



THE TEMPLE OF DISCORD.

DEDICATED (WITHOUT PERMISSION)
TO
THE AMALGAMATED SOCIETY OF BOILER-MAKERS.

ODE TO DISCORD,

A
CHIMERICAL BOMBINATION
IN
FOUR BURSTS,

BY
CHARLES L. GRAVES,

SET TO MUSIC (?)

FOR
SOLI, CHORUS, AND ORCHESTRA
(ORGAN AND HYDROPHONE *ad lib.*)

BY
CHARLES VILLIERS STANFORD.

HOP. 1.

“*Chimæra bombinans in vacuo*” (ERASMUS).

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ODE TO DISCORD.

HENCE, loathèd Melody, whose name recalls
The mellow fluting of the nightingale
 In some sequestered vale,
 The murmur of the stream
 Heard in a dream,
Or drowsy plash of distant waterfalls.
But thou, divine Cacophony, assume
Thy rightful overlordship in her room,
And with Percussion's stimulating aid
Expel the heavenly but no longer youthful maid.
Bestir ye, minions of the goddess new,
 And pay her homage due.
First let the gong's reverberating clang
 With clash of shivering metal
Inaugurate the reign of *Sturm und Drang*.
 Let drums (bass, side, and kettle)
Add to the general welter, and conspire
To set our senses furiously on fire.
Noise, yet more noise, I say. Ye trumpets, blare
In unrelated keys and rend the affrighted air.
Nor let the shrieking piccolo refrain
To pierce the midmost marrow of the brain.
Bleat, cornets, bleat, and let the loud trombone
Outbay the bloodhound's awe-inspiring tone.
 Last, with stentorian roar,
To consummate our musical Majuba,
 Let the profound bass tuba
Emit one long and Brobdingnagian snore.
Ye demons of unrest, your efforts spare.
The ancient fane that stood four-square
 For thrice an hundred years
 Crashes about our ears.
No more shall Music's votaries endure
 The stream of sound that flows
 Monotonously pure
 From a crystalline source to an insipid close.
No more shall they rehearse
 In heaven-tuned lays,
 The solemn praise
Of those harmonious sisters Voice and Verse.
 Beethoven is sped,
 His works are dead,
Or merely minister to our postprandial slumbers.
Wagner has reached the limbo of back numbers.
But we, blithe anarchs of a hustling era,
 With rapture unalloyed,
Pursue amain the strenuous Chimaera
 That boometh in the void.
We, scorning beauty as a snare insidious,
Salute the abnormal and acclaim the hideous,
With pious ululations ushering in
The unassailed dominion of unbridled din.
Hence, loathèd Melody!

C. L. G.

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ODE TO DISCORD:

A Chimerical Bombination in Four Bursts.

Dramatis Personæ.

THE GODDESS OF DISCORD	<i>Soprano.</i>
THE REPENTANT ANARCH	<i>Baritone.</i>
THE CHIMÆRA	ΚΟΦΟΝ ΠΡΟΣΩΠΙΟΝ

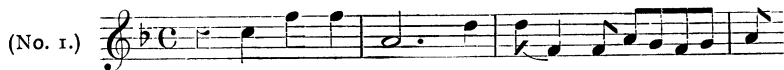
*Chorus of Anarchs, Chromatic Brigands, Doublesharpers, Contrapunters, Syncopated Suffragetti, Demoniac Shakers (Trilli del Diavolo), and Burling Banshees.**

BURST THE FIRST.

'We were the first that ever burst
Into the key of C.'--*The Ancient and Modern Mariner.*

Andante.

The Teatraylogy starts (quietly) with the first phrase of Schubert's song, 'An die Musik,' the melody being assigned to the Violins,



which is rudely interrupted by a discord on the wood-wind and hermetically sealed Horns, while the Soprano ejaculates 'Hence, loathed melody.' The following lines, set in accompanied recitative, are duly descriptive, the nightingale being reproduced by his usual and obvious orchestral representative (mark the familiar phrase!)



the atmosphere created in the most approved style by soft triplets on the divided strings, the waterfalls by the soft 'swishing' (to borrow a graphic Eton phrase) of the Hydrophone, the Schubert melody percolating the whole. A sudden eruption of the orchestra



suggests the Verklärung of the Goddess, who calls upon divine Cacophony; this duly appears with the full force of the wind and strings, while chromatic progressions and forbidden fifths chase each other over the richly congested score. Then enters the 'Batterie de Cuisine' (as Berlioz happily terms it) with its 'stimulating aid.' A momentary glimpse of Schubert precedes the divine illustration of the word 'heavenly' by the simple chord of D major (which here appears for the first and almost only time); the discourteous allusion to the age of the Maid Melody being given with rude emphasis by the Chorus in unison. This Burst concludes with a pathetic symphony in A minor, during which Schubert's theme slowly descends to the lowest strings of the Violins, and a tragic *pizzicato* marks its final exit.

*The Orchestra (like the Themes) will be augmented on this suspicious occasion by a Hydrophone, a Tamburone Bombastico, a Real Jamboon, and a Contrabass-Macaroon (specially constructed by Messrs. Bustermayer and Krumpelhorn).

BURST THE SECOND.

A short Cadenza for the Bass Clarinet and Solo Violin (which, in the historic phrase of a great musical Analyst, may be safely left to speak for itself) precedes the next section, the opening notes



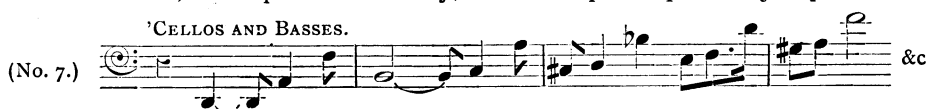
forecasting its main theme. The Violin passages obviously suggest the Soprano screwing herself up to let loose the Dogs of Din. At the words 'Bestir ye' they are heard growling in the bass, and when addressed as 'minions of the Goddess new' a scale of whole tones (the organ-tuner's scale)



wells up from the depths of the Double Basses to the heights of the Violins. A passage of repeated augmented fifths, accompanying a short figure, typifying the commendable disrespect for the past upon which the Chromatic Fiends so justly pride themselves,



(note the unpleasant similarity to a hackneyed symphony by a *passé* old master) leads to the main theme, an impressive melody, rich in hops, skips, and jumps,



with a feverish pulsation of the approved pattern on the wind,



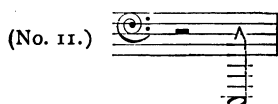
while the cymbals and besom-swept harp appropriately illustrate the words. This phrase is, of course, repeated a semi-tone higher, as the drums of various types are called into play. The theme is then transferred to the Violins, the Bases following in servile imitation. The Soprano clamours for 'more noise,' and the three Trumpets promptly respond with the organ-tuner's scale, each starting a tone higher than its predecessor, followed by flourishes upon the 'shrieking piccolo.' The following beautiful progression on the Trumpets may be noted,



which passes into a resumption of the main theme (No. 7) in E flat minor, and shortly after in E major, where the Trombones, the bloodhounds of the orchestra, triumphantly bay it out in full force. The Burst ends with the impressive Invocation of the Bass Tuba, which, after entering with a booming roar,



descends (by request) to his lowest note



and the seismic movement leads without pause into the surprisingly uncommon chord of C major, which heralds

BURST THE THIRD.

Andante.

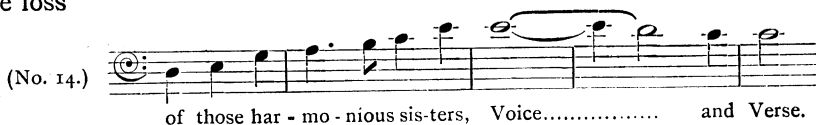
The forces of Discord are for the moment exhausted, which is not, on the whole, to be wondered at; and the Baritone, the Repentant Anarch, by whom the composer evidently intends to personify an out-of-date admirer of exploded Melos, begins a diatonic exposition of his antiquated tastes. The following phrase on the Oboe



suggests his desire 'soon again to renew that song' of his youth; and the 'insipid close' of it reveals another phase of his musical taste in Sirens (instruments which the composer, with unusual reticence, refrains from using in his score),



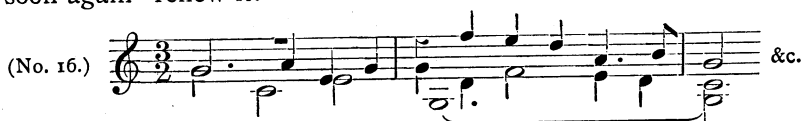
and other *motifs* belonging to the same genre, in which he dilates upon his regret for the loss



A short interlude, so primeval that it may be said to be redolent of Eden,



leads to an episode in C minor, where the passing of Beethoven is eloquently described, where the limbo (or Götterdämmerung), which awaits the Man of Bayreuth, is also shortly but sympathetically indicated, and finally the strains of the Master-Song appropriately mingle with the phrase which expresses the hope 'that we may soon again' renew it.



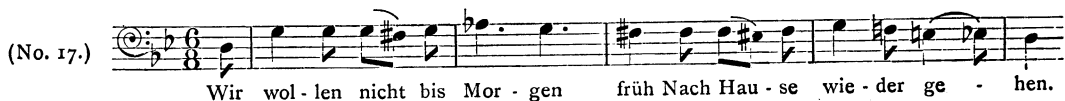
A final insipid Cadence, for which the composer himself would surely be the first to disclaim originality, leads without pause into

BURST THE FOURTH,

entitled, 'Midnight Orgy of the Chromatic Brigands.' In this picturesque and highly wrought Finale, the forces of Discord again awake, and their resuscitation is indicated by a Prelude founded on snatches of a theme which continually dominates the movement. This subject is admittedly a chromatic version of the well-known Volkslied,

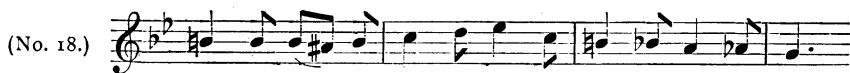
'Wir wollen nicht bis Morgen früh
Nach Hause wieder gehen.'*

as will be evident from the following quotations:—



* Literally, "We will not return home again until early to-morrow morning."

and



Wol - len nicht bis Mor - gen früh Nach Hau - se wie - der gehen.

The first being the subject of a fugue, in which the 'blithe anarchists' disport themselves to the manner born. The booming of the Chimæra, personified by the Tuba Mirabilis, is heard through the tumult, while the chromatic scales of the Anarchs crowd round it. As the welter proceeds, phrases from the main theme of Burst the Second (No. 7) appear, the approach of a climax being heralded by the organ-tuner's scale, ascending step by step, all three themes combining at the longed-for appearance of "the Hideous." The Volkslied now rears its hitherto diminished head in an augmented form, when the movement reaches the key (more recognisable, perhaps, by its signature of one sharp than by its sound) of G major; the solemn notes of the organ accentuate the piety of the throng,



and a series of strepitously explosive augmented fifths leads to the high-water mark of sonority, where the unhappy Volkslied is thundered out in both forms, simultaneously dovetailed.



A short allusion to the theme (No. 7), a rush of descending chromatic diminished fifths, and a swirl of the Hydrophone indicate the sudden hush of the Anarchs as they hear their inevitable fate approaching. Then the Outraged Volkslied asserts itself on the Horns of its Dilemma in its true Diatonic colours :



and the Trumpets also are just expressing their determination to put off their return home until the Diatonic Daylight,



when the Goddess once more comes to the rescue of the affrighted Anarchs, and with a *fortissimo* 'Hence, loathed melody,' and a shout of reprobation from its Chorus, the last vestige of its Tonality departs.

The final passage of the work rehabilitates the chromatic reputation of the Brigands, the work closing with a colossal Coda on a built-down chord of E flat minor in pulsating rhythm,



(note the striking superposition of the chord of F major), and, for decency's sake, a final note of the original key,



if it can be so termed.

Ode to Discord.

Poem by
C. L. GRAVES.

Set to Music (?) by
C. V. STANFORD. Hop. 1.

BURST THE FIRST.

Andante.

SOPRANO
SOLO.

PIANO.

(THE GODDESS OF DISCORD.) *con rabbia f*

Hence..... loathéd

Mel.o.dy,

mf

Whose name re-calls The mel - - - low flut-ing of the

night-in-gale

In some seques - ter'd

p

1

vale,

The mur - mur of the stream.....

(*hervortretend.*)

pp

.... Heard in a dream Or drow - - sy

pp

plash of dis - - - tant

pp

wa - ter - falls.

2

risvegliando.

ff

CHORUS.

But thou..... divine Ca - co - - phony,

But thou..... divine Ca - co - - phony,

But thou..... divine Ca - co - - phony,

But thou..... divine Ca - co - - phony,

ff

As - sume thy right - ful o - - - ver -

As - sume thy right - - - ful o - - - ver -

As - sume thy right - ful o - - - ver -

As - sume thy right - - - ful o - - - ver -

8

- lord - ship in her room,

- lord - ship in her room,

- lord - ship in her room,

- lord - ship in her room,

3

4/4

f And with per - cus - - sion's stim - u - la - ting

f And with per - cus - - sion's stim - u - la - ting

f And with per - cus - - sion's stim - u - la - ting

f And with per - cus - - sion's stim - u - la - ting

aid.....
aid.....
aid.....
aid.....

This section contains four vocal staves, each with a treble clef and a key signature of one flat. The lyrics "aid....." are written below each staff. The music consists of a melodic line with a long note followed by a quarter rest, and a final quarter note.

sf
8
3 3

This section shows the piano accompaniment. The right hand features a melodic line with a forte (*sf*) dynamic and an eighth-note ornament. The left hand provides harmonic support with chords and triplets. The key signature is one flat.

ff
ex - pel.....
ff
ex - pel.....
ff
ex - pel.....
ff
ex - pel.....

This section contains four vocal staves, each with a treble clef and a key signature of one flat. The lyrics "ex - pel....." are written below each staff. The music is marked with a fortissimo (*ff*) dynamic and features a melodic line with a long note.

8
3 3 3

This section shows the piano accompaniment. The right hand features a melodic line with a forte (*ff*) dynamic and an eighth-note ornament. The left hand provides harmonic support with chords and triplets. The key signature is one flat.

5

pp poco rall.

The heav'n - -

pp

The heav'n - -

pp

The heav'n - -

pp

The heav'n - -

poco rall.

pp

col Red.

a tempo.

f deciso e ruvido.

ly but no long - er

f

ly but no long - er

f

ly but no long - er

f

ly but no long - er

a tempo.



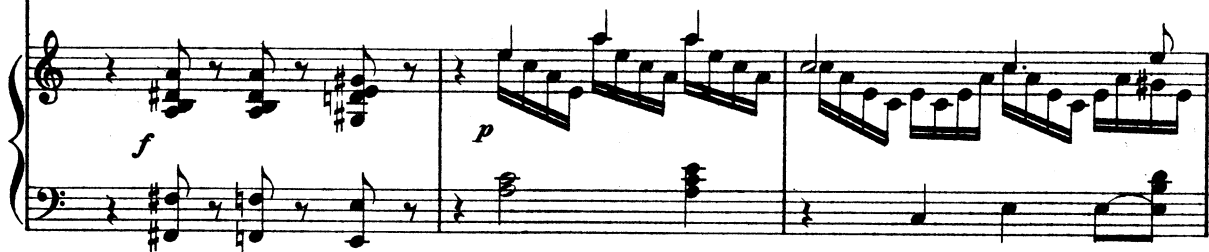
Four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "youth - - ful maid." are written below each staff. The music consists of a simple melody with a dotted quarter note followed by an eighth note, then a quarter rest, and finally a half note.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

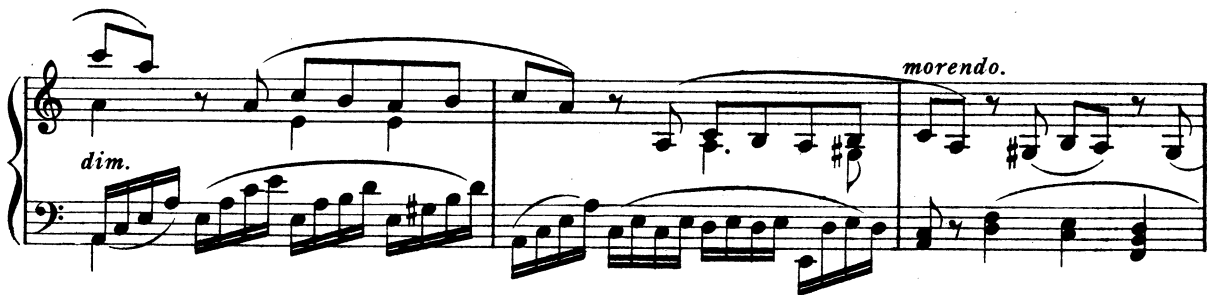


Piano accompaniment for the first system. The right hand features a melodic line with slurs and dynamic markings *f* and *p*. The left hand provides harmonic support with chords and a steady bass line.



Piano accompaniment for the second system. The right hand has a melodic line with a slur and dynamic marking *p*. The left hand continues with a rhythmic accompaniment. The instruction *con tristezza.* is written above the staff.

con tristezza.



Piano accompaniment for the third system. The right hand has a melodic line with a slur and dynamic marking *dim.*. The left hand continues with a rhythmic accompaniment. The instruction *morendo.* is written above the staff.

dim.

morendo.



Piano accompaniment for the fourth system. The right hand has a melodic line with a slur. The left hand continues with a rhythmic accompaniment. The system concludes with a final chord and a fermata.

BURST THE SECOND.

Adagio. (quasi cadenza.)

The first system of music consists of two staves. The upper staff is a treble clef with a whole rest. The lower staff is a bass clef with a piano (*p*) dynamic marking. It begins with a key signature of one sharp (F#) and contains a melodic line with slurs and ties.

The second system continues the piece. The upper staff has a forte (*f*) dynamic marking. The lower staff continues the melodic line from the first system, with some chords in the upper staff.

The third system features a forte (*f*) dynamic marking. The lower staff has a triplet of eighth notes marked with a '3'. The upper staff has a triplet of sixteenth notes marked with a '6' and a '3'.

The fourth system starts with a mezzo-forte (*mf*) dynamic marking. The lower staff has a *piu f* marking. The system concludes with a measure containing a quintuplet of eighth notes marked with a '5'.

The fifth system begins with a *poco accel.* marking. The lower staff has a *cresc.* marking. The music is highly rhythmic with many sixteenth and thirty-second notes.

First system of piano introduction. Treble clef contains a complex melodic line with many accidentals and slurs. Bass clef contains a bass line with a triplet of eighth notes. The system concludes with a *rall.* marking.

Second system of piano introduction. Treble clef features a melodic line with a triplet of eighth notes and a quintuplet of eighth notes. Bass clef continues with a bass line featuring a triplet of eighth notes. The system ends with a *morendo sf* marking.

Allegro moderato.
SOPRANO SOLO. *mf*

First system of the vocal solo and piano accompaniment. The soprano line begins with the lyrics "Be - stir..... ye!". The piano accompaniment in the bass clef features a triplet of eighth notes. The system ends with a *p* marking.

Second system of the vocal solo and piano accompaniment. The soprano line continues with the lyrics "Be - stir ye!". The piano accompaniment features a complex chordal texture with sixths and octaves, marked with a *f* dynamic. A large number "7" is written above the treble clef.

Third system of the vocal solo and piano accompaniment. The soprano line has a long rest. The piano accompaniment continues with a complex texture of sixths and octaves, marked with a *f* dynamic.

Min - ions of the god - dess new, And pay her

pp

hom - age due.

p

And pay her hom - - age due.

And pay her

p

And pay her

hom - - age due.

hom - - age due.

System 1: Four staves. The top three staves are empty. The bottom staff (bass clef) contains a rhythmic accompaniment of eighth notes. The staff above it (treble clef) contains a melodic line with slurs and accents.

System 2: Four staves. The top three staves are empty. The bottom staff (bass clef) continues the rhythmic accompaniment. The staff above it (treble clef) features a melodic line with a *cresc.* marking and slurs.

System 3: Four staves. The top three staves are empty. The bottom staff (bass clef) continues the rhythmic accompaniment. The staff above it (treble clef) features a melodic line with slurs and accents. A measure number '9' is placed above the first staff. The system concludes with a *mf* dynamic marking and the word 'First' repeated four times with dotted lines.

..... let the gong's..... rev-er-ber-a-ting clang,

..... let the gong's..... rev-er-ber-a-ting clang,

..... let the gong's..... rev-er-ber-a-ting clang,

..... let the gong's..... rev-er-ber-a-ting clang,

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords with triplets and a final chord with a flat (b). The bass staff provides a harmonic foundation with sustained notes and moving lines.

f With clash of shiv-'ring met-al,

f With clash of shiv-'ring met-al,

f With clash of shiv-'ring met-al,

f With clash of shiv-'ring met-al,

With clash of shiv-'ring met-al,

The piano accompaniment continues with a treble and bass staff. The treble staff includes sixteenth-note patterns with accents and triplets, and a final triplet of chords. The bass staff continues with a steady accompaniment.

In - au - gur - ate the reign.....
In - au - gur - ate the reign.....
In - au - gur - ate the reign.....
In - au - gur - ate the reign.....

This section contains four vocal staves. Each staff has a treble clef and a common time signature. The lyrics 'In - au - gur - ate the reign.....' are written below each staff. The musical notation includes a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes, and finally a long, sustained note with a fermata.

The piano accompaniment for the first system consists of two staves. The right hand features a complex texture with multiple triplets of eighth notes and sixteenth notes, some with slurs and accents. The left hand plays a more rhythmic accompaniment with quarter and eighth notes, including some chords.

..... of "Sturm..... und
..... of "Sturm..... und
..... of "Sturm..... und
..... of "Sturm..... und

This section contains four vocal staves. Each staff has a treble clef and a common time signature. The lyrics '..... of "Sturm..... und' are written below each staff. The musical notation includes a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes, and finally a long, sustained note with a fermata.

The piano accompaniment for the second system consists of two staves. The right hand features a complex texture with multiple triplets of eighth notes and sixteenth notes, some with slurs and accents, and some sixteenth-note runs. The left hand plays a more rhythmic accompaniment with quarter and eighth notes, including some chords.

10

Drang." Let drums, bass, side, and

Drang." Let drums, bass, side, and

Drang." Let drums, bass, side, and

Drang." Let drums, bass, side, and

ket - tle, Add to the

ket - tle, Add..... to the

ket - tle, Add to the

ket - tle, Add..... to the

gen - - - eral wel - - - ter

gen - - - eral wel - - - ter

gen - - - eral wel - - - ter

gen - - - eral wel - - - ter

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "gen - - - eral wel - - - ter". The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

and con_spire..... To set our

and con_spire..... To set our

and con_spire..... To set our

and con_spire..... To set our

The second system continues the vocal and piano parts. The lyrics are "and con_spire..... To set our". The piano accompaniment includes a triplet in the right hand and a sixteenth-note pattern in the left hand.

SOPRANO SOLO. 11

ff

Noise, yet more

sen - ses fur - - ious - ly on fire.

sen - ses fur - - ious - ly on fire.

sen - ses fur - - ious - ly on fire.

sen - ses fur - - ious - ly on fire.

noise, I say.

Ye trum - - pets,

Ye trum - - pets,

Ye trum - - pets,

Ye trum - - pets,

blare,..... In
blare,..... In un - re - la - ted
blare,..... In un - re - la - ted
blare,..... In un - re - la - ted
blare..... In un - re - la - ted

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). Each vocal line begins with the word "blare," followed by a dotted line indicating a breath or a long note. The lyrics "In un - re - la - ted" are distributed across the staves. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

un - re - la - ted keys,.....
keys,
keys,
keys,
keys, *ff* Blare.....

The second system continues the musical score. It features five vocal staves and a piano accompaniment. The vocal parts continue with the lyrics "un - re - la - ted keys,.....". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and the word "Blare.....". The piano part continues with a complex, flowing melody in the right hand and a rhythmic bass line in the left hand.

ff
 and rend..... the af_fright - - ed
ff
 and rend..... the af_fright - - ed
ff
 and rend..... the af_fright - - ed
 and rend..... the af_fright - ed

12

air, Nor let the shriek - ing pic - co-lo re.
 air,
 air,
 air,

ff

- frain To pierce the mid - most mar_row of the
To pierce the mid - most mar_row of the
To pierce the mid - most mar_row of the
To pierce the mid - most mar_row of the

8

7 6 6

3 3 3 3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "- frain To pierce the mid - most mar_row of the". The piano accompaniment features a complex melodic line in the right hand with slurs and fingerings (7, 6, 6), and a more rhythmic accompaniment in the left hand. A fermata is placed over the eighth measure of the piano part.

brain.
brain.
brain. Bleat, cor - nets,
brain.

staccato

3 3 3 3

3 3 3 3

Detailed description: This system continues the musical score. It features four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "brain.", "brain.", "brain. Bleat, cor - nets,", and "brain.". The piano accompaniment includes a melodic line with slurs and triplets (3) in both hands, with the instruction "staccato" written above the right hand. The key signature and time signature remain consistent with the first system.

and let the
and let the
and let the
and let the

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, each with the lyrics "and let the". The piano accompaniment features a dense texture of chords in the right hand and a more melodic line in the left hand.

Con grandezza

loud trom - bone Out - -
loud trom - bone Out - -
loud trom - bone Out - -
loud trom - bone Out - -

fff

molto marcato

The score begins with the instruction "Con grandezza". It features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, each with the lyrics "loud trom - bone Out - -". The piano accompaniment features a dense texture of chords in the right hand and a more melodic line in the left hand. The dynamic marking "fff" (fortissimo) is present, along with the instruction "molto marcato" (very marked).

_bay the bloodhound's awe - - - in - spi - ring

_bay the bloodhound's awe - - - in - spi - ring

_bay the bloodhound's awe - - - in - spi - ring

_bay the bloodhound's awe - - - in - spi - ring

8

14

tone. Last,..... with sten - tor - ian

tone. Last,..... with sten - tor - ian

tone. Last,..... with sten - tor - ian

tone. Last,..... with sten - tor - ian

sf *sf* *sf*

sf *cresc.*
roar,..... To con.summate our mu - si-cal Ma -

sf *cresc.*
roar,..... To con.summate our mu - si-cal Ma -

sf *cresc.*
roar,..... To con.summate our mu - si-cal Ma -

sf *cresc.*
roar,..... To con.summate our mu - si-cal Ma -

sff *f* *cresc.*

15

ff
- ju - - - - - ba,

ff
- ju - - - - - ba,

ff
- ju - - - - - ba,

ff
- ju - - - - - ba,

ff 6

Let the pro-found Bass Tu - - ba

ff

ff

E-mit one long..... and Brob-ding - na - gian snore,.....

BARITONE SOLO. (THE REPENTANT ANARCH.)

pp

ppp

ppp

ppp

BURST THE THIRD.

SOLO BARITONE.

Andante.

mf

Ye de - mons of un - rest,

16

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line starts with a rest, followed by the lyrics "Ye de - mons of un - rest,".

your ef - forts spare,

The second system continues the vocal line and piano accompaniment. The piano part maintains its eighth-note accompaniment. The vocal line continues with the lyrics "your ef - forts spare,".

The an - cient fane, that stood four - square For thrice an

The third system continues the vocal line and piano accompaniment. The piano part maintains its eighth-note accompaniment. The vocal line continues with the lyrics "The an - cient fane, that stood four - square For thrice an".

hun - dred years, Crashes a - bout our

The fourth system concludes the vocal line and piano accompaniment. The piano part maintains its eighth-note accompaniment. The vocal line continues with the lyrics "hun - dred years, Crashes a - bout our". The system ends with a double bar line and repeat signs. The piano part features a *sffz* dynamic marking in the final measure.

(♩ = ♩)

p espressivo

ears. No more shall music's varieties en-

17

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the word "ears." followed by "No more shall music's varieties en-". The piano accompaniment consists of a treble and bass clef with a 3/2 time signature. A dynamic marking of *p* is present. A rehearsal mark "17" is placed above the vocal line.

- dure..... The stream, the stream of sound, that flows monotonously

8

The second system continues the vocal line with the words "- dure..... The stream, the stream of sound, that flows monotonously". The piano accompaniment continues with a treble and bass clef. A dynamic marking of *p* is present. A rehearsal mark "8" is placed above the vocal line.

pure From a crystalline source, from a crystalline source

The third system continues the vocal line with the words "pure From a crystalline source, from a crystalline source". The piano accompaniment continues with a treble and bass clef.

poco slentando.

(♩ = ♩) *a tempo.*

to an insipid close.

mp colla parte.

The fourth system concludes the vocal line with the words "to an insipid close." The piano accompaniment continues with a treble and bass clef. A dynamic marking of *mp colla parte.* is present. The system ends with a double bar line and repeat signs.

18

mf

No more shall they re-hearse in heav'n - - tuned lays,

in heav'n - ly lays,

no more shall they re - hearse The so - - lemn,

*cresc.**mf*

19

f

so - lemn praise Of those harm - on - ious sis - ters Voice.....

dim.

..... and Verse.....

p *f*

20

dim. *pp*

con dolore *p*

Beet - hov-en is sped,

His works..... are dead, Or mere - ly min - ister

pp

to our post - pran - - dial slum - bers.

This system contains a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats and a common time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are "to our post - pran - - dial slum - bers." with hyphens indicating syllables across measures.

21 Andante maestoso.

Wag - - -

pp

This system begins with a piano introduction. The vocal line is mostly silent, with the word "Wag" appearing in the second measure. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The dynamic marking *pp* (pianissimo) is present.

- - - ner has reach'd..... the

This system continues the vocal line with the lyrics "- - - ner has reach'd..... the". The piano accompaniment includes a large, sweeping melodic line in the right hand that spans across the system.

lim - - bo, the lim - bo of

p

This system concludes the vocal phrase with the lyrics "lim - - bo, the lim - bo of". The piano accompaniment features a series of chords and a melodic line in the right hand. The dynamic marking *p* (piano) is present.

back.....

poco accel. *cresc.*

This system contains a vocal line at the top and piano accompaniment below. The vocal line has a dotted line labeled "back.....". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The tempo marking *poco accel.* is present in the piano part, followed by a *cresc.* marking.

f a tempo.

num - bers.

mf *dim.* *pp*

This system continues the musical notation with a vocal line and piano accompaniment. The piano part starts with a *mf* dynamic, followed by a *dim.* marking, and ends with a *pp* marking. The tempo marking *f a tempo.* is positioned above the system.

This system shows the continuation of the musical notation, primarily consisting of the piano accompaniment part. It concludes with a double bar line and repeat signs.

BURST THE FOURTH.
FINALE.

(Midnight orgy of the Chromatic Brigands.)

Allegro.

This system is the beginning of the "Allegro" section, featuring piano accompaniment in a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music consists of rhythmic patterns and chromatic lines.

This system continues the piano accompaniment for the "Allegro" section, showing further chromatic development and rhythmic complexity.

poco a poco cresc.

Piano accompaniment for measures 21 and 22. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

23

Piano accompaniment for measure 23. The right hand continues the melodic line with eighth notes and chords, and the left hand maintains the rhythmic accompaniment.

sempre cresc.

Piano accompaniment for measures 24 and 25. The right hand features a melodic line with eighth notes and chords, and the left hand provides a rhythmic accompaniment with eighth notes and chords.

8

Piano accompaniment for measures 26 and 27. The right hand features a melodic line with eighth notes and chords, and the left hand provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *ff* is present.

SOPRANO.

24

ALTO.

TENOR.

BASS.

But we, blithe an - archs of a hust - ling e - ra, With

But

Piano accompaniment for measures 28, 29, 30, and 31. The right hand features a melodic line with eighth notes and chords, and the left hand provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *mf* is present.

But

we, blithe an - archs of a hust - ling e - ra, with
rap - - - ture un - al - loyed..... With rap - ture un - al - loyed,

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment starts with a G major triad in the right hand and a bass line in the left hand. The lyrics are: "But we, blithe an - archs of a hust - ling e - ra, with rap - - - ture un - al - loyed..... With rap - ture un - al - loyed,".

But

we, blithe an - archs of a hust - ling e - - - ra, with
rap - - - ture un - al - loyed,..... with rap - ture un - al - loyed,
with rap - ture un - al - - - loyed,.....

The second system continues the musical score with four staves. The vocal lines continue the melody from the first system. The piano accompaniment provides harmonic support. The lyrics are: "But we, blithe an - archs of a hust - ling e - - - ra, with rap - - - ture un - al - loyed,..... with rap - ture un - al - loyed, with rap - ture un - al - - - loyed,.....".

25

we, blithe an - archs of a hust - ling e - ra, with
 rap - ture un - al - loyed,..... with rap - ture, rap -
 with rap - ture un - al - loyed,..... with rap -

rap - ture un - al - loyed,..... rap - ture un - al - loyed,.....
 - - ture un - al - loyed,..... rap - ture un - al - loyed,.....
 - - ture, with rap - ture un - al - loyed,.....
 with rap - ture un - al - loyed,..... but

..... with rap - - ture un - al - loyed, with rap - ture un - al -

..... with rap - - ture un - al - loyed,..... with rap - - ture,

With

we, blithe an - archs of a hust - ling e - ra,

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music is in a key with two flats and a common time signature.

26

loyed, with rap - ture un - al - loyed,

rap - - ture un - al - loyed,

rap - - ture un - al - loyed, Pur - sue a -

but we, blithe an - archs

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music continues from the previous system, with a measure rest at the beginning of the first vocal line. The piano accompaniment features a 2/4 time signature change in the third measure of the third staff.

Pur - sue a -

But we, blithe an - archs

- main..... the stren - u - ous Chi - mæ - ra, the

of a hust - ling e - ra, with rap - ture un - al - loyed,

- main..... the stren - u - ous Chi - mæ - ra, pur - sue a - main the

of a hust - ling e - - - ra,..... pur - sue a - main the

stren - u - ous Chi - mæ - ra that boom - - eth,

Pur - sue a - main the

p (*col Naso*)

mf

Pur - sue the stren - u - ous Chi -

stren - u - ous Chi - mæ - - ra, the stren - u - ous Chi -

e - ra with rap - ture un - al - loyed,

But we pur - sue..... the stren - u - ous Chi -

g

p

- mæ - ra that boom - - eth, boom - - -

p

- mæ - ra that boom - - eth, boom - - -

p

that boom - - eth, boom - - -

p

- mæ - ra that boom - - eth, boom - - -

p col Naso.

cresc.

eth, that boom - eth in the void.

eth, that boom - eth in the void.

eth, that boom - eth in the void.

eth, that boom - eth in the void.

f

mf

marcato.

f

We,.....

f

We,.....

f

We,.....

f

We,.....

scorn - - - ing beau - ty

scorn - - - ing beau - ty

scorn - - - ing beau - ty

scorn - - - ing beau - ty

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *sf* (sforzando). The lyrics are "scorn - - - ing beau - ty". The piano accompaniment features a complex harmonic structure with many accidentals and dynamic markings.

as a snare in - si -

as a snare in - si -

as a snare in - si -

as a snare in - si -

The second system consists of four vocal staves and a piano accompaniment. The lyrics are "as a snare in - si -". The piano accompaniment continues with complex harmonic textures and dynamic markings.

_dious, Sa_lute the ab - nor - - mal, *mf*
 _dious, Sa_lute the ab - nor - - mal, *mf*
 _dious, Sa_lute the ab - nor - - mal, *mf*
 _dious, Sa_lute the ab - nor - - mal, *mf*

p *cresc.* *poco a poco.* *p.*

cresc.
 - mal, sa_lute the ab - nor - - mal, and..... ac - claim,...
cresc.
 sa_lute the ab - nor - - mal, and..... ac - claim,...
cresc.
 - mal, sa_lute the ab - nor - - mal, and..... ac - claim,...
cresc.
 sa_lute the ab - nor - - mal, and..... ac - claim,...

and ac-claim, ac-claim... the *ff*

and ac-claim, ac-claim... the *ff*

and ac-claim, ac-claim... the *ff*

and ac-claim, ac-claim... the *ff*

f

30

Hid - - eous, the Hid - eous, The

Hid - - eous, the Hid - eous, The Hid -

Hid - - eous, the Hid - eous, The Hid -

Hid - - eous, the Hid - eous, The

rall. Nobilmente. (♩ = ♩) *f solenne.*

Hid - - - eous, With pi - ous

rall. eous, With pi - ous

rall. eous, With pi - ous

rall. Hid - - - eous, With pi - ous

rall. *f* *sf*

ul - u - la - - tions, With pi - ous

ul - u - la - - tions, With pi - ous

ul - u - la - - tions, With pi - ous

ul - u - la - - tions, With pi - ous

ul - u - la - tions

ul - u - la - tions

ul - u - la - tions

ul - u - la - tions

12/8

31

ush - - 'ring in The

ush - - 'ring in The

ush - - 'ring in The

ush - - 'ring in The

p *sf*

6

un - as_sailed do - min - ion

un - as_sailed do - min - ion

un - as_sailed do - min - ion

un - as_sailed do - min - ion

The piano accompaniment consists of two staves with flowing, arched melodic lines in the right hand and a steady bass line in the left hand.

of un - bri - dled din.

of un - bri - dled din.

of un - bri - dled din.

of un - bri - dled din.

of un - bri - dled din.

The piano accompaniment continues with a similar melodic style, featuring a piano (*p*) section followed by a fortissimo (*ff*) section.

p *ff*

The piano accompaniment features a dynamic shift from piano (*p*) to fortissimo (*ff*), with complex chordal textures and moving bass lines.

(col gomito.)

First system of musical notation, measures 28-31. It features a treble and bass clef with complex chordal textures and melodic lines.

32

Second system of musical notation, measures 32-35. Includes the tempo marking *all.* (allegretto) and various articulations.

Third system of musical notation, measures 36-39. Features a large slur over the first two measures and a triplet of eighth notes in the bass line.

33

dim.

Fourth system of musical notation, measures 40-43. Includes a *dim.* (diminuendo) instruction and a *pp* (pianissimo) dynamic marking.

Fifth system of musical notation, measures 44-47. Features a *p* (piano) dynamic marking and a *pp* (pianissimo) dynamic marking.

Più lento.

mf espressivo.

p

Sixth system of musical notation, measures 48-51. Includes the tempo marking *Più lento.*, dynamic markings *mf espressivo.* and *p*, and a triplet of eighth notes.

34

SOLO SOPRANO.

ff

rall.

Hence,

Seventh system of musical notation, measures 52-55. Includes the tempo marking *rall.* (rallentando) and the instruction *Hence,*.

appassionato.

..... loath-ed mel-o-dy, loath-ed mel-o-dy, loath-ed
 loath-ed, loath-ed
 loath-ed, loath-ed
 loath-ed, loath-ed
 loath-ed, loath-ed
 loath-ed, loath-ed

sf *sf* *rall.* *f* *rall.* *f* *rall.* *f* *rall.* *f* *rall.* *f* *rall.*

Allegro frenetico.

mel-o-dy!
 mel-o-dy!
 mel-o-dy!
 mel-o-dy!
 mel-o-dy!

f *cresc.*

35

First system of musical notation, measures 35-36. The piece is in G major. Measure 35 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measure 36 continues this texture. A first ending bracket labeled '8' spans the end of measure 35 and the beginning of measure 36.

Second system of musical notation, measures 35-36. This system continues the musical material from the first system, showing the continuation of the sixteenth-note patterns and chordal accompaniment.

Third system of musical notation, measures 36-37. Measure 36 concludes with a first ending bracket labeled '8'. Measure 37 begins with a new melodic line in the right hand, marked with a *cresc.* (crescendo) dynamic. The left hand provides a steady accompaniment.

Fourth system of musical notation, measures 37-38. Measure 37 is marked with a first ending bracket labeled '8' and a *ff* (fortissimo) dynamic. The tempo is marked *allargando.* (ritardando). Measure 38 features a triplet of chords in the right hand and a triplet of eighth notes in the left hand.

Fifth system of musical notation, measures 38-40. This system continues the *allargando* section, featuring triplet figures in both hands and a gradual deceleration of the tempo.

Sixth system of musical notation, measures 40-42. Measure 40 is marked with a *fff* (fortississimo) dynamic. Measure 41 is marked *rall.* (rallentando). Measure 42 concludes with a *ffz* (fortissimo con sordina) dynamic and a final chord.