vla. II

608

S solo sup - ply, sup - ply Its calm:

T solo ply, sup - ply Its calm:

B solo scen - ded, to my on - ward life sup ply Its calm:

Vln. I

Vln. II

Vla. I

Vln. III

Vln. IV

Vla. II

S solo

T solo

B solo

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

Vln. I

Vln. II

Vla. I

Vln. III

Vln. IV

Vla. II

D.B.

Con sord.

*pp*

619

S solo

T solo

B solo

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

Vln. I

Vln. II

Vla. I

Vln. III

Vln. IV

Vla. II

D.B.

626

S solo  
T solo  
B solo

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

Detailed description: This block contains the vocal staves for the Soprano (S solo), Tenor (T solo), and Bass (B solo) parts. The Soprano part has a melodic line with a long note on 'to' and a phrase 'one who wor - ships thee,'. The Tenor and Bass parts have corresponding lines, with the Bass part including the lyrics 'and e - very form con - tai - ning \_\_\_\_\_ thee, \_\_\_\_\_'. The music is in a minor key and features a complex rhythmic pattern.

Hp.

*p*

Detailed description: This block shows the piano accompaniment (Hp.) for the vocalists. It features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The dynamics are marked with a piano (*p*) dynamic.

626

Vln. I  
Vln. II  
Vla. I  
Vc. I

Detailed description: This block contains the first four staves of the string section: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), and Violoncello I (Vc. I). The Violin parts feature a melodic line with a long note on 'to' and a phrase 'one who wor - ships thee,'. The Viola and Violoncello parts have corresponding lines, with the Violoncello part including the lyrics 'and e - very form con - tai - ning \_\_\_\_\_ thee, \_\_\_\_\_'. The music is in a minor key and features a complex rhythmic pattern.

Vln. III  
Vln. IV  
Vla. II  
Vc. II  
D.B.

Detailed description: This block contains the remaining five staves of the string section: Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), and Double Bass (D.B.). The Violin III and IV parts feature a melodic line with a long note on 'to' and a phrase 'one who wor - ships thee,'. The Viola II, Violoncello II, and Double Bass parts have corresponding lines, with the Double Bass part including the lyrics 'and e - very form con - tai - ning \_\_\_\_\_ thee, \_\_\_\_\_'. The music is in a minor key and features a complex rhythmic pattern.

S solo  
and e-very form con-tai - ning thee,

T solo  
Whom, Spi -

B solo

Hp.

Vln. I

Vln. II

Vla. I

Vc. I  
Con sord.  
*pp*

Vln. III

Vln. IV

Vla. II

Vc. II  
Con sord.  
*pp*

D.B.

637

S solo

T solo

B solo

Whom, Spi-rit fair,

Hp.

637

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

642

S solo  
Spi - rit fair, thy spells did bind To fear him - self, and love all hu - man

T solo  
Spi - rit fair, thy spells did bind To fear him - self, and love all hu -

B solo  
Spi - rit fair, thy spells did bind To fear him - self, and love all hu - man

Hp.

642

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

S solo  
kind, and love all hu man kind.

T solo  
man kind.

B solo  
kind.

Hp.  
*p*

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

653

653

S solo

T solo

B solo

Hp.

Vln. I

Vln. II

Vla. I

Vc. I

Vln. III

Vln. IV

Vla. II

Vc. II

D.B.

8

Detailed description: This page of a musical score for 'Shelley's Hymn' by Edward Lambert features a variety of instruments. At the top, there are three vocal staves labeled 'S solo', 'T solo', and 'B solo', all of which are currently empty. Below these are the piano (Hp.) and string sections. The piano part consists of two staves with active melodic and harmonic lines. The string section includes Violins I and II (Vln. I, Vln. II), Violins III and IV (Vln. III, Vln. IV), Violas I and II (Vla. I, Vla. II), Violas I and II (Vc. I, Vc. II), and a Double Bass (D.B.). The Violins I and II, and Violins III and IV are mostly silent. The Viola I and Viola II parts have active melodic lines. The Violoncello I and Violoncello II parts play sustained chords. The Double Bass part has a rhythmic accompaniment. A rehearsal mark '8' is located at the beginning of the Double Bass staff.