

The BARD

A PINDARIC ODE

by
THOMAS GRAY.

Set to music for

Bass Solo, Chorus, and Orchestra

by
C. Villiers

Op. 50.

Pianoforte Score arrange

CURRENT PRICE

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THE BARD.

(a Pindaric Ode.)

THOMAS GRAY.

C. V. STANFORD. Op. 50.

Tempo di Marcia. (♩ = 66)

Pianoforte.

pp sempre

il basso sempre staccato

poco cresc.

A

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with complex chordal structures.

Piano accompaniment for the third system, marked *ppp* (pianissimo), with a treble clef and a bass clef.

Piano accompaniment for the fourth system, concluding the piano part with sustained chords and a final cadence.

Maestoso. (♩ = ♩)

Bass Solo. *f*

Ru-in seize thee, ruthless king! Con-fusion on thy ban-ners wait;

Musical notation for the first line of the vocal solo, including piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs.

Tho' fanned by Con-quest's crimson wing, They mock the air

Musical notation for the second line of the vocal solo, including piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs.

B

with i - die state. Helm, nor hau - berk's

mf *p*

twisted mail, Nor e'en thy vir - tues, ty - rant, shall a - vail To

sf *p*

save thy se - cret soul from night - ly fears, From Cambria's

p

curse, from Cambria's curse, from Cam - - bria's

sf *p*

(d = ♩)

tears!

p *p*

poco a poco cresc.

cresc.

f

Sopr. *mf*
Such were the sounds that o'er the

Alt. *mf*
Such were the sounds that o'er the

Chorus.
Ten. *mf*
Such were the sounds that o'er the

Bass. *mf*
Such were the sounds that o'er the

D

crested pride — Of the first Edward scatter'd wild dis - may, As

crested pride Of the first Edward scatter'd wild dis - may, As

crested pride Of the first Edward scatter'd wild dis - may, As

crested pride Of the first Edward scatter'd wild dis - may, As

f *dim.* *poco a*

p

down the steep of Snowdon's shaggy side He wound with toil - some

down the steep of Snowdon's shaggy side He wound with toil - some

down the steep of Snowdon's shaggy side He wound with toil - some

down the steep of Snowdon's shaggy side He wound with toil - some

poco

p

mf

march his long ar - ray: — Stout

march his long ar - ray: — Stout

march his long ar - ray: — Stout

march his long ar - ray: — Stout

pp

p

Glo'ster stood a - ghaſt in ſpeech - leſſ trance;

Glo'ster stood a - ghaſt in ſpeech - leſſ trance;

Glo'ster stood a - ghaſt in ſpeech - leſſ trance;

Glo'ster stood a - ghaſt in ſpeech - leſſ trance;

p

3

E *f*

To arms! to arms! cried Mor - -

To arms! to arms! cried Mor - -

To arms! to arms! to arms! - - - - - cried Mor - -

To arms! - - - - - cried Mor - -

(♩ = ♩)

- ti-mer, and couch'd his quiv' - ring lance.

- ti-mer, and couch'd his quiv' - ring lance.

- ti-mer, and couch'd his quiv' - ring lance.

- ti-mer, and couch'd his quiv' - ring lance.

f

F

Sopr. *f*
 On a rock, whose haugh-ty brow Frowns o'er old Con-way's

Alt. *f*
 On a rock, whose haugh-ty brow Frowns o'er old Con-way's

Chorus.
 Ten. *f*
 On a rock, whose haugh-ty brow Frowns o'er old Con-way's

Bass. *f*
 On a rock, whose haugh-ty brow Frowns o'er old Con-way's

foam - - ing flood,

foam - - ing flood,

foam - - ing flood,

foam - - ing flood,

p

Robed in the sa-ble garb of woe With haggard eyes the

Robed in the sa-ble garb of woe With haggard eyes the

Robed in the sa-ble garb of woe With haggard eyes the

Robed in the sa-ble garb of woe the

Po - et stood: (Loose his beard

Po - et stood: (Loose his beard

Po - et stood: (Loose his beard

Po - et stood: (Loose his beard

f **G**

and hoa - - ry hair Stream'd like a me-teor

and hoa - - ry hair Stream'd like a me-teor

and hoa - - ry hair Stream'd like a me-teor

and hoa - - ry hair Stream'd like a me-teor

to the trou - bled air) And with a ma - ster's
 to the trou - bled air) And with a ma - ster's
 to the trou - bled air) And with a ma - ster's
 to the trou - bled air) And with a ma - ster's

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

hand and pro - - phet's fire Struck
 hand and pro - - phet's fire Struck
 hand and pro - - phet's fire Struck
 hand and pro - - phet's fire Struck the

f *f* *f* *f*

Molto moderato. (♩ = 63)

the deep sorrows of his lyre.
 the deep sorrows of his lyre.
 the deep sorrows of his lyre.
 deep sorrows of his lyre.

dim. *p*

Molto moderato.

espress.

Solo *mf*

Hark, how each gi - ant oak

p

and des - ert cave Sighs to the

H

tor - rent's aw - - ful voice be - neath!

O'er thee, O King, their hun - dred

cresc.
arms they wave, Re - venge on thee

in hoar - ser mur - murs breathe,

I
Vo - cal no more, since Cambria's fa - tal day, To

highborn Ho - el's harp, or soft Llew-el - lyn's

Più tranquillo.

molto espress.

lay. Cold is Cad-wal-lo's tongue, that

hush'd the stor - my main: Brave U - - rien

sleeps up - on his crag - gy bed:

Moun - tains, ye mourn in vain **K** Mo - dred,

whose magic song Made huge Plin-

lim - - mon bow his cloud - - topt

(♩ = ♩ ma un poco più mosso ed agitato.) (♩ = 69)

head. On drea - ry

Ar - von's shore they lie Smear'd with

gore and ghastly pale: Far, far a -

loof the affrighted ravens sail; The famish'd ea - gle screams,

Più lento.

molto espressivo

and pas - ses by. Dear lost com-

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The vocal line begins with a half note 'and' followed by a quarter note 'pas - ses' and a half note 'by.' The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (*p*) and mezzo-forte (*mf*).

pa - nions of my tune - ful art, Dear as the

The second system continues the vocal line with 'pa - nions' and 'of my tune - ful art, Dear as the'. The piano accompaniment features a prominent piano (*pp*) section with sustained chords. The vocal line has a melodic contour that rises and then falls.

light that visits these sad eyes, Dear as the ruddy drops

The third system contains the vocal line 'light that visits these sad eyes, Dear as the ruddy drops'. The piano accompaniment includes a crescendo (*cresc.*) and a piano (*p*) section. The vocal line has a melodic line with some chromaticism.

that warm my heart, ye died, ye died

The fourth system features the vocal line 'that warm my heart, ye died, ye died'. The piano accompaniment is characterized by a piano (*p*) dynamic and complex chordal textures. The vocal line has a melodic line with some chromaticism.

amidst your dy - ing coun - try's cries.

rall. **M**

colla parte

The fifth system concludes the vocal line with 'amidst your dy - ing coun - try's cries.' It includes a *rallentando* (*rall.*) marking and a **M** (ritardando) marking. The piano accompaniment features a *colla parte* section with a piano (*p*) dynamic. The vocal line has a melodic line with some chromaticism.

Two staves of piano introduction. The right hand features chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment. Dynamic markings include *sf* and *p*.

Allegro. (♩ = 120)

Two staves of piano accompaniment. The right hand has a melodic line with slurs, and the left hand provides a steady accompaniment. Dynamic markings include *p*, *mp*, and *mf*. A handwritten note *mf Col. misprint* is present above the right staff.

Solo.

Vocal solo with piano accompaniment. The vocal line includes the lyrics: "No more I weep; They do not". The piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand. Dynamic markings include *f*, *fp*, *p*, and *sf*.

Vocal solo with piano accompaniment. The vocal line includes the lyrics: "sleep; On you - - der". The piano accompaniment continues with a rhythmic pattern. Dynamic markings include *f* and *sf*.

Vocal solo with piano accompaniment. The vocal line includes the lyrics: "cliffs a gries - ly band,". The piano accompaniment features a rhythmic pattern. Dynamic markings include *mf* and *p*.

N

I see them sit;

They lin - - - ger yet, A - ven - - -

- - - gers of their na - tive land:

Sop. *pp* With me in dread - ful *pp*
 Chorus. Weave the warp, and weave the
 Alt. *pp* Weave the warp, and weave the

Solo.

har - mony they join,

Sop. *pp*
woof, weave,

Alt. *pp*
woof, weave,

Ten. *pp*
weave,

Bass. *pp*
weave,

pp

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass, with a Solo line above them. The lyrics are "har - mony they join," followed by "woof, weave," for the vocalists. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand. Dynamics include *pp* (pianissimo) for the vocalists and a crescendo leading to *pp* for the piano.

Solo.

And weave with bloo - - dy hands the tissue of thy

Detailed description: This system continues the vocal and piano parts. The lyrics are "And weave with bloo - - dy hands the tissue of thy". The piano accompaniment continues with a similar texture of sixteenth notes and chords. The Solo line has a fermata over the final note.

line.

pp *mf*

Detailed description: This system shows the piano accompaniment for the third system. It features a dynamic shift from *pp* (pianissimo) to *mf* (mezzo-forte). The texture remains consistent with the previous systems, using sixteenth notes and chords.

Weave the warp, and weave the
Weave the warp, and weave the
Weave the warp, and weave the
Weave the warp, and weave the

p

woof, The wind - - - ing
woof, The wind - - - ing
woof, The wind - - - ing
woof, The wind - - - ing

pp
mf
pp
mf

sheet of Ed - - ward's race;
sheet of Ed - - ward's race;
sheet of Ed - - ward's race;
sheet of Ed - - ward's race;

pp

P *mf*

Give am-ple room and verge e-nough The characters of

Give am-ple room and verge e-nough The characters of

Give am-ple room and verge e-nough The characters of

Give am-ple room and verge e-nough The characters of

P

ff *p*

hell _____ to trace.

ff *p*

hell _____ to trace.

ff *p*

hell _____ to trace.

ff *p*

hell _____ to trace.

pp

Maestoso. (♩ = 72)

Maestoso. (♩ = 72)

And

Mark the year and

p *mf*

The first system consists of five staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is the piano accompaniment, featuring sixteenth-note patterns with a '6' (sextuplet) marking.

mark the night, When Se - - vern shall re - e - chowith af -

mark the night, When Se - - vern shall re - e - chowith af -

sf

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is the piano accompaniment, featuring sixteenth-note patterns with a '6' (sextuplet) marking.

The shrieks of death thro' Berk - leys' roof that

The shrieks of death thro' Berk - leys' roof that

fright The shrieks of death thro' Berk - leys' roof that ring,

fright The shrieks of death thro' Berk - leys' roof that ring,

The third system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is the piano accompaniment, featuring sixteenth-note patterns with a '6' (sextuplet) marking.

ring, shrieks of an
 ring, shrieks, shrieks of an
 shrieks that ring, shrieks of an
 shrieks that ring, shrieks of an

a - - - go - ni - - - zing king!
 a - - - go - ni - - - zing king!
 a - - - go - ni - - - zing king!
 a - - - go - ni - - - zing king!

She - - - wolf of France
 She - - - wolf of France

with un-re-lent-ing fangs.

with un-re-lent-ing fangs.

That tear'st the

That tear'st the

From thee be born,

From thee be born,

bo-wels of thy man-gled mate

bo-wels of thy man-gled mate

From thee be born,

From thee be born,

From thee be born,

From thee be born,

who o'er his coun-try hangs The scourge of

who o'er his coun-try hangs The scourge of

who o'er his coun-try hangs The scourge of

who o'er his coun-try hangs The scourge of

Heav'n! What ter - rors round him

Heav'n! What ter - rors round him

Heav'n! What ter - rors round him

Heav'n! What ter - rors round him

wait! A - maze - - - - - ment

wait! A - maze - - - - - ment

wait! A - maze - - - - - ment

wait! A - maze - - - - - ment

in his van, with Flight com-

in his van, with Flight com-

in his van, with Flight com-

in his van, with Flight com-

bined, And Sor - row's fa - - ded form,
 bined, And Sor - row's fa - - ded form,
 bined, And Sor - row's fa - ded
 bined, And Sor - row's fa - ded

pp And So-litude be - hind.
pp And So-litude be - hind.
 form, And So-litude be - hind.
 form, And So-litude be - hind.

p Migh - ty vic - tor, migh - ty Lord, Low on his
p Migh - ty vic - tor, migh - ty Lord, Low on his
p Migh - ty vic - tor, migh - ty Lord, Low on his
p Migh - ty vic - tor, migh - ty Lord, Low on his

fun-ral couch he lies! No pi-tying heart, no
 fun-ral couch he lies! No pi-tying heart, no
 fun-ral couch he lies! No pitying
 fun-ral couch he lies! No pitying

eye af - ford a tear to grace his ob - se - quies.
 eye af - ford a tear to grace his ob - se - quies.
 heart, no eye af - ford a tear to grace his ob - se - quies.
 heart, no eye af - ford a tear to grace his ob - se - quies.

Thy son is
 Thy son is
 Is the sa - ble war-rior fled?
 Is the sa - ble war-rior fled?

cresc. *f* *sf*

gone, He rests a-mong the dead. *pp*

gone, He rests a-mong the dead. *pp*

He rests a-mong the dead. *pp* The swarm *f*

He rests a-mong the dead. The swarm

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in a 6/8 time signature. The lyrics are: "gone, He rests a-mong the dead." The piano part includes dynamic markings of *pp* and *f*, and features triplet figures in the right hand.

Gone to sa-lute the ri - sing *pp*

Gone to sa-lute the ri - sing *pp*

— that in thy noontide beam were born? *pp* Gone to sa-lute the ri - sing

— that in thy noontide beam were born? *pp* Gone to sa-lute the ri - sing

The second system continues the vocal and piano parts. The lyrics are: "Gone to sa-lute the ri - sing" and "— that in thy noontide beam were born? Gone to sa-lute the ri - sing". The piano accompaniment features a *cresc.* marking and dynamic markings of *pp* and *f*. The system concludes with a double bar line and a 6/8 time signature.

Allegretto con moto.

morn.

morn.

morn.

morn.

Allegretto con moto. (♩. = 72)

The third system begins with the tempo instruction *Allegretto con moto.* and the lyrics "morn." repeated on four vocal staves. The piano accompaniment is in a 6/8 time signature and features a *mp* dynamic marking. The system concludes with a double bar line and a 6/8 time signature.

T *mf*
 Fair laughs the morn, _____ and soft the Ze - - phyr
mf
 Fair laughs the morn, _____ and soft the Ze - - - phyr
mf
 Fair laughs the morn, _____ and soft the Ze - phyr
mf
 Fair laughs the morn, _____ and soft the Ze - phyr

pp
 blows, _____ soft _____
p
 blows, _____ soft _____ the Ze - phyr
p
 blows, _____ soft _____ the Ze - phyr
 blows, soft _____ the Ze - phyr blows,

mf
While proud - - ly

blows, While proud - - ly

blows, While proud - - ly

While proud - - ly

tr
poco cresc.

ri - ding o'er the a - - zure realm In gal - lant train the

ri - ding o'er the a - - zure realm In gal - lant train the

ri - ding o'er the a - - zure realm In gal - lant train the

ri - ding o'er the a - - zure realm In gal - lant train the

tr

U

gil - ded ves - - - sel goes:

gil - ded ves - - - sel goes:

gil - ded ves - - - sel goes:

gil - ded ves - - - sel goes:

cresc. *mf*

U

Youth — at the
 Youth — at the

This system features a vocal line with two staves and a piano accompaniment with two staves. The vocal line begins with a rest, followed by the lyrics "Youth — at the" on two staves. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

prow,
 and plea - - - sure at the helm :

This system continues the vocal line with "prow," on the first staff and "and plea - - - sure at the helm :" on the second staff. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *f* and *tr* (trill) visible.

Youth at the prow, — and
 Youth at the prow, — and

This system concludes the vocal line with "Youth at the prow, — and" on two staves. The piano accompaniment continues with the same rhythmic texture, ending with a final chord.

Youth at the prow, and plea - sure at the
 Youth at the prow, and plea - sure at the
 plea - sure at the helm, and plea - sure at the
 plea - sure at the helm, and plea - sure at the

W
 helm: Re - gard - - less of the
 helm: Re - gard - - less of the
 helm: Re - gard - - less of the
 helm: Re - gard - - less of the

sweep - ing whirl - - wind's sway, That
 sweep - ing whirl - - wind's sway, That
 sweep - ing whirl - - wind's sway, That
 sweep - ing whirl - - wind's sway, That

hush'd in grim re - pose ex - pects his eve -

hush'd in grim re - pose ex - pects his eve -

hush'd in grim re - pose ex - pects his eve -

hush'd in grim re - pose ex - pects his eve -

dim.

ning prey.

ning prey.

ning prey.

ning prey.

p *cresc.*

$(\text{♩} = \text{♩})$

X

Fill high

Fill high

mf *f*

X

the spark-ling bowl, The rich re - past pre-
The rich re - past prepare;

the spark-ling bowl, The rich re - past pre-

p

pare; Reft of a crown, he yet may share the

pare; Reft of a crown, he yet may share the

mf *sf* *p*

mp Close by the re - gal chair Fell Thirst and
mp Close by the re - gal chair Fell Thirst and
sf

feast:

feast:

sf

Famine scowl — A bale - - ful smile up - on their

Famine scowl — A bale - - ful smile up - on their

baf - - - - fled guest.

baf - - - - fled guest.

Heard ye the

Heard ye the

Y

din of battle bray, Lance to lance, and horse to horse?

din of battle bray, Lance to lance, and horse to horse?

Long years of havock urgetheir des - tined course

Long years of havock urgetheir des - tined course

And thro' the

And thro' the

cresc. poco a poco

And thro' the kin-dred squad - rons mow their way. Ye

And thro' the kin-dred squad - rons mow their way. Ye

kin-dred squad - - rons mow their way. Ye

kin-dred squad - - rons mow their way. Ye

f

towers of Ju - lius, Lon - don's last - ing shame,

towers of Ju - lius, Lon - don's last - ing shame,

towers of Ju - lius, Lon - don's last - ing shame,

towers of Ju - lius, Lon - don's last - ing shame,

tr

With ma-ny a foul and midnight mur - - der fed, Re -
With ma-ny a foul and midnight mur - - der fed, Re -
With ma-ny a foul and midnight mur - - der fed,
With ma-ny a foul and midnight mur - - der fed,

mf
mf
mf
mf

sf
dim.

vere his Con-sort's faith, And
vere his Con-sort's faith, And
his Fa - ther's fame, And
his Fa - ther's fame, And

p
p
mf
mf
p
p

spare the meek u - sur - - per's ho - ly head!
spare the meek u - sur - - per's ho - ly head!
spare the meek u - sur - - per's ho - ly head!
spare the meek u - sur - - per's ho - ly head!

p

3

(♩ = ♩) *mp*

A-bove, be - low, the rose of snow, Twined with her

A-bove, be - low, the rose of snow, Twined with her

A-bove, be - low, the rose of snow, Twined with her

A-bove, be - low, the rose of snow, Twined with her

(♩ = ♩) *p*

A

blush - ing foe we spread: The bristled boar in in - fant

blush - ing foe we spread: The bristled boar in in - fant

blush - ing foe we spread: The bristled boar in in - fant

blush - ing foe we spread: The bristled boar in in - fant

gore Wal - lows be - neath the thorn - y shade.

gore Wal - lows be - neath the thorn - y shade.

gore Wal - lows be - neath the thorn - y shade.

gore Wal - lows be - neath the thorn - y shade.

Now, brothers, bend - ing o'er the ac - cur - sed loom,

Now, brothers, bend - ing o'er the ac - cur - sed loom,

Now, brothers, bend - ing o'er the ac - cur - sed loom,

Now, brothers, bend - ing o'er the ac - cur - sed loom,

Now, brothers, Stamp we our Ven - geance

Now, brothers, Stamp we our Ven - geance

Now, brothers, Stamp we our Ven - geance

Now, brothers, Stamp we our Ven - geance

B

deep, and ra - ti - fy his doom.

deep, and ra - ti - fy his doom.

deep, and ra - ti - fy his doom.

deep, and ra - ti - fy his doom.

ff Ed - ward, lo! to sud - den fate,

ff Ed - ward, lo! to sud - den fate,

ff Ed - ward, lo! to sud - den fate,

ff Ed - ward, lo! to sud - den fate,

ff Ed - ward, lo! to sud - den fate,

ff Ed - ward, lo! to sud - den fate,

p *pp* *mf*

pp (Weave we the

pp (Weave we the

pp (Weave we the

pp (Weave we the

pp (Weave we the

C *ff*

woof; the thread is spun;) Half of thy heart we con - se - crate.

woof; the thread is spun;) *ff* Half of thy heart we con - se - crate.

woof; the thread is spun;) *ff* Half of thy heart we con - se - crate.

woof; the thread is spun;) *ff* Half of thy heart we con - se - crate.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in common time (C) and marked *ff* (fortissimo). The lyrics are: "woof; the thread is spun;) Half of thy heart we con - se - crate." The piano accompaniment includes a *p* (piano) dynamic marking in the final measure.

The second system of music is a piano accompaniment for the vocal lines. It features a grand staff with treble and bass clefs. The music is marked *p* (piano) and *mf* (mezzo-forte). The piano part includes complex chordal textures and melodic lines.

rall. *p* *a tempo*

(The web is wove; The work is

(The web is wove; The work is

(The web is wove; The work is

(The web is wove; The work is

pp *rall.* *p* *a tempo*

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The piano accompaniment is in a grand staff. The music is marked *rall.* (rallentando), *p* (piano), and *a tempo*. The lyrics are: "(The web is wove; The work is". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *rall.* marking.

Moderato assai. (♩=80)

Solo. *p* *con dolore*

Stay, o stay! Nor thus for-lorn leave

done.)

done.)

done.)

done.)

Moderato assai. (♩=80)

1 2 3 4

me un - blessed, un - pitied here to mourn:

5 6 7 8 9

10

D

In you bright track that fires the western skies They

8 9 10 11 12 13 14

Andante molto moderato e solenne. (♩=76)

melt, they vanish from my eyes. But O! What

15 16 17

solemn scenes on Snow-don's height Des-cending slow their glittering skirts un-

roll? Visions of glo - ry, spare my ach-ing

sight, ye unborn a-ges, crowd — not on my soul!

quasi ad libitum

No more our long lost Arthur we be - wail: — All hail, ye genuine

colla parte

Più mosso. (♩ = 84)

kings! Bri-tan-nia's is-sue Hail! *a tempo*

The first system of music features a vocal line in C major with a treble clef and a piano accompaniment in C major with a bass clef. The vocal line begins with a half note 'kings!' followed by quarter notes for 'Bri-tan-nia's is-sue' and a half note 'Hail!' with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Girt with ma-ny a ba - ron bold Sub-lime their starry fronts they

The second system continues the vocal line with 'Girt with ma-ny a ba - ron bold' and 'Sub-lime their starry fronts they'. The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *p* (piano).

F rear; And gor - geous dames, and states - - men

The third system begins with a dynamic marking of **F** (forte) and the vocal line continues with 'rear; And gor - geous dames, and states - - men'. The piano accompaniment features a complex texture with many chords and moving lines.

old in bearded ma - je - sty, ap - pear.

The fourth system continues the vocal line with 'old in bearded ma - je - sty, ap - pear.' The piano accompaniment maintains its complex harmonic structure.

In the midst a form di-vine!

The fifth system concludes the vocal line with 'In the midst a form di-vine!'. The piano accompaniment features sixteenth-note patterns in the right hand, marked with a *p* (piano) dynamic and a *cresc.* (crescendo) marking.

Andante maestoso. (♩=76)

Her eye proclaims her of the Bri-ton Line; Her li-on port, her

awe - commanding face At - tem - pered sweet to vir - - - gin

G grace. What strings sympho - - - nious trem - ble in the

air, what strains, of vo - cal trans- port round her

play? Hear from the grave,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in C major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in C major, featuring a 7th fret guitar-like texture with a descending eighth-note pattern in the right hand and a steady bass line in the left hand. The system concludes with a fermata over the final note of the vocal line.

great Ta - li - es - sin. hear; They breathe a

The second system continues the vocal and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same 7th fret guitar-like texture. The system concludes with a fermata over the final note of the vocal line.

soul to a - nimate thy clay.

The third system continues the vocal and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same 7th fret guitar-like texture. The system concludes with a fermata over the final note of the vocal line.

H *f* Bright Rap - - - ture

The fourth system continues the vocal and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same 7th fret guitar-like texture. The system concludes with a fermata over the final note of the vocal line.

cresc.

calls and soaring as she

sings, waves in the eye of

Tempo come sopra. (♩ = 66)

Heav'n her ma - - ny - - co - - loured wings.

Sopran.

Alt.

Chor. Tenor.

Bass.

The verse a - dorn a - gain fierce war and faith - ful love And

And Truth severe — by fair-y Fic - tion drest.

Truth severe by fair-y Fic - tion drest.

Truth severe by fair-y Fic - tion drest.

Truth Severe by fair-y Fic - tion drest.

In buskin'd measures move Pale Grief, and pleasing Pain, with Horror,

In buskin'd measures move Pale Grief, and pleasing Pain, with Horror,

In buskin'd measures move Pale Grief, and pleasing Pain, with Horror,

In buskin'd measures move Pale Grief, and pleasing Pain, with Horror,

ty - rant of the throbbing breast.

ty - rant of the throbbing breast.

ty - rant of the throbbing breast.

ty - - rant of the breast.

SOLO.

p
A voice _____ as of the cherub choir gales _____ from

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a continuous eighth-note triplet pattern in the right hand and a similar eighth-note pattern in the left hand.

bloom- - ing E - - - den bear, _____

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with the eighth-note triplet pattern. A fermata is placed over the final note of the vocal line.

And dis - tant warb - lings *dim.*
les - - sen on my

The third system features a vocal line starting with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment continues with the eighth-note triplet pattern. A *dim.* (diminuendo) marking is placed above the final note of the vocal line.

R *pp*
ear That lost _____ in long fu - tu - rity ex-

The fourth system begins with a vocal line starting with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment continues with the eighth-note triplet pattern. A **R** (ritardando) and *pp* (pianissimo) marking are placed above the first note of the vocal line.

pire.

The fifth system shows the vocal line ending with a half note G4. The piano accompaniment continues with the eighth-note triplet pattern. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Fond impious man, Thinkst thou yon
 Fond impious man, Thinkst
 Fond impious man, Thinkst
 Fond impious man, Thinkst
 Fond impious man, Thinkst

Largo.

san - - - guine, san-guine cloud, Raised by thy breath, has
 thou yon san-guine cloud, Raised by thy breath,
 thou yon san-guine cloud, Raised by thy breath,
 thou yon san-guine cloud, Raised by thy breath,
 thou yon san-guine cloud, Raised by thy breath,

quenched the orb of day? To-mor-row he re-
 has quenched the orb of day? To-mor-row
 has quenched the orb of day? To-mor-row
 has quenched the orb of day? To-mor-row
 has quenched the orb of day? To-mor-row

pairs the gol-den flood, And warms the na - - tions with re -

he re - pairs the gol-den flood, And warms the na - tions

he re - pairs the gol-den flood, And warms the na - tions

he re - pairs the gol-den flood, And warms the na - tions

he re - pairs the gol-den flood, And warms the nations

M

dou-ble-d ray.

with re-dou-ble-d ray.

with re-dou-ble-d ray

with re-dou-ble-d ray.

with re-dou-ble-d ray.

M

52 Allegro moderato. (alla Recit.)

ad lib.

(C)

E - nough for me: with joy I see

colla parte

The diff'rent doom — our fates as - sign:

Be thine Des - pair and scēp-tred Care; — To

tri - umph and to die

are mine. —

Andante maestoso. (♩=66.)

ff
He

ff
He

ff
He

ff
He

spoke, and head-long from the mountain's height Deep in the

spoke, and head-long from the mountain's

spoke, and head-long from the mountain's

spoke, and head-long from the mountain's

ff

roar-ing tide he plunged

height deep he plunged

height deep he plunged

height deep he plunged

sf

sf

sf

sf

sf

sf

to end - - less

to end - less

to end - less

to end - - less

p

p

p

p

3

Largo. (♩ = 66.)

night.

night.

night.

night.

Largo. (♩ = 66.)

pp

R 321 90

(306)