



THE TEMPLE OF DISCORD.

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# 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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PRICE TWO SHILLINGS NET.

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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.*

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### 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 Burlbling Banshees.\**

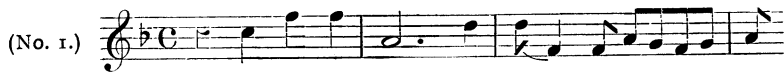
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### BURST THE FIRST.

'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.

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\*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,



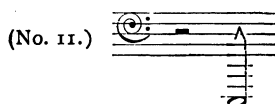
while the cymbals and besom-swept harp appropriately illustrate the words. This phrase is, of course, repeated a semi-tone higher, as the drums of various types are called into play. The theme is then transferred to the Violins, the Bases following in servile imitation. The Soprano clamours for 'more 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.*

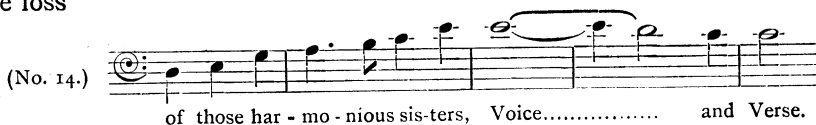
The forces of Discord are for the moment exhausted, which is not, on the whole, to be wondered at; and the Baritone, the Repentant Anarch, by whom the composer evidently intends to personify an out-of-date admirer of exploded Melos, begins a diatonic exposition of his antiquated tastes. The following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



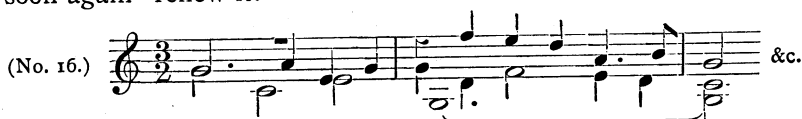
and other *motifs* belonging to the same genre, in which he dilates upon his regret for the loss



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.



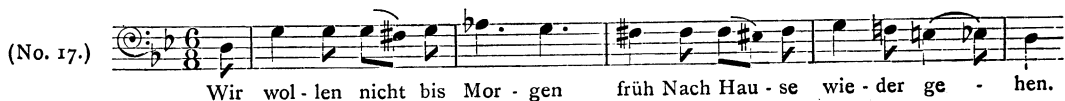
A final insipid Cadence, for which the composer himself would surely be the first to disclaim originality, leads without pause into

## 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,

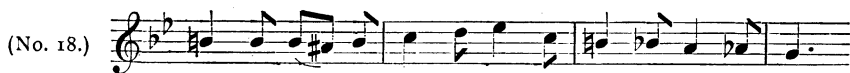
'Wir wollen nicht bis Morgen früh  
Nach Hause wieder gehen.'\*

as will be evident from the following quotations:—



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

and

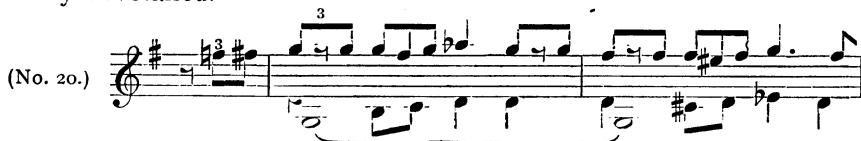


Wol - len nicht bis Mor - gen früh Nach Hau - se wie - der gehen.

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.

Musical score for Soprano Solo and Piano. The Soprano part is mostly rests. The Piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line.

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

Hence..... loathéd

Musical score for the vocal part and piano accompaniment. The vocal line is marked "con rabbia f" and includes the lyrics "Hence..... loathéd". The piano accompaniment is highly rhythmic and complex.

Mel.o.dy,

Musical score for the melody and piano accompaniment. The piano part features sixteenth-note runs and is marked with dynamics like "f", "dim.", and "sf".



*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.....

(*hervoortretend.*)

*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

8

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 long, sustained note in the first measure, followed by a short melodic phrase in the second measure.

*sf*  
8  
3 3

This section shows the piano accompaniment. The right hand features a series of chords and a melodic line with an ornament (8) and triplet figures (3). The left hand provides harmonic support with chords and a bass line.

*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 forte dynamic (*ff*) and features a long, sustained note in the first measure, followed by a short melodic phrase in the second measure.

8  
3 3 3

This section shows the piano accompaniment. The right hand features a series of chords and a melodic line with an ornament (8) and triplet figures (3). The left hand provides harmonic support with chords and a bass line.

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

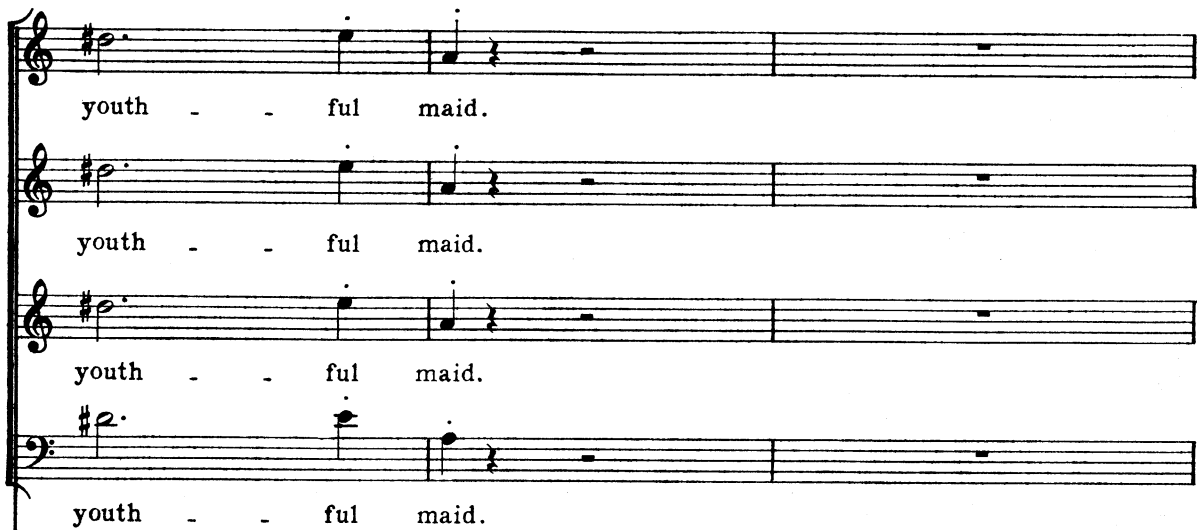
*f*

- - - - - ly but no long - er

*f*

- - - - - ly but no long - er

*a tempo.*



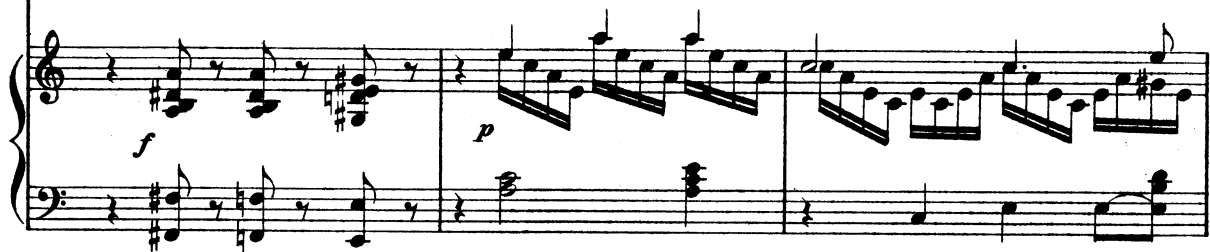
Four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "youth - - ful maid." are written below each staff. The music consists of a single note (G4) held for a full measure, followed by a quarter rest.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

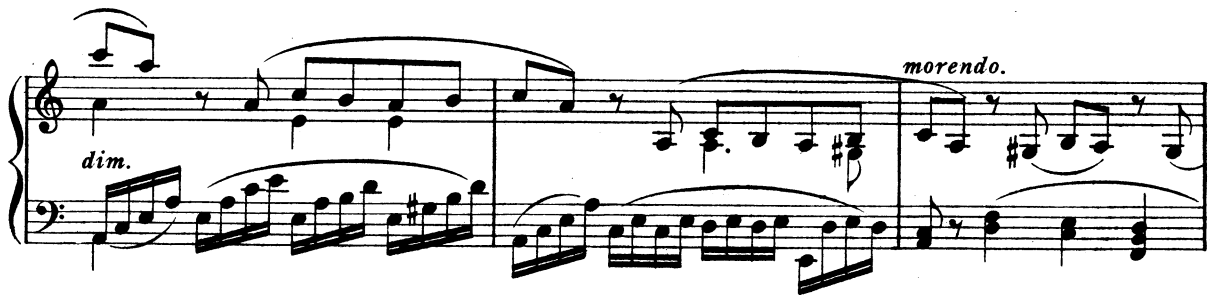


Piano accompaniment for the first system. The right hand features a melodic line with slurs and dynamic markings *f* and *p*. The left hand provides harmonic support with chords and a steady bass line.



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 musical notation 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. The music begins with a key signature of one sharp (F#) and a common time signature (C). The melody in the bass clef starts with a quarter note F#, followed by eighth notes G, A, B, and C, then a half note D, and continues with a series of eighth and quarter notes, including a triplet of eighth notes (F#, G, A) and a half note B.

The second system of musical notation consists of two staves. The upper staff has a whole rest. The lower staff continues the melody from the first system, marked with a forte (*f*) dynamic. It features a series of eighth notes, a triplet of eighth notes (F#, G, A), and a half note B, followed by a half note C and a quarter note D.

The third system of musical notation consists of two staves. The upper staff has a whole rest. The lower staff continues the melody, marked with a forte (*f*) dynamic. It features a series of eighth notes, a triplet of eighth notes (F#, G, A), and a half note B, followed by a half note C and a quarter note D. The system concludes with a triplet of eighth notes (F#, G, A) and a half note B.

The fourth system of musical notation consists of two staves. The upper staff begins with a 6/8 time signature and a mezzo-forte (*mf*) dynamic. The lower staff continues the melody, marked with a *piu f* dynamic. It features a series of eighth notes, a triplet of eighth notes (F#, G, A), and a half note B, followed by a half note C and a quarter note D. The system concludes with a triplet of eighth notes (F#, G, A) and a half note B.

The fifth system of musical notation consists of two staves. The upper staff is marked with *poco accel.* and features a series of eighth notes. The lower staff is marked with *cresc.* and features a series of eighth notes. The system concludes with a triplet of eighth notes (F#, G, A) and a half note B.



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 ends with a *rall.* marking.

Second system of piano introduction. Treble clef features a triplet of eighth notes followed by a five-measure rest. Bass clef continues with a bass line. The system concludes 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. A *p* marking is present in the piano part.

Second system of the vocal solo and piano accompaniment. The soprano line continues with the lyrics "Be - stir ye!". The piano accompaniment includes a complex chordal texture with sixteenth-note patterns and a *f* marking.

Third system of the vocal solo and piano accompaniment. The soprano line has a long rest. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords, featuring a triplet of eighth notes.

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.

*3*

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 large number '9' is positioned above the first measure of the treble 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.....

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

The first system contains five 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 music consists of a series of eighth and sixteenth notes, with a long, sustained note at the end of each phrase.

The piano accompaniment for the first system features a complex texture. The right hand plays a series of triplets of eighth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature changes from one flat to two flats.

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

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

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

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

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

The second system contains five vocal staves. Each staff has a treble clef and a common time signature. The lyrics '..... of "Sturm..... und' are written below each staff. The music consists of a series of eighth and sixteenth notes, with a long, sustained note at the end of each phrase.

The piano accompaniment for the second system features a complex texture. The right hand plays a series of triplets of eighth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature changes from two flats to one flat.

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

and con - - - pire..... To set our

and con - - - pire..... To set our

and con - - - pire..... To set our

and con - - - pire..... To set our

and con - - - pire..... To set our

and con - - - pire..... To set our

and con - - - pire..... To set our

and con - - - pire..... To set our

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.

*sf p*

noise, I say.

Ye trum - - pets,

Ye trum - - pets,

Ye trum - - pets,

Ye trum - - pets,

*mf*

*f*



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

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

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

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

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

un - re - la - ted keys,.....

keys,

keys,

keys,

keys, *ff* Blare.....

*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

The first system of the score features 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 includes a complex melodic line in the right hand with slurs and fingerings (7, 6, 6) and a bass line with chords and a triplet.

brain.

brain.

brain. Bleat, cor - nets,

brain.

*staccato*

The second system continues the vocal and piano parts. The vocal lines are mostly rests, with the lyrics "brain." and "Bleat, cor - nets," appearing in the third staff. The piano accompaniment features a prominent triplet pattern in the right hand, marked "staccato", and continues with chords and triplets in the bass line.

Bleat, cor - nets,                      bleat, cor - nets,

Bleat, cor - nets,                      bleat, cor - nets,

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics 'Bleat, cor - nets,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (v).

13

bleat,

bleat,

bleat,

bleat,

*ff*

The score for item 13 features four vocal staves and piano accompaniment. The vocal parts consist of sustained notes with a trill-like effect, indicated by wavy lines above each note. The piano accompaniment includes a series of chords marked with a '3' (triplets) and a forte (*ff*) dynamic. The piano part also features a triplet of chords at the beginning of the second measure.

and let the

and let the

and let the

and let the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the words "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 second system begins with the instruction "Con grandezza". It features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the words "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, and the instruction "molto marcato" is written at the bottom.

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

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

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

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

*sff* *f* *cresc.*

15

*ff* - ju - - - - - ba,

*ff* - ju - - - - - ba,

*ff* - ju - - - - - ba,

*ff* - ju - - - - - ba,

*ff* - ju - - - - - ba,

*ff* 6 3

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*



## BURST THE THIRD.

SOLO BARITONE.

Andante.

*mf*

Ye de - mons of un - rest,

16

your ef - forts spare,

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

hun - dred years, Crashes a - bout our

(♩ = ♩)

*p espressivo*

ears. No more shall music's varieties en-

17

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'ears. No more shall music's varieties en-'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. A measure rest of 17 measures is indicated above the vocal line.

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

8

This system continues the vocal line with the lyrics '- dure..... The stream, the stream of sound, that flows monotonously'. The piano accompaniment continues with its characteristic flowing texture. A measure rest of 8 measures is indicated above the vocal line.

pure From a crystalline source, from a crystalline source

This system continues the vocal line with the lyrics 'pure From a crystalline source, from a crystalline source'. The piano accompaniment maintains its flowing accompaniment.

*poco slentando.*

(♩ = ♩) *a tempo.*

to an insipid close.

*mp colla parte.*

This system concludes the vocal line with the lyrics 'to an insipid close.'. The piano accompaniment ends with a final cadence. The instruction '*mp colla parte.*' is written below the piano part.

18

*mf* *f*

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

in heav'n - ly lays,

*mf*

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

*cresc.* *mf*

19

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

*dim.* *f*

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

*f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line begins with a fermata over a half note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include piano (*p*) and forte (*f*).

20

*dim.* *pp* *p*

Detailed description: This system shows the piano accompaniment for the second system. It features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. Dynamics range from *dim.* (diminuendo) to *pp* (pianissimo) and *p* (piano).

*con dolore*  
*p*

Beet - hov-en is sped,

Detailed description: This system includes a vocal line and piano accompaniment. The vocal line starts with a fermata and then sings "Beet - hov-en is sped," with a dynamic marking of *p* and the instruction *con dolore* (with pain). The piano accompaniment provides harmonic support with chords and moving lines.

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

*pp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line sings "His works..... are dead, Or mere - ly min - ister" with a dynamic marking of *pp* (pianissimo). The piano accompaniment continues with a similar texture to the previous systems.

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 two staves, with the right hand in a treble clef and the left hand in a bass clef. The music features a mix of eighth and sixteenth notes, with some notes beamed together.

21 Andante maestoso.

Wag - - -

*pp*

This system begins with a piano introduction. The vocal line is in a bass clef, and the piano accompaniment is in a treble and bass clef. The key signature changes to three flats, and the time signature is 3/4. The piano part features a series of chords and moving lines, with a dynamic marking of *pp* (pianissimo).

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

This system continues the vocal line and piano accompaniment. The vocal line is in a bass clef, and the piano accompaniment is in a treble and bass clef. The key signature remains three flats, and the time signature is 3/4. The piano part features a series of chords and moving lines, with a dynamic marking of *p* (piano).

lim - - bo, the lim - bo of

*p*

This system concludes the vocal line and piano accompaniment. The vocal line is in a bass clef, and the piano accompaniment is in a treble and bass clef. The key signature changes to three sharps, and the time signature is 3/2. The piano part features a series of chords and moving lines, with a dynamic marking of *p* (piano).

*poco accel.*

back.....

*poco accel.* *cresc.*

*f a tempo.*

num - bers.

*mf* *dim.* *pp*

**BURST THE FOURTH.  
FINALE.**

(Midnight orgy of the Chromatic Brigands.)

**Allegro.**

*poco a poco cresc.*

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

23

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

Piano accompaniment for measures 26 and 27. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment. A dynamic marking of *ff* is present in measure 26. A first ending bracket with an 8-measure repeat sign is shown above the right hand in measure 27.

SOPRANO.

24

ALTO.

TENOR.

BASS.

But

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

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

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 staff is a vocal line with a fermata. The second staff is another vocal line with a fermata. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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 of the musical score consists of four staves. The top staff is a vocal line with a fermata. The second staff is another vocal line with a fermata. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).



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,

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "..... 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,".

**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

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "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".

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*)

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

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

boom - - - - - eth in the

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The lyrics are: "stren - u - ous Chi - mæ - - ra that boom - eth". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

## 27

in the void.

in the void. Pur - sue a - main..... the

void. But we, blithe an - archs of a hust - ling

in the void.

The second system begins with a section number "27". It contains four vocal staves and a piano accompaniment. The lyrics are: "in the void. Pur - sue a - main..... the void. But we, blithe an - archs of a hust - ling in the void." The piano accompaniment includes dynamic markings such as *f* and *mf*, and features a more active bass line with some triplet figures.

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

*p col Naso.* *cresc.*

28

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 (Soprano, Alto, Tenor, Bass) 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 continues with four vocal staves and piano accompaniment. The lyrics are "as a snare ..... in - si -". The piano accompaniment continues with intricate harmonic and rhythmic patterns, including many dynamic markings.

\_dious, Sa\_lute the ab - nor - - mal,  
 \_dious, Sa\_lute the ab - nor - - mal,  
 \_dious, Sa\_lute the ab - nor - - mal,  
 \_dious, Sa\_lute the ab - nor - - mal

*p* *cresc. poco a poco.*

- mal, sa\_lute the ab - nor - - mal, and..... ac - claim,...  
 sa\_lute the ab - nor - - mal, and..... ac - claim,...  
 - mal, sa\_lute the ab - nor - - mal, and..... ac - claim,...  
 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

*f*

*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.*

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs, dynamics (*f*, *sf*), and fingerings.

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

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations including slurs, dynamics, and fingerings.

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* *sf*

6 6 6 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 arpeggiated chords and melodic lines.

of un - bri - dled din. *ff*

of un - bri - dled din. *ff*

of un - bri - dled din. *ff*

of un - bri - dled din. *ff*

of un - bri - dled din.

The piano accompaniment consists of two staves with arpeggiated chords and melodic lines.

*p* *ff*

The piano accompaniment consists of two staves with arpeggiated chords and melodic lines.

(col gomito.)

First system of musical notation, measures 28-31. It features a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, measures 32-35. It includes a tempo marking *allegro* and various musical notations.

Third system of musical notation, measures 36-39. It contains eighth-note patterns and dynamic markings.

Fourth system of musical notation, measures 40-43. It features a measure rest and a *dim.* (diminuendo) marking.

Fifth system of musical notation, measures 44-47. It includes dynamic markings *p* and *pp*.

Sixth system of musical notation, measures 48-51. It includes the tempo marking *Più lento.* and dynamic marking *mf espressivo.*

Seventh system of musical notation, measures 52-55. It includes the tempo marking *rall.* and the instruction *SOLO SOPRANO.* with a *ff* dynamic marking. The word *Hence,* is written at the end of the system.

..... 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.*

12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8

**Allegro frenetico.**

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

*f* *cresc.*

12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8

35

8

Musical notation for measures 35-36. The system consists of two staves. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff contains a bass line with chords and slurs. A dotted line above the first measure indicates an 8-measure phrase.

8

Musical notation for measures 37-39. Similar to the previous system, it features two staves with intricate melodic and harmonic lines. A dotted line above the first measure indicates an 8-measure phrase.

8

36

*cresc.*

Musical notation for measures 40-42. Measure 40 is marked with a dotted line and the number 8. Measure 41 is marked with the number 36. The system includes a *cresc.* (crescendo) marking in the lower staff.

8

*ff*

*allargando.*

3

Musical notation for measures 43-45. Measure 43 is marked with a dotted line and the number 8. The system includes dynamic markings *ff* and *allargando.*, and a triplet of 3 notes in the lower staff.

3

Musical notation for measures 46-48. The system features triplet markings (3) in both the upper and lower staves.

*fff*

*rall.*

*ffz*

Musical notation for measures 49-51. The system includes dynamic markings *fff*, *rall.*, and *ffz*. The piece concludes with a final chord and a fermata.