



THE TEMPLE OF DISCORD.

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

ODE TO DISCORD,

A
CHIMERICAL BOMBINATION
IN
FOUR BURSTS,

BY
CHARLES L. GRAVES,

SET TO MUSIC (?)

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

BY
CHARLES VILLIERS STANFORD.

HOP. 1.

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

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ODE TO DISCORD.

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

C. L. G.

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ODE TO DISCORD:

A Chimerical Bombination in Four Bursts.

Dramatis Personæ.

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

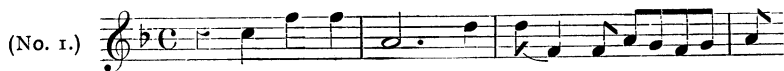
*Chorus of Anarchs, Chromatic Brigands, Doublesharpers, Contrapunters, Syncopated Suffragetti, Demoniac Shakers (Trilli del Diavolo), and Burling Banshees.**

BURST THE FIRST.

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

Andante.

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



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



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



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

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

BURST THE SECOND.

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



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



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



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



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



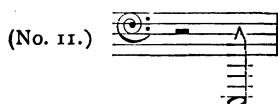
while the cymbals and besom-swept harp appropriately illustrate the words. This phrase is, of course, repeated a semi-tone higher, as the drums of various types are called into play. The theme is then transferred to the Violins, the Bases following in servile imitation. The Soprano clamours for 'more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



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



descends (by request) to his lowest note



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

BURST THE THIRD.

Andante.

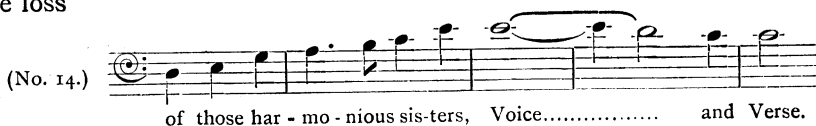
The forces of Discord are for the moment exhausted, which is not, on the whole, to be wondered at; and the Baritone, the Repentant Anarch, by whom the composer evidently intends to personify an out-of-date admirer of exploded Melos, begins a diatonic exposition of his antiquated tastes. The following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



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



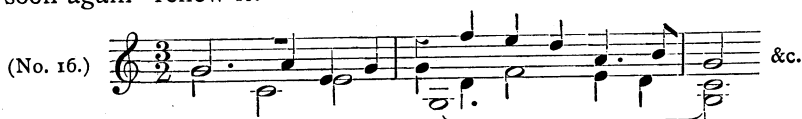
and other *motifs* belonging to the same genre, in which he dilates upon his regret for the loss



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



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



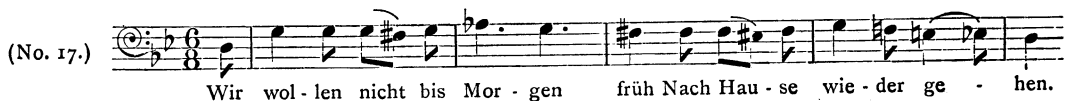
A final insipid Cadence, for which the composer himself would surely be the first to disclaim originality, leads without pause into

BURST THE FOURTH,

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

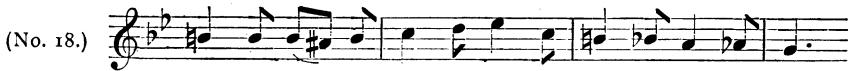
'Wir wollen nicht bis Morgen früh
Nach Hause wieder gehen.'*

as will be evident from the following quotations:—



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

and



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

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



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



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



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



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

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



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



if it can be so termed.

Ode to Discord.

Poem by
C. L. GRAVES.

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C. V. STANFORD. Hop. 1.

BURST THE FIRST.

Andante.

SOPRANO
SOLO.

PIANO.

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

Hence..... loathéd

Mel.o.dy,

mf

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

night-in-gale

In some seques - ter'd

p

1

vale,

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

(*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.....

sf
8
3 3

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

8
3 3 3

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

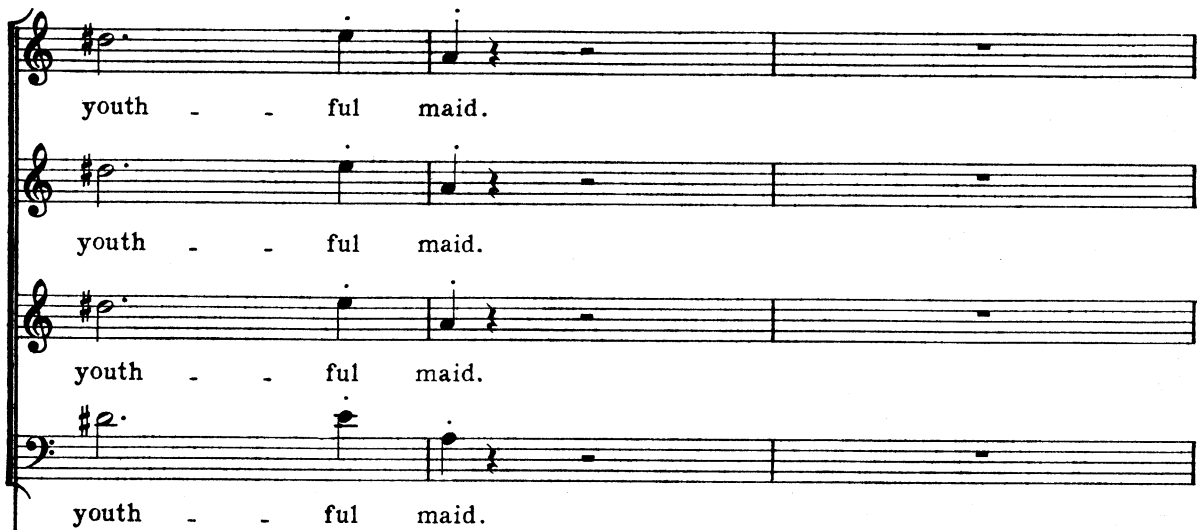
f

ly but no long - er

f

ly but no long - er

a tempo.



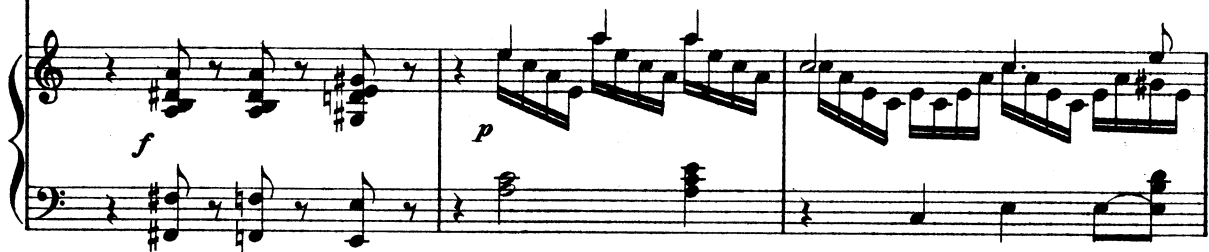
Four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "youth - - ful maid." are written below each staff. The music consists of a single note (G4) followed by a quarter rest, then a half note (A4), and finally a quarter rest.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

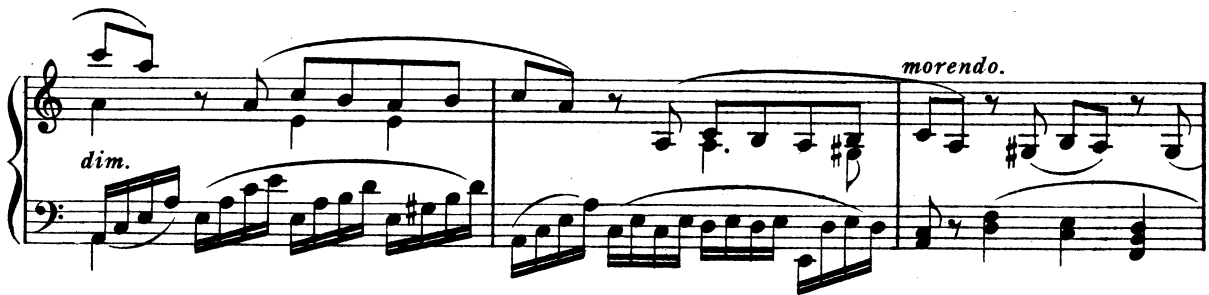


Piano accompaniment for the first system. The right hand features a melodic line with slurs and dynamic markings *f* and *p*. The left hand provides harmonic support with chords and a steady bass line.



Piano accompaniment for the second system. The right hand has a melodic line with a slur and a fermata over the final note. The left hand has a complex, flowing accompaniment. The instruction *con tristezza.* is written above the staff. A dynamic marking *p* is present.

con tristezza.



Piano accompaniment for the third system. The right hand has a melodic line with a slur and a fermata. The left hand has a complex, flowing accompaniment. The instruction *morendo.* is written above the staff. A dynamic marking *dim.* is present.

dim.

morendo.



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

BURST THE SECOND.

Adagio. (quasi cadenza.)

The first system of music is written for a grand piano. It begins with a treble clef and a piano (*p*) dynamic marking. The melody in the right hand is characterized by long, sweeping lines and a sense of spaciousness, typical of a quasi-cadenza. The bass line provides a steady accompaniment with eighth and sixteenth notes.

The second system continues the piece with a forte (*f*) dynamic marking. The right hand features more intricate melodic patterns, including some sixteenth-note passages. The bass line remains active, supporting the overall texture.

The third system is marked with a forte (*f*) dynamic. It includes a complex sixteenth-note figure in the right hand, with a '6' above it and a '3' below it, indicating a sextuplet and a triplet. The bass line continues with its rhythmic accompaniment.

The fourth system starts with a mezzo-forte (*mf*) dynamic, which then increases to *piu f*. The right hand has a melodic line with some grace notes, while the bass line features a dense, rhythmic accompaniment with a '5' at the end of the system.

The fifth system is marked with *poco accel.* and *cresc.*. The right hand has a very active, sixteenth-note melody, and the bass line also becomes more rhythmic and driving, contributing to the overall sense of increasing intensity.

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

Second system of piano introduction. Treble clef features a triplet of eighth notes followed by a five-measure rest and then a melodic phrase. Bass clef continues with a bass line featuring a triplet of eighth notes. The system ends with a *morendo sf* marking.

Allegro moderato.
SOPRANO SOLO. *mf*

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

Second system of the vocal solo and piano accompaniment. The soprano line continues with the lyrics "Be - stir ye!". The piano accompaniment features a complex chordal texture with sixths and octaves, marked with a *f* dynamic and a fermata over the final measure.

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 in the treble clef and a bass line with triplets and sixths.

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.

rit

3 3 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 measure number '9' is placed above the first staff. The system concludes with a *mf* dynamic marking and the word 'First' repeated four times with dotted lines.

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

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

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

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

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of chords with triplets and a final chord with a flat (b). The bass clef part features a series of chords with a final chord with a flat (b).

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,

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of chords with triplets and a final chord with a flat (b). The bass clef part features a series of chords with a final chord with a flat (b).

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

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

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

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

Detailed description: This system contains four vocal staves. Each staff begins with a whole rest, followed by a melodic line starting on a quarter note. The lyrics 'In - au - gur - ate the reign.....' are written below each staff. The music is in a common time signature and features a key signature with one flat.

Detailed description: The piano accompaniment for the first system consists of two staves. The right hand features a complex texture with triplets of eighth notes and sixteenth notes, often beamed together. The left hand provides a harmonic foundation with chords and moving lines. The key signature has one flat.

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

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

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

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

Detailed description: This system contains four vocal staves. Each staff begins with a whole rest, followed by a melodic line. The lyrics '..... of "Sturm..... und' are written below each staff. The music continues in the same key signature and time signature as the first system.

Detailed description: The piano accompaniment for the second system consists of two staves. The right hand features triplets of eighth notes and sixteenth notes, as well as sixteenth-note runs. The left hand continues with harmonic support. The key signature has 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

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

and con - spire..... To set our

and con - spire..... To set our

and con - spire..... To set our

and con - spire..... To set our

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

SOPRANO SOLO. 11

ff

Noise, yet more

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

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

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

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

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

To pierce the mid - most mar_row of the

brain.

brain.

brain. Bleat, cor - nets,

brain.

staccato

Bleat, cor_nets, bleat, cor_nets,

Bleat, cor_nets, bleat, cor_nets,

ff

13

bleat,

bleat,

bleat,

bleat,

ff

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 active bass 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 active bass 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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part consists of a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. The vocal line begins with a rest, followed by the lyrics "Ye de - mons of un - rest,". A dynamic marking of *mf* is placed above the first note of the vocal line.

your ef - forts spare,

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "your ef - forts spare,". The piano accompaniment maintains its sixteenth-note texture, with some phrasing slurs in the right hand.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "The an - cient fane, that stood four - square For thrice an". The piano accompaniment continues with the sixteenth-note pattern.

hun - dred years, Crashes a - bout our

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "hun - dred years, Crashes a - bout our". The piano accompaniment ends with a dynamic marking of *sfz* and a final chord. The system is numbered 16 in the top right corner.

(♩ = ♩)

p espressivo

ears. No more shall music's varieties en-

17

This system contains the first vocal line and piano accompaniment. The vocal line begins with the word 'ears.' followed by 'No more shall music's varieties en-'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. A dynamic marking of *p* is present.

- 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 similar rhythmic patterns. A dynamic marking of *p* is present.

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 features a more active bass line. A dynamic marking of *p* is present.

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 features a more active bass line. A dynamic marking of *mp colla parte.* is present.

18

mf

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

in heav'n - ly lays,

mf

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

cresc. *mf*

19

so - lemn praise

Of those harm - on - ious sis - ters Voice.....

dim. *f*

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

f

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 2/4 time signature and a dynamic marking of *f* (forte).

20

dim. *pp* *p*

This system continues the piano accompaniment. It includes dynamic markings for *dim.* (diminuendo), *pp* (pianissimo), and *p* (piano).

con dolore
p

Beet - hov-en is sped,

This system features a vocal line with the lyrics "Beet - hov-en is sped," and piano accompaniment. The vocal line is marked *con dolore* and *p* (piano).

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

pp

This system features a vocal line with the lyrics "His works..... are dead, Or mere - ly min - ister" and piano accompaniment. The piano accompaniment includes a dynamic marking of *pp* (pianissimo).

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. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The music is in a 3/4 time signature. The lyrics are "to our post - pran - - dial slum - bers." with hyphens indicating syllables across measures.

21 Andante maestoso.

Wag - - -

pp

This system begins with a piano introduction. The vocal line is in a bass clef. The piano accompaniment is in a 3/4 time signature. The lyrics "Wag - - -" are written below the vocal line. A piano dynamic marking *pp* is present in the piano accompaniment.

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

This system continues the vocal line and piano accompaniment. The lyrics "- - - ner has reach'd..... the" are written below the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

lim - - bo, the lim - bo of

p

This system concludes the vocal line and piano accompaniment. The lyrics "lim - - bo, the lim - bo of" are written below the vocal line. A piano dynamic marking *p* is present in the piano accompaniment. The system ends with a double bar line and repeat signs.

back.....

poco accel. *cresc.*

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 and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

23

Piano accompaniment for measures 23 and 24. The right hand continues the melodic development, and the left hand maintains a steady accompaniment.

sempre cresc.

Piano accompaniment for measures 25 and 26. The right hand has a more active melodic line, and the left hand accompaniment becomes more complex.

Piano accompaniment for measures 27 and 28. Measure 27 includes a first ending bracket with an 8-measure repeat. The right hand features a dense texture of chords and moving lines, with a *ff* dynamic marking. The left hand accompaniment is also dense.

SOPRANO.

24

ALTO.

TENOR.

BASS.

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are mostly rests. The Tenor part has a few notes at the end of the measure. The Bass part has a melodic line starting with a *f* dynamic. The word "But" is written above the Bass staff.

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

Piano accompaniment for measures 29 and 30. The right hand has a melodic line with a *mf* dynamic marking. The left hand accompaniment is rhythmic and chordal.

But

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

Detailed description: This system contains the first vocal entry. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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,.....

Detailed description: This system continues the vocal and piano parts. The vocal line has a second entry with the same lyrics. The piano accompaniment continues with similar harmonic support. The notation includes various note values, rests, and dynamic markings.

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 five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

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 five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

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

f

f

f

f

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.

f

mf

f

mf

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

as a snare in - si -

as a snare in - si -

as a snare in - si -

as a snare in - si -

_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,...

cresc. poco a poco.

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, including a treble and bass clef with musical notation, dynamics, and a 12-measure rest in the treble staff.

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*

un - as_sailed do - min - ion

un - as_sailed do - min - ion

un - as_sailed do - min - ion

un - as_sailed do - min - ion

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

of un - bri - dled din. *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 continues with a similar melodic style, marked with a forte (*ff*) dynamic.

p *ff*

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

(col gomito.)

Musical score for measures 28-31. The piece is in 3/4 time with a key signature of one flat (B-flat major or D minor). The music features a complex, chromatic melody in the right hand and a more rhythmic accompaniment in the left hand. Measure 28 starts with a treble clef and a bass clef. The key signature changes to two flats (B-flat major or D minor) in measure 29.

32

Musical score for measures 32-35. The music continues with the chromatic melody in the right hand. Measure 32 includes a dynamic marking of *mf* and a tempo marking of *allegro*. The key signature remains two flats.

Musical score for measures 36-39. This section features a large slur over the right-hand melody, with eighth-note triplets indicated by a '3' and a dotted line. The left hand continues with its accompaniment.

33

dim.

Musical score for measures 40-43. The music concludes with a *dim.* (diminuendo) marking. The right hand has a few final notes, and the left hand plays a series of chords.

Musical score for measures 44-47. The music is in a more sparse texture, with the right hand playing a simple melody and the left hand providing harmonic support. Dynamic markings include *p* and *pp*.

Più lento.

mf espressivo.

p

Musical score for measures 48-51. The tempo is marked *Più lento.* and the dynamic is *mf espressivo.*. The right hand has a melody with a slur and a triplet. The left hand has a triplet accompaniment. Dynamic markings include *p* and *pp*.

34

SOLO SOPRANO.

ff

rall.

Hence,

Musical score for measures 52-55. The music is marked *SOLO SOPRANO.* and *ff*. The tempo is *rall.* (rallentando). The right hand has a complex melody with triplets and slurs. The left hand has a simple accompaniment. The piece ends with a double bar line.

..... 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.*

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

sfp *rall.*

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

35

Musical notation for measures 35-36. The system consists of two staves. Measure 35 is marked with an '8' above the treble staff. The music features complex chordal textures and melodic lines in both hands.

Musical notation for measures 37-38. The system consists of two staves. Measure 37 is marked with an '8' above the treble staff. The music continues with dense harmonic structures.

Musical notation for measures 39-40. The system consists of two staves. Measure 39 is marked with an '8' above the treble staff. Measure 40 is marked with '36' above the treble staff. A 'cresc.' marking is present in the bass staff.

Musical notation for measures 41-42. The system consists of two staves. Measure 41 is marked with an '8' above the treble staff. The music is marked 'ff' (fortissimo) and 'allargando.' (ritardando). Measure 42 features a triplet of chords in the bass staff.

Musical notation for measures 43-44. The system consists of two staves. Both measures feature triplet markings over the chords in both staves.

Musical notation for measures 45-46. The system consists of two staves. Measure 45 is marked 'fff' (fortississimo). Measure 46 is marked 'rall.' (ritardando). The system concludes with a final chord marked 'ffz' (fortissimo con sordina).