

Ode To Napoleon Buonaparte

(Lord Byron)

Arnold Schoenberg, Op. 41

GRAVE (♩ = 76)

Violin I

Violin II

Viola

Violoncello

Recitation

Piano

GRAVE (♩ = 76)

2

Bel-1008

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(3)

ACCELERANDO POCO A

This block contains a musical score for three staves. The first staff is in treble clef, and the second and third are in bass clef. The music is marked with a tempo of quarter notes and a dynamic of *fp*. The instruction "ACCELERANDO POCO A" is written above the staves. The score includes various rhythmic patterns and dynamic markings such as *cresc.* and *fp*.

(3)

ACCELERANDO POCO A

This block contains a musical score for two staves, treble and bass clef. The music is marked with a tempo of quarter notes and a dynamic of *(mf)*. The instruction "ACCELERANDO POCO A" is written above the staves. The score includes various rhythmic patterns and dynamic markings such as *(mf)*.

5

POCO

This block contains a musical score for four staves, two in treble clef and two in bass clef. The music is marked with a tempo of quarter notes and a dynamic of *ffp*. The instruction "POCO" is written above the staves. The score includes various rhythmic patterns and dynamic markings such as *ffp* and *simile*.

5

POCO

This block contains a musical score for two staves, treble and bass clef. The music is marked with a tempo of quarter notes and a dynamic of *ffp*. The instruction "POCO" is written above the staves. The score includes various rhythmic patterns and dynamic markings such as *ffp* and *simile*.

(6)

ff *ff* *ff* *ff*

RIT.

(6)

RIT.

8

TEMPO I^{MO} (♩ = 76)

martellato *simile*
martellato *simile*

8

TEMPO I^{MO} (♩ = 76)

8va

10 *trem.* *ff* *ponticello* *trem.* 11 *pp* 12 *pizz.* *f* *pizz.*

This system contains the first three measures of the piece. Measures 10 and 11 feature violin and viola parts with tremolo and *ff* *ponticello* markings. Measure 12 introduces a pizzicato section with a *f* dynamic.

10 *gva* 11 *pp* 12

This system contains measures 10-12. Measures 10 and 11 show piano and celesta parts with triplets and a *pp* dynamic. Measure 12 continues the piano part with triplets.

13 **ACCEL. POCO A POCO** **PESANTE** 14 *arco* *mf* *cresc.* 15 *ff*

This system contains measures 13-15. Measure 13 is marked *arco* and *mf*. Measures 14 and 15 show a gradual acceleration and increase in dynamics to *ff*, with the instruction **PESANTE**.

ACCEL. POCO A POCO **PESANTE**

13 14 15

This system contains measures 13-15. Measures 13 and 14 feature piano and celesta parts with triplets and a *p* dynamic. Measure 15 continues the piano part with triplets and a *mf* dynamic.

ALLEGRO (♩ = 108)

16 17 18

p
pizz.
arco
mf *sf* *ff*

ALLEGRO (♩ = 108)

16 17 18

ff *mf* *ff*

19 20 21

P *sf* *sf* *ff* *RIT.*

19 20 21

P *ff* *sf* *RIT.*

A TEMPO (♩ = 108)

RIT.

22 23

A TEMPO (♩ = 108)

RIT.

22 23

ossia
l.n.

etc.

glissando

glissando

(23) 24 ACCEL.

fp *cresc.*

fp *P* *cresc.*

ff

ff

(23) 24 ACCEL.

sva

ffp

POCO ALLEGRO (♩ = 96)

(24)

Violins I (V), Violins II (V), Violas (V), Cellos/Double Basses (pl)

Measures 24-26. Includes triplets and dynamic markings: *fp*, *p*, *harm*.

POCO ALLEGRO (♩ = 96)

(24)

Piano (p)

Measures 24-26. Includes dynamic markings: *f*, *p*.

27

Violins I (V), Violins II (V), Violas (V), Cellos/Double Basses (pl)

Measures 27-28. Includes dynamic markings: *pizz.*, *p*, *arco*, *pp*, *ff*.

but yes-ter-day a king! and arm'd with kings to strive — and now

27

Piano (p)

Measures 27-28. Includes dynamic markings: *ppp*, *ff*.

29 30

3
p
arco
pizz.
3
ff
gliss.
arco
3

29 30

thou art a name-less thing: so ab-ject — yet a-

3
p
6
6

31 32

pizz. gliss. arco
pizz. gliss. arco
ponticello
pont.
ponticello

31 32

live! Is this the man of thou-sand thrones, who strew'd our earth with hostile bones, and

ff
pp
ppp

33 34

pizz. *sf* arco

pizz. *ff* *harm.*

can he thus sur - vive?

33 34

p *ppp*

35 36

SOST. RIT. *fp* *p* *f* *ff*

p *pp* *pppp* *harm., gliss.*

fp *p* *f* *ff*

ponticello *harm., gliss.*

sul C *harm., gliss.*

12 8 12 8

Since he, miscalled the Morning Star, nor man nor fiend hath fal-(e)n so far.

35 36

SOST. RIT. *pp* *pppp* *harm., gliss.*

12 8

37 ACCEL. 38 A TEMPO (♩ = 96) 39 **ff**

37 ACCEL. A TEMPO (♩ = 96)

Ill - mind-ed man, why

(39) 40 POCO RIT. TEMPO 41 *p dolce*

p grazioso *p dolce*

p grazioso *p colla parte*

arco *p grazioso*

(39) 40 POCO RIT. TEMPO 41

scourge thy kind who bow'd so low the knee? By gazing on thyself grown

p dolce

42 *colla parte* *a tempo* *f* *fp* *fp* *sf* *sf* *ff* *ff* *ff*

43 *pizz.* *arco salt.* *ff* *fp* *ff* *ff* *ff* *ff*

blind, thou taughtst the rest to see.

42 *gva* *p* *f*

44 *sf* *sf* *fp* *fp* *p* *p* *p* *p*

45 *RIT.*

With might un-question'd, — pow-er to save, thine

44 *f* *p* *p* *p*

45 *RIT.*

POCO ADAGIO (♩ = 58)

46 47 48

ppp
f
pizz.
ponticello
f
p

on-ly gift has been the grave to those that worshipped thee; nor till thy fall could mortals guess

46 47 48

ppp
trem.

49 50

MOLTO RIT. QUASI RECITATIVO

arco
col legno saltando
f
arco sul D
p
arco
col legno, saltando
p

Am-bi-tionis less than 50 lit-tleness! Thanks for thaltes-son-

49

MOLTO RIT. QUASI RECITATIVO

p
dolce

A TEMPO (Poco Allegro) (♩ = 96)

51 52

fp *p* *grazioso*
p saltando
p saltando
p saltando

(A) (E) (D) (A) (D) (G) (C)

3 3 3 3

it will teach to aft-er-warri-ors more than high Phi-los-ophy can preach, and vainly preach'd be-

51 52

p *grazioso*
p

3 3 3 3

53 54 con sordino

pppp
pppp
pppp
trem.
pppp
trem.
pppp

con sordino
con sordino
con sordino

3 3 3 3

fore. That spell up-on the minds of men breaks, nev-er to u-nite a-

53 54

pppp *molto staccato*
sempre pppp

3 3 3 3

55 *sempre pppp* 56

con sordini

Musical score for strings (55-56) with dynamics *sempre pppp* and *con sordini*. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass).

gain, that led them to ad-ore those Pa-g od things of sa - bre sway with fronts of

55 56

Musical score for piano (55-56) with a triplet and the instruction *(monotonously)*. The score is written for two staves (Right and Left Hand).

57 *f* *ffp* *trem.* *pp* 58 **PIÙ MOSSO** (♩ = 120)

con sordini.

Musical score for strings (57-58) with dynamics *f*, *ffp*, *trem.*, and *pp*, and tempo **PIÙ MOSSO** (♩ = 120). The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass).

brass, and feet of clay. The

57 58 **PIÙ MOSSO** (♩ = 120)

Musical score for piano (57-58) with dynamics *f* and a 3/4 time signature. The score is written for two staves (Right and Left Hand).

con sordini

fp

fp

fp

fp

59 tri - umph, and the van - i - ty, the

60

f

61

con sordini

62

senza sordino p

senza sordino p

61 rap - ture of the 62 strife — the

p

63 *senza sord.* **p** 64 65

senza sord. **f**

earth - quake voice of Victory, to thee the breath of life ;

63 64 65

66 *ponticello non legato* 67

ponticello non legato **p** *cresc.* **mf cresc.**

p *pizz.* **mf cresc.** **f cresc.**

the sword, the sceptre, and that sway which man seem'd made but to o - bey

66 67

ff *sempre staccato* **dim.** **mf** *dim.*

68 (pont.) *f* *naturale* 69 *naturale* 12/8

68 *f* *naturale* 69 *naturale* 12/8

wherewith renown was rife — all quell'd! —

68 *p dim.* 69 *pp* 12/8

70 *mf sul G* *naturale* 71 *pizz.* *col legno, batt.* *arco* *arco p* *pizz. f* *col legno, tratto* 12/8

Dark Spir - it! what must be the mad - ness of thy memory!

70 *p* 71 *f* 12/8

SOST MOLTO

72 73 *salt.* *arco* *col legno, battuto* *saltando* *col legno, battuto* *simile* *arco* *col legno, batt. saltando* *simile* *arco* *saltando* *simile*

The Deso-la - tor

72 73 *SOST. MOLTO* *(♩ = 52)* *ff*

POCO A POCO RIT.

74 75 *arco* *f* *p* *sva* *sva* *sva* *sva* *f* *p*

desolate! The Victor overthrown! The Arbiter of others fate

74 75 *POCO A POCO RIT.* *sva* *sva* *sva* *sva* *f* *p*

76 **MOLTO ADAGIO** (♩ = 40)

P (very pathetic)

mf

a sup - pli - ant for his own!

76 **MOLTO ADAGIO** (♩ = 40)

ppp

77 **RIT.**

78 **A TEMPO (POCO ALLEGRO)** (♩ = 96)

pizz. *arco*

f *p* *sf* *f*

pizz. *arco*

f *p* *sf* *f*

pizz. *arco*

f *p* *sf* *f*

77 **RIT.**

78 **A TEMPO (POCO ALLEGRO)** (♩ = 96)

Is it some yet im - pe - rial hope

ppp

79 *p* *grazioso* 80

79 *sva* *sf* *p* *grazioso* 80 Or

that with such change can calm-ly cope? Or

81 *ponticello* 82 *p* *f* *fp*

81 dread of death a-lone? 82 To die a prince -

ppp

83 *pizz.* *dolce* *p* *ponticello* *col legno, battuto* *pp* *attacca* **POCO ALLEGRO** ($\text{♩} = 94$) *arco ponticello* *pp* *pantacello-3* *pp* *fff* *fff* *fff* *fff*

84 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

or live a slave - Thy choice is most ig-no-bly

83 **POCO ALLEGRO** ($\text{♩} = 94$) *f*

84 *f*

85 *trm trm trm trm* *sf sf sf sf* *trm trm trm trm* *sf sf sf sf* *trm trm trm trm* *sf sf sf sf*

86 *trm trm trm trm* *sf sf sf sf* *trm trm trm trm* *sf sf sf sf* *trm trm trm trm* *sf sf sf sf*

bravel

85 *fp* *ff* *martellato*

86 *ff* *martellato*

87 88

3/4 4/4

ff

This system contains the first two measures of the score. Measure 87 is in 3/4 time, and measure 88 is in 4/4 time. The music is written for three staves: two treble clefs and one bass clef. The key signature has two flats. The dynamic marking *ff* (fortissimo) is present in measure 88.

87 88

3/4 4/4

martellato

This system contains the first two measures of the score, continuing from the previous system. Measure 87 is in 3/4 time, and measure 88 is in 4/4 time. The music is written for two staves: a treble clef and a bass clef. The key signature has two flats. The dynamic marking *martellato* is present in measure 87.

89 90

ff

This system contains measures 89 and 90. Measure 89 is in 4/4 time, and measure 90 is in 4/4 time. The music is written for three staves: two treble clefs and one bass clef. The key signature has two flats. The dynamic marking *ff* (fortissimo) is present in measure 90.

89 90

This system contains measures 89 and 90, continuing from the previous system. Measure 89 is in 4/4 time, and measure 90 is in 4/4 time. The music is written for two staves: a treble clef and a bass clef. The key signature has two flats.

91 92

This system contains measures 91 and 92. It features four staves: two treble clefs and two bass clefs. Measure 91 shows a complex melodic line in the top treble staff with many beamed notes and slurs. The bottom two staves provide harmonic support with chords and moving lines. Measure 92 continues the melodic development in the top treble staff, with a dynamic marking of **P** (piano) appearing in both the top and bottom treble staves.

92

This system contains measures 92 and 93. It features two staves: a treble clef and a bass clef. Measure 92 shows a melodic line in the treble staff and a more active bass line in the bass staff. A dynamic marking of **P** is present in the treble staff. Measure 93 continues the melodic line in the treble staff, with a dynamic marking of **f** (forte) appearing in the bass staff.

93 94

This system contains measures 93 and 94. It features four staves: two treble clefs and two bass clefs. Measure 93 shows a dense melodic texture in the top two staves with many beamed notes and slurs. The bottom two staves provide harmonic support. Measure 94 continues the melodic development in the top two staves, with a dynamic marking of **f** appearing in the top treble staff.

93 94

This system contains measures 93 and 94. It features two staves: a treble clef and a bass clef. Measure 93 shows a melodic line in the treble staff and a more active bass line in the bass staff. A dynamic marking of **f** is present in the treble staff. Measure 94 continues the melodic line in the treble staff, with a dynamic marking of **f** appearing in the bass staff.

95 POCO RIT. 96 SOST. A TEMPO ($\text{♩} = 94$)

3/4 4/4 3/4 4/4

95 POCO RIT. 96 SOST. A TEMPO ($\text{♩} = 94$)

3/4 4/4 3/4 4/4

97 98

3/4 4/4 3/4 4/4

97 98

He who of old would rend the oak, dream'd not of the re-

3/4 4/4 3/4 4/4

POCO MAESTOSO

(poco rallentando)

99 100

bound; chain'd by the trunk he vain - - ly broke - a-lone

POCO MAESTOSO

(poco rallentando)

99 100

101 102 colla parte

how look'd he round? Thou in the sternness of thy strength

101 102 colla parte

*) actually $\frac{5}{4}$

103 104 **A TEMPO**

an equal deed hast done at length, and dark-er fate hast found:

103 104 **A TEMPO**

pp *rh.* *trem.* **f** **p** (*presto*)

105 106 **A TEMPO (ALLEGRO ♩=108)**

colla parte *(sul A)*

he fell, the forestprovers' pray; but thou must eat thy heart away!

ff *pp* *f* *pp* *f* *ff*

105 106 **A TEMPO (ALLEGRO ♩=108)**

colla parte

sfp (*presto*) *f* *ppp* % % % etc.

108 PESANTE

(sul G)

107 PESANTE The

f

109 MODERATO *)

110

mf

p

109 MODERATO *)

110

mf

Roman, when his burning heart was slaked with blood of Rome, threw down the dagger-

*) No MM; perhaps not quite as slow as MOLTO MODERATO (♩ = 74) in bar 117.

111 112

f *f* *p*

dared depart, in savage grandeur, home.—He dared depart in utter scorn

111 *staccato* 112

legato *f* *p*

113 114

f *pizz.* *ff* *ff*

of men that such a yoke had borne, yet left him such a doom! His only glory was

113 114

f

115 116

arco *p* (pizz) arco *p*

that hour of self-up-held a - - bandonid powr.

Detailed description: This block contains the first system of music. It features four staves for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and a vocal line. The strings play a rhythmic pattern of eighth notes. The vocal line has lyrics: "that hour of self-up-held a - - bandonid powr." The key signature has one sharp (F#) and the time signature is 4/4. Measure 116 includes a 6/4 time signature change and dynamic markings like *p* and *arco*.

115 116

sf *dim.*

Detailed description: This block shows the piano accompaniment for measures 115 and 116. The piano part features a triplet in measure 115 and a *sf* (sforzando) marking. In measure 116, there is a 6/4 time signature change and a *dim.* (diminuendo) marking. The piano part is written in 4/4 time.

117 118

MOLTO MODERATO (♩ = 74)

Detailed description: This block contains the string accompaniment for measures 117 and 118. The tempo is marked "MOLTO MODERATO" with a quarter note equal to 74 beats per minute. The strings play a steady eighth-note accompaniment in 4/4 time.

117 118

MOLTO MODERATO (♩ = 74)

The Spaniard, when the lust of sway had lost its quickening spell,

p *espr.*

Detailed description: This block shows the piano accompaniment for measures 117 and 118. The piano part is mostly silent in measure 117 and begins in measure 118 with a *p* (piano) dynamic and *espr.* (espressivo) marking. The piano part is written in 4/4 time.

119 120

cast crowns for ro - sa - ries a - way, an empire for a cell;

119 120

121 colla parte A TEMPO colla parte A TEMPO

a strict accountant of his beads, a subtle disputant on creeds, his

121 colla parte A TEMPO colla parte A TEMPO

p
espr.

123 *colla parte* 124 **A TEMPO** (♩ = 96)

(pizz.)

123 *colla parte* 124 **A TEMPO** (♩ = 96)

dotage trifled well: yet better had he neither known a bigot's shrine,

125 126 **TEMPO I (Grave ♩ = 76)**

f *arco* *ff*

125 126 **TEMPO I (Grave ♩ = 76)**

nor despot's throne.

ff 6 6

127

127

128

martellato

PESANTE

129

ff

gva.

PESANTE

129

130 **POCO A POCO ACCEL.**

131 **POCO A POCO ACCEL.**

130 **POCO A POCO ACCEL.**

131 **POCO A POCO ACCEL.**

132 **POCO RIT.**

133 **POCO RIT.**

132 **POCO RIT.**

133 **POCO RIT.**

134 POCO ALLEGRO (♩=96) POCO RIT.

134 POCO ALLEGRO (♩=96) POCO RIT.

136 ADAGIO (♩=54) ALLEGRO (♩=108)

136 ADAGIO (♩=54) ALLEGRO (♩=108)

thou — from thy reluctant hand the thun — — derbolt is wrung — too

138 *pp* *pp* *pp* *arco* *pp* *f* *fpp*

139 *ponticello* *pont. fpp* *pont. fpp* *pont. fpp*

Detailed description: This block contains the first system of music, measures 138 and 139. It features three staves for strings (Violin I, Violin II, and Cello/Double Bass) and a piano accompaniment. The strings play a rhythmic pattern of eighth notes in measure 138, which transitions into a more melodic line in measure 139. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics range from *pp* (pianissimo) to *f* (forte) and *fpp* (fortissimissimo). The instruction *arco* is present for the strings in measure 138, and *ponticello* is used for the strings in measure 139.

late thou leav'st the high command to which thy weakness clung;

138 *pp* *f* *pp* *pp*

139 *pp* *pp*

Detailed description: This block shows the vocal line and piano accompaniment for measures 138 and 139. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key, with a somber and dramatic feel. Dynamics include *pp* and *f*. There are some fermatas and slurs over the piano accompaniment.

140 *pizz.* *pizz.* *arco* *f* *fp* *fp* *fp*

141 *pont.* *f* *fp* *fp*

Detailed description: This block contains the second system of music, measures 140 and 141. It features three staves for strings and a piano accompaniment. The strings play a pizzicato (pizz.) pattern in measure 140, which transitions into an arco (arco) pattern in measure 141. The piano accompaniment features complex chordal textures and moving lines. Dynamics range from *f* (forte) to *fp* (fortissimo). The instruction *pont.* is used for the strings in measure 141.

All Evil Spirit as thou art, it is enough to grieve the heart

140 *ppp* *f* *sfp* *sfp*

141 *ppp* *f* *sfp* *sfp*

Detailed description: This block shows the piano accompaniment for measures 140 and 141. It consists of two staves (treble and bass clef). The music is characterized by complex chordal textures and moving lines, with some triplets and sixteenth-note patterns. Dynamics range from *ppp* (pianississimo) to *f* (forte) and *sfp* (sfortissimo). The instruction *PESANTE* is written above the piano part in both measures.

TEMPO I (♩=76)(GRAVE)

142

pizz. *f* pont. *fpp*

to see thine own un - - - strung; to think - that Gods fair

TEMPO I (♩=76)(GRAVE)

142

6 6

143

p arco *p* *f*

world hath been the foot - - - stool of a thing so

143

3 3

144 **POCO ALLEGRO** (♩ = 96) **RIT.** **POCO SOST.**

Violin I: *f*, *pp*, *p*, *sf*
 Violin II: *f*, *pp*, *p*, *sf*
 Cello: *f*, *pp*, *p*, *sf*

144 **POCO ALLEGRO** (♩ = 96) **RIT.** **POCO SOST.**

mean; and Earth hath spilt her blood for him, who thus can.

Vocal: *mf*, *pp*
 Piano: *mf*, *pp*

146 **POCO A POCO RIT.**

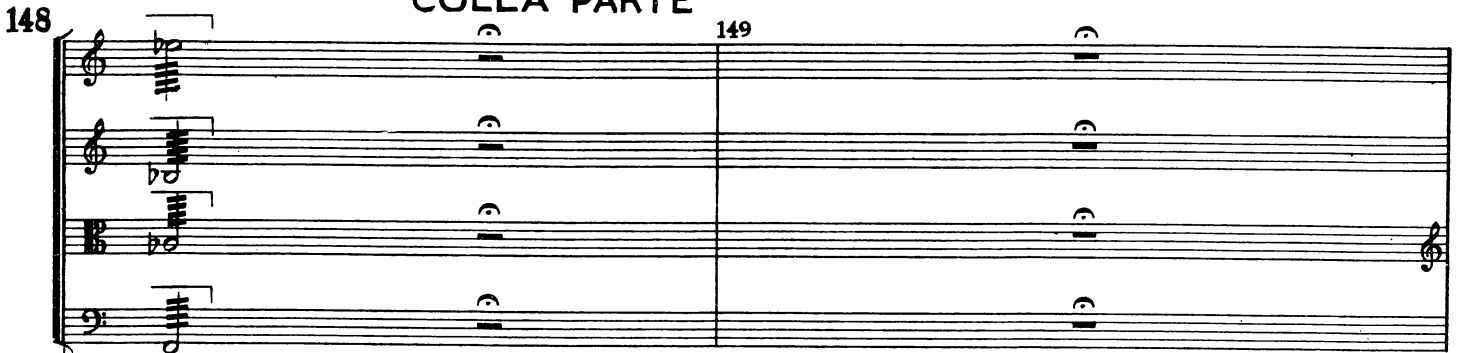
Violin I: *pizz.*, *arco*, *pp*, *trem.*
 Violin II: *pizz.*, *arco*, *pp*, *trem.*
 Cello: *pizz.*, *arco*, *pp*, *trem.*

146 hoard his own! And Mon-archs bowed the trembling limb, and thank'd him

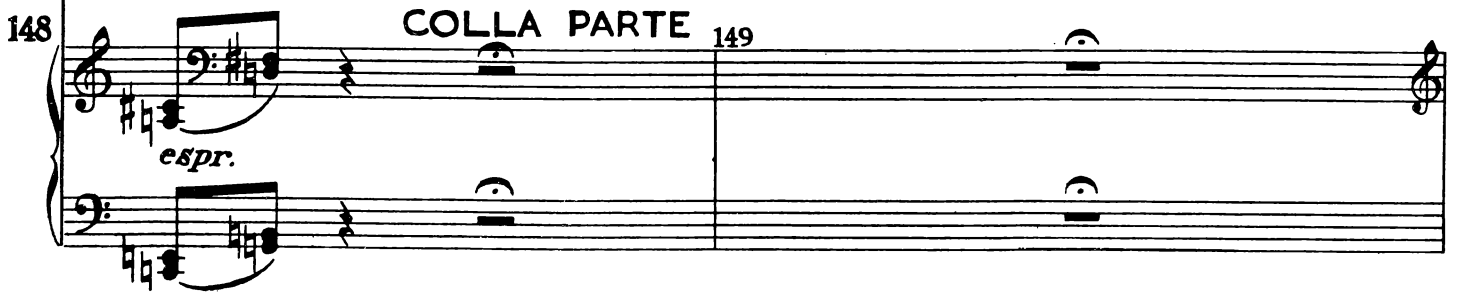
POCO A POCO RIT.

Vocal: *pp*, *ppp*
 Piano: *pp*, *ppp*

COLLA PARTE

148  149

for a throne! Fair Freedom! we may hold thee dear, when thus thy

148  149

espr.

A TEMPO (POCO ALLEGRO) (♩=96)

150  151

con sord. *fp* ponticello

con sord. *ff* *fp* ponticello

con sord. *ff* *fp* ponticello

con sord. *ff* *fp* ponticello

mightiest foes their fear in humblest guise have shown. Oh!

A TEMPO (POCO ALLEGRO) (♩=96)

150  151

ff *f* *pp*

152 *pont.* *pizz.* *f* *fp* *f* *fp*

ne'er may ty - rant leave be - hind a bright - er name to

152 *pp* *f* *fp*

(153) *fp* *ff* *arco* *fp* *ff* *arco* *fp*

lure man-kind! Thine e-vil

(153) *fp* *f*

155 *col legno tratto* *p* *ppp* *sfp* *col legno tratto* *pp col³ legno, tratto* *pp col³ legno, tratto*

Musical score for strings (155-156). The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features a complex rhythmic pattern with triplets and slurs. Dynamics range from *p* to *sfp*. The instruction *col legno tratto* is used throughout.

155 deeds are writ in gore, not writ - ten thus in vain - thy triumphs

156 *p* *pp*

Vocal and piano accompaniment (155-156). The vocal line is on a single staff with lyrics: "deeds are writ in gore, not writ - ten thus in vain - thy triumphs". The piano accompaniment is on two staves (treble and bass clef). Dynamics include *p* and *pp*.

157 *col legno tratto* *3*

Musical score for strings (157-158). The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features a complex rhythmic pattern with triplets and slurs. The instruction *col legno tratto* is used throughout.

157 — tell of fame no more or deep - - en ev'ry stain:

158

Vocal and piano accompaniment (157-158). The vocal line is on a single staff with lyrics: "— tell of fame no more or deep - - en ev'ry stain:". The piano accompaniment is on two staves (treble and bass clef). Dynamics include *pp*.

159 *pizz.* *p* *f* *arco* *f* *arco* *f*

159 *p* *f* *arco* *f* *arco* *f*

if thou hadst died as honour dies, some new

160 *r.h.* *l.h.* *p* *f*

162 *f* *fp* *COLLA PARTE*

— Na - po - le - on might a - rise, to shame the world a - gain - but who would

162 *f* *fp* *COLLA PARTE*

164 *SOST.* *pp* *glissando of the harmonics sul C* *ff* 165

sul ponticello col legno, tratto

con sord.

soar the solar height, to set in such a star-less night?

164 *ff* 165

166 *GRAVE* ($\text{♩} = 76$) *arco* 167 168

con sord.

166 *GRAVE* ($\text{♩} = 76$) *harmonics* *ff* 167 168 *staccato* *p* *legato*

Weight'd in the

169 *con sord.* *sva* 170

Violin I: *p*
 Violin II: *p*
 Viola: *pp*
 Cello: *pp*
 Double Bass: *pp*

pont.

balance, hero dust is vile as vulgar clay; thy scales

169 *legato* 170 *ppp* *staccato* *ppp*

171 *con sord.* *senza sordino* *pizz.* *p*

Violin I: *pizz.*
 Violin II: *pizz.*
 Viola: *p*
 Cello: *p*
 Double Bass: *p*

Mor-tal-i-ty! are just to all that

171 *ppp* 3

172 *ppp* *arco* *ppp* *senza sordino* *senza sordino*

173

pass a-way: But yet methought the living

172 *ppp* *3* *3* *3* *3*

173

174 *fp* *fp* *f* *ff* *ff* *ff*

175

great some high - er sparks should an-i-mate, to dazzle and dismay:

174 *f* *pp* *ff* *ff*

175

176 *sva* *fp* *fp* *fp* *fp* 177 COLLA PARTE

176 *fp* 177 COLLA PARTE

nor deem'd Con-tempt could thus make mirth of these, the conquerors

(177) A TEMPO (POCO ALL. $\text{♩} = 90$) 178 179

martellato *pizz.* *arco* *arco*

of the earth.

(177) A TEMPO (POCO ALL. $\text{♩} = 90$) 178 179

f *martellato*

180 181

180 181

182 RIT. *) MENO MOSSO 183 sul G

182 RIT. 183 MENO MOSSO p

And she, proud Austri-a's mournful

*) these glissandi must be very noticeable.

184 *pizz.* 185 *arco*

(G) *pizz.* *f* *p*

(D) *pizz.* *f* *p*

flower, thy still im - pe - rial bride; how bears her breast the

184 185 *p*

f *p*

186 187 *f* *arco* *f* *f*

(*pizz.*) *f* *arco* *f* *f*

tor-tur-ing hour? Still clings she to thy side? Must she too bend, must she

186 187

188 189 190 COLLA PARTE

— too share thy late re - pentance, long despair, thou throneless Homicide?

188 189 190 COLLA PARTE

191 192 A TEMPO POCO RIT.

If still she loves thee, heard that gem, 'tis worth thy vanish'd di-a-dem!

191 192 A TEMPO POCO RIT.

ppp una corda

193

MENO MOSSO

194

Musical score for measures 193-194, vocal line. The score is in G major and 4/4 time. Measure 193 starts with a piano (*p*) dynamic. Measure 194 features a fortissimo (*fp*) dynamic and includes chord markings (D), (G), and (a).

Then haste thee to thy sul-len Isle, and gaze up - - -

193

MENO MOSSO

194

Musical score for measures 193-194, piano accompaniment. The score is in G major and 4/4 time. The dynamic is *pp* *sempre, una corda e molto staccato*. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

195

196

Musical score for measures 195-196, vocal line. The score is in G major and 4/4 time. Measure 195 includes chord markings (b^b), (b^a), (c), and (a). Measure 196 features a fortissimo (*fp*) dynamic and includes chord markings (b^b) and (a).

on the sea; that ele-ment may meet thy smile— it

195

196

Musical score for measures 195-196, piano accompaniment. The score is in G major and 4/4 time. The piano part continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

197

RIT. POCO A POCO

198

(A) (D) (D) (G) (G) (C) (G) (C)

f *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ne'er was ruled by thee! Or trace_ with thine all i - die hand in

197

RIT. POCO A POCO

198

f

199

200 A TEMPO (POCO SOST.)

f *gliss.* *gliss.* *gliss.* *f*

saltando

loi-ter-ing mood up-on the sand that Earth is now as free! That

199

200 A TEMPO (POCO SOST.)

f

201 202

ff

Corinth's pedagogue hath now transferr'd his by-word to thy brow.

ff

POCO ALLEGRO (♩ = 92)

203 204

f *martellato*

f *martellato*

f *martellato*

f *martellato*

Thou Ti-mour! in his captive's cage what thoughts will there be

POCO ALLEGRO (♩ = 92)

f *martellato*

205 *sva* 206

thine, while brood - - - ing in thy prison'd rage? But one - "The

205 *p* 206

207 *sf* 208 *p* *ppp*

world was mine! Unless, like he of Bab-y-lon, all sense is

207 208 *pp*

209 210

^ pizz.

with thy sceptre gone, Life will not long con-fine that spirit pour'd so wide-ly

209 210

211 212

pizz. arco

forth— so long obey'd — so little worth!

211 212

ff

213 214 RIT.

Musical score for measures 213-214. The piano part features a rhythmic pattern of eighth notes with triplets. The vocal line begins at measure 214 with a 'RIT.' (Ritardando) marking.

213 214 RIT.

Or, like the thief of

Musical score for measures 213-214. The piano part continues with the triplet pattern. The vocal line includes the lyrics "Or, like the thief of" and is marked with "RIT." at measure 214.

(214) 215 POCO MENO MOSSO

Musical score for measures 214-215. The piano part includes dynamics markings such as *p* and *[p]*. The tempo marking "POCO MENO MOSSO" is present. The vocal line continues with lyrics.

fire from heaven, wilt thou withstand the shock? And share with him,

(214) 215 POCO MENO MOSSO

Musical score for measures 214-215. The piano part includes a dynamic marking of *p*. The tempo marking "POCO MENO MOSSO" is present. The vocal line includes the lyrics "fire from heaven, wilt thou withstand the shock? And share with him,".

ACCELERANDO

216

trem.
p
trem.
trem.
trem.
p
ff
ff
ff
ff

the un - for-giv-en, his vul - - - - - ture

ACCELERANDO

216

ff

A TEMPO *

(ALL^o)

217

and his rock!

A TEMPO (ALL^o) *

217

*) probably ♩ = 96

218

p *martellato*

218

Foredoom'd by God— by

p

219

ACCEL.

cresc. poco a poco

cresc. poco a poco

219

ACCEL.

man ac - curst, and that last act, though not thy

cresc. poco a poco

POCO RIT.

COLLA PARTE

A TEMPO *)

Musical score for measures 220-221, piano accompaniment. The score is in G major and 3/4 time. It features a series of triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. Measure 221 includes dynamic markings of *f* and *sf*.

worst, the very Fiend's arch mock;

he in his fall preserv'd his pride, and,

POCO RIT.

COLLA PARTE

A TEMPO *

Vocal line for measures 220-221. The melody consists of eighth and quarter notes. Measure 220 starts with a *pp* dynamic. Measure 221 includes dynamic markings of *f* and *sf*.

222

POCO ALLEGRO (♩ = 96)

Musical score for measures 222-224, piano accompaniment. The score is in G major and 3/4 time. It features a series of triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. Measure 222 includes dynamic markings of *sf* and *pp*. Measure 223 includes a *3/4* time signature change. Measure 224 includes dynamic markings of *f* and *pp*.

if a mortal, had as proudly

died!

POCO ALLEGRO (♩ = 96)

Vocal line for measures 222-224. The melody consists of eighth and quarter notes. Measure 222 starts with a *pp* dynamic. Measure 223 includes a *3/4* time signature change. Measure 224 includes dynamic markings of *f* and *pp*.

*) probably ♩ = 96

225 *ff* 226 227

Musical score for measures 225-227, vocal line. The music is in a minor key with a 4/4 time signature. It features a melodic line with various ornaments and dynamics, including *ff* and *p*. Measure numbers 225, 226, and 227 are indicated.

225 226 227

There was a day— there was an hour,

Musical score for measures 225-227, piano accompaniment. The piano part provides harmonic support for the vocal line, featuring chords and moving lines in both hands. Dynamics include *ff*. Measure numbers 225, 226, and 227 are indicated.

228 229

Musical score for measures 228-229, vocal line. The music continues with a melodic line. Measure numbers 228 and 229 are indicated.

228 229

while earth was Gaul's— Gaul thine— when that im-

Musical score for measures 228-229, piano accompaniment. The piano part continues with harmonic support. Dynamics include *p* and *pp*. Measure numbers 228 and 229 are indicated.

230 231

- meaura - ble power un - - sated to resign had been an act of purer

232 233

fame than gathers round Marengo's name and gild-ed thy de - cline, through the

POCO RIT.

MENO MOSSO

234 235

pp
pp
pp

long twi - light of all time

despite some passing clouds of crime .

POCO RIT.

MENO MOSSO

234 235

f *p*

236 237 *pizz.* 238 *arco* (E) $\overset{7}{\text{tr}} \overset{7}{\text{tr}}$

p *p* *p*

(A) $\overset{7}{\text{tr}} \overset{7}{\text{tr}}$ *p* *pp*

But thou for-sooth must be a

236 237 238

f *harmonics*

POCO ALLEGRO (♩=90)

239

240

pp *spiccato* *pizz.*

king and don the pur-ple vest,— as if that fool- ish robe could wring re- mem-

POCO ALLEGRO (♩=90)

239

240

una corda ppp

POCO MENO MOSSO

241

242

arco *col legno, tratto*

-brance from thy breast. Where is that fad- ed gar- ment? where the gewgaws thou wert

POCO MENO MOSSO

241

242

una corda ppp

243 *cresc.* *f* *pp* *arco* *p* **ALLARG.**

244

fond to wear, the star - the string - the crest? Vain froward chid of empire! say,

243 *pp* **ALLARG.**

244

245 *arco* *ppp* **MAESTOSO** 246 247 (♩ = 88)

246

247

are all thy play-things snatch'd a-way?

245 *ppp* **MAESTOSO** 246 247 (♩ = 88)

246

247

248 249 250

Where may the wearied eye re - pose when gaz - - ing on the Great;

248 249 250

p dolce

251 252 253

where neither guilty glo - - ry glows, nor de - spi - ca - ble state?

251 252 253

254 **ACCEL. POCO**

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

254 **ACCEL. POCO**

fp *cresc. poco*
6

255 **A POCO**

a poco
a poco

255 **A POCO**

a poco
6

256

Musical score for measures 256-259, top system. It consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line has a melodic line with a slur over measures 256-259 and an accent mark (^) above measure 259. The piano accompaniment features a descending sixteenth-note pattern in the right hand and a more active bass line.

256

the last — the

Musical score for measures 256-259, bottom system. It consists of two staves: vocal line and piano accompaniment. The vocal line has lyrics "the last — the" with a slur over measures 256-259. The piano accompaniment features a descending sixteenth-note pattern in the right hand and a more active bass line.

257

Musical score for measures 257-260, top system. It consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line has a melodic line with a slur over measures 257-260. The piano accompaniment features a descending sixteenth-note pattern in the right hand and a more active bass line. A *cresc.* marking is present below the piano part.

257

best — the Cin — cin — na — tus

Musical score for measures 257-260, bottom system. It consists of two staves: vocal line and piano accompaniment. The vocal line has lyrics "best — the Cin — cin — na — tus" with a slur over measures 257-260. The piano accompaniment features a descending sixteenth-note pattern in the right hand and a more active bass line.

258 A TEMPO (♩ = 88)

259

mf
p *P*
mf
p

of the West, whom en - vy dared not hate, A TEMPO (♩ = 88)

258 259

p

260 261 262

fp
fp *P*

260 261 262

queath'd the name of Wash - ing - ton, to make man blush

f *marcato*

ALLARG. POCO A POCO

263 *p* *cresc.* 264

there was but one! ALLARG. POCO A POCO

263 264 *fff*

MOLTO RIT.

265 266 267 *ff*

MOLTO RIT.

265 266 267