

# 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 three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a complex rhythmic pattern with many beamed notes and accents. The second and third staves are in bass clef and provide a steady accompaniment. The instruction "ACCELERANDO POCO A" is written above the first staff. Dynamic markings include *fp* (fortissimo piano) and *cresc.* (crescendo).

(3)

This block contains two staves of music. The first staff is in treble clef and the second in bass clef. The music consists of chords and simple melodic lines. A dynamic marking of *(mf)* (mezzo-forte) is present. The time signature is 4/4.

5 **POCO**

This block contains four staves of music. The first staff is in treble clef and the others are in bass clef. The music is highly rhythmic with many beamed notes. The instruction "POCO" is written above the first staff. Dynamic markings include *ffp* (fortissimo piano) and *simile* (simile). The time signature is 4/4.

5 **POCO**

This block contains two staves of music. The first staff is in treble clef and the second in bass clef. The music features chords and melodic lines. The instruction "POCO" is written above the first staff. The time signature is 4/4.

(6) **ff** **RIT.**

Musical score for measures 6 and 7. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is marked with a forte dynamic (**ff**) and includes a **RIT.** (ritardando) instruction. The notation includes various rhythmic values and accidentals.

(6) **RIT.**

Musical score for measures 6 and 7, presented as a grand staff. It features a **RIT.** instruction and includes triplets in both the treble and bass clefs. The notation includes various rhythmic values and accidentals.

8 **TEMPO I<sup>MO</sup> (♩ = 76)**

*martellato simile*

Musical score for measures 8 and 9. It consists of four staves. The tempo is marked **TEMPO I<sup>MO</sup> (♩ = 76)**. The first two staves are in treble clef, and the last two are in bass clef. The music includes articulation markings *martellato* and *simile*. The notation includes various rhythmic values and accidentals.

8 **TEMPO I<sup>MO</sup> (♩ = 76)**

**8<sup>va</sup>**

Musical score for measures 8 and 9, presented as a grand staff. The tempo is marked **TEMPO I<sup>MO</sup> (♩ = 76)**. An octave marking **8<sup>va</sup>** is present above the treble clef. The notation includes various rhythmic values and accidentals.

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

10 *gva* 11 **pp** 12

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

**ACCEL. POCO A POCO PESANTE**

13 **p** 14 **mf** 15

ALLEGRO (♩ = 108)

16 17 18

*p*  
*ff*  
*pizz.*  
*arco*  
*mf* *sf* *mf* *sf* *mf* *ff*

ALLEGRO (♩ = 108)

16 17 18

*ff*  
*mf* *ff*

19 20 21

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

19 20 21

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

A TEMPO (♩ = 108)

RIT.

22

23

A TEMPO (♩ = 108)

RIT.

22

23

*glissando*

*glissando*

(23)

24 ACCEL.

*fp cresc.*

*cresc.*

*fp*

*ff*

*ff*

(23)

24 ACCEL.

*ffp*

(24) **POCO ALLEGRO** (♩ = 96)

Violin I, Violin II, Viola, Cello/Double Bass

Measures: 24, 25, 26

Dynamic markings: *fp*, *p*

Instructions: *harm.*, *harm. (2<sup>o</sup>)*

(24) **POCO ALLEGRO** (♩ = 96)

'Tis done-

Right Hand, Left Hand

Measures: 24, 25, 26

Dynamic markings: *f*

Instructions: *sva*

27 *pizz.* *p* 28 *arco* *pp* *ff*

Violin I, Violin II, Viola, Cello/Double Bass

Measures: 27, 28

Dynamic markings: *p*, *pp*, *ff*

Instructions: *pizz.*, *arco*

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

28

Right Hand, Left Hand, Vocal

Measures: 27, 28

Dynamic markings: *ppp*, *ff*

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







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 dolce**

arco *p grazioso* **p colla parte**

(39) 40 POCO RIT. TEMPO 41

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

*p dolce*



POCO ADAGIO (♩ = 58)

46 47 48

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

arco (G) (D) (C) (A) (F#) *f* arco *p*

col legno, saltando *f* arco *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 *fp* *fp* *fp* *fp* 52 *p* *p* *p* *p*

Measures 51 and 52 of the score. Measure 51 contains four staves of music with dynamics *fp* and articulations *p* *grazioso*, *p saltando*, and *p saltando*. Measure 52 continues with dynamics *p* and *p saltando*. There are also some lettered annotations (A, E, D, G, C) above and below notes in measure 51.

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

51 *p* *p* 52 *p* *p*

Measures 51 and 52 of the piano accompaniment. Measure 51 has dynamics *p* and *p* *grazioso*. Measure 52 has dynamics *p* and *p*. Both measures feature triplet articulations.

53 *pppp* *pppp* 54 *con sordino* *pppp* *trem.* *pppp* *trem.*

Measures 53 and 54 of the score. Measure 53 has dynamics *pppp* and *pppp*. Measure 54 has dynamics *pppp* and *pppp*, with markings *con sordino* and *trem.* (tremolo). There is also a [unis.] marking in measure 53.

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

53 *pppp* *molto staccato* 54 *sempre pppp*

Measures 53 and 54 of the piano accompaniment. Measure 53 has dynamics *pppp* and articulation *molto staccato*. Measure 54 has dynamics *sempre pppp*.

55 *sempre pppp* 56

con sordini

Detailed description: This block contains the string accompaniment for measures 55 and 56. It features four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is characterized by a dense texture of sixteenth-note patterns, often beamed together. The dynamic marking is consistently *sempre pppp* (pianissimo). The key signature has one flat (B-flat), and the time signature is 4/4.

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

55 56

Detailed description: This block contains the piano accompaniment for measures 55 and 56. It consists of two staves (Right and Left Hand). Measure 55 features a triplet of eighth notes in the right hand. The tempo and mood are indicated as *monotonously*. The piano part provides harmonic support with chords and moving lines in both hands. The key signature has one flat, and the time signature is 4/4.

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

con sordini

Detailed description: This block contains the string accompaniment for measures 57 and 58. It features four staves. Measures 57-58 show a change in dynamics from *f* (forte) to *ffp* (fortissimo piano) and *pp* (pianissimo), with some tremolos. The tempo is marked **PIÙ MOSSO** (♩ = 120). The key signature has one flat, and the time signature is 4/4.

brass, and feet of clay. The

57 58 **PIÙ MOSSO** (♩ = 120)

Detailed description: This block contains the piano accompaniment for measures 57 and 58. It consists of two staves. Measure 57 starts with a forte (*f*) dynamic. The tempo is marked **PIÙ MOSSO** (♩ = 120). The piano part features chords and moving lines in both hands. The key signature has one flat, and the time signature is 4/4.

con sordini

59 60

*fp*

*fp*

*fp*

*fp*

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

59 60

*f*

con sordini

61 62

*p*

*p*

*p*

*p*

senza sordino

senza sordino

rap - ture of the strife — the

61 62

*p*

63 *senza sord.* *p* 64 65

*senza sord.* *f*

63 64 65

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

66 67

*ponticello non legato* *p* *6 cresc.* *mf cresc.*

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

66 67

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

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



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

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

wherewith renown was rife — all quell'd! —

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

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

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

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* *svu* *svu* *svu* *svu*

desolate! The Victor overthrown! The Arbiter of others fate

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

76 **MOLTO ADAGIO** (♩.=40)

*mf* **P** (very pathetic)

a sup - pli - ant for his own!

76 **MOLTO ADAGIO** (♩.=40)

*p*

77 **RIT.**

78 **A TEMPO (POCO ALLEGRO)** (♩.=96)

*f* *pizz.* *arco* *p* *sf* *f*

*f* *pizz.* *arco* *p* *sf* *f*

*f* *pizz.* *arco* *p* *sf* *f*

*f* *pizz.* *arco* *p* *sf* *f*

77 **RIT.**

78 **A TEMPO (POCO ALLEGRO)** (♩.=96)

*p*

Is it some yet im - pe - rial hope

79 *p* *grazioso* 80

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



87 88

87 88

89 90

89 90

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 texture with many beamed notes in the top two staves. Measure 94 continues this texture, with a dynamic marking of **f** in the top treble staff and a dynamic marking of **p** in the bottom bass 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 **p** in the bass staff.

95 **POCO RIT.** **SOST.** **A TEMPO** (♩ = 94)

95 **POCO RIT.** **SOST.** **A TEMPO** (♩ = 94)

97 98

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

97 98



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

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

101 102

\*) actually 5/4

103 104 **A TEMPO**

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*)

**f** **pp** **f** **f** **f**

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

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

dared depart, in savage grandeur, home.—He dared depart in ut-ter scorn

111 *staccato* 112

*legato*

113 114

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

113 114

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 the score. 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 115 is marked with a 6/4 time signature change. Dynamics include *p* and *arco*.

115 116

*sf* *dim.*

Detailed description: This block contains the piano accompaniment for measures 115-116. It consists of two staves (treble and bass clef). The piano part features a triplet in measure 115 and a *sf* (sforzando) dynamic. In measure 116, there is a 6/4 time signature change and a *dim.* (diminuendo) dynamic. The key signature has one sharp and the time signature is 4/4.

117 118

MOLTO MODERATO (♩ = 74)

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

Detailed description: This block contains the second system of the score. It features four staves for strings and a vocal line. The tempo is marked "MOLTO MODERATO" with a quarter note equal to 74 beats per minute. The key signature has one sharp and the time signature is 4/4. The vocal line has lyrics: "The Spaniard, when the lust of sway had lost its quickening spell,". The strings play a steady eighth-note accompaniment.

117 118

MOLTO MODERATO (♩ = 74)

*p* *espr.*

Detailed description: This block contains the piano accompaniment for measures 117-118. It consists of two staves (treble and bass clef). The piano part is mostly silent in measure 117 and begins in measure 118 with a *p* (piano) dynamic and *espr.* (espressivo) marking. The key signature has one sharp and the time signature is 4/4.

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

Musical score for measures 127-128, top system. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. There are several accidentals (sharps, flats, naturals) throughout the passage.

127

Musical score for measures 127-128, bottom system. It consists of two staves in grand staff notation. The music includes triplets and sixteenth-note patterns. A tempo marking *gva.* is present above the first staff.

128

*martellato*

*martellato*

*ff*

129

*ff*

*ff*

Musical score for measures 128-129, top system. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is characterized by a heavy, accented style with many beamed notes. The marking *martellato* is repeated across the staves, and *ff* (fortissimo) is indicated in several places. Measure 129 begins with a new section.

*gva.*

*6*

*3*

*3*

129

*PESANTE*

Musical score for measures 128-129, bottom system. It consists of two staves in grand staff notation. The music includes a sixteenth-note triplet in the right hand and a triplet in the left hand. A tempo marking *gva.* is present above the first staff. Measure 129 begins with a new section marked *PESANTE*.





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*

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

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

139 *pp* *pp*

**PESANTE**

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

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

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

**PESANTE**

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

141 *f* *sfp* *sfp*

TEMPO I (♩=76)(GRAVE)

142

pizz. *f* pont. *fpf*

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

COLLA PARTE

149

*espr.*

A TEMPO (POCO ALLEGRO) (♩=96)

150

con sord. *fp*

con sord. *ff*

con sord. *ff*

con sord. *ff*

con sord. *fp*

151 ponticello

ponticello

ponticello

ponticello

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

A TEMPO (POCO ALLEGRO) (♩=96)

150

*ff* *p*

*f*

*pp*

151

152 pont. — 153 pizz. *f*

con sord.

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

152 153, 6

*pp* *fp*

(153) 154 arco *fp* *ff* *fp*

con sord.

lure man-kind! Thine e-vil

(153) 154 3

*fp* *f*

155 *col legno tratto* *p* *ppp* *ppp* *col legno tratto* *p* *pp col<sup>3</sup> legno, tratto* *pp col<sup>3</sup> legno, tratto* 156 *col legno tratto* *sfp* *sfp*

Musical score for strings (155-156). The score consists of four staves. The first two staves are violins, and the last two are violas. The music features triplets and dynamic markings such as *p*, *ppp*, and *sfp*. The instruction *col legno tratto* is present throughout. Measure numbers 155 and 156 are indicated at the beginning and end of the section.

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. The music includes triplets and dynamic markings *p* and *pp*. Measure numbers 155 and 156 are indicated.

157 *col legno tratto* 158

Musical score for strings (157-158). The score consists of four staves. The music features triplets and the instruction *col legno tratto*. Measure numbers 157 and 158 are indicated.

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. The music includes triplets. Measure numbers 157 and 158 are indicated.



159 *pizz.* 160 *arco* 161 *f*

con sord.

159 160 *r.h.* 161 *l.h.*

*p* *f*

if thou hadst died as honour dies, some new

162 163 *COLLA PARTE*

con sord.

162 163 *COLLA PARTE*

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

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?

164 165 *ff*

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

*con sord.*

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

*Weight'd in the*

169 *con sord.* *sva* 170

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

170 *pont.*

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

169 *legato* 170

*ppp*  
*staccato*  
*ppp*

171 *senza sordino*

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

— Mor-tal-i-ty! are just to all that

171

*ppp*  
3  
3  
3  
3

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

173

pass a-way: But yet methought the living

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

173 *ppp* *3* *3* *3* *3*

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

175

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

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

175

176 *sva* *fp* *fp* *fp* *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 *arco*

*martellato* *pizz.* *arco* *arco*

*martellato* *pizz.* *arco* *arco*

of the earth.

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

*f*

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* *arco* *p*

(D) *f* *p*

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

184 185 *p*

*p*

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

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

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

*p* *fp* (D) (G) (a) *fp*

193 **MENO MOSSO** 194

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

*pp sempre, una corda e molto staccato*

195 196

(b<sub>2</sub>) (c) (a) (b<sub>2</sub>) (a)

195 196

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

197 **RIT. POCO A POCO** 198 **POCO**

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

Chords: (A), (D), (D), (G), (D), (G), (C), (G), (C)

Performance markings: *Gliss.*, *f*

197 **RIT. POCO A POCO** 198 **POCO**

Performance markings: *f*

199 **200 A TEMPO (POCO SOST.)**

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

Performance markings: *Gliss.*, *f*, *saltando*

199 **200 A TEMPO (POCO SOST.)**

Performance markings: *f*

201 202

*ff*

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

*ff*

POCO ALLEGRO ( $\text{♩} = 92$ )

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 ( $\text{♩} = 92$ )

*f* *martellato*

205 *sva* 206

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

205 *P* 206

207 *sf* *sf* *P* *ppp* 208

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

207 *pp* 208

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

pizz. arco

f ff

f ff

ff

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.' 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 dynamic markings *p* and *[p]*. The tempo marking is "POCO MENO MOSSO". The vocal line includes the 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 *p*. The tempo marking is "POCO MENO MOSSO". 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<sup>o</sup>)

217

and his rock!

A TEMPO (ALL<sup>o</sup>) \*

217

\*) probably ♩ = 96

218

*p martellato*

218

Foredoom'd by God— by

*p*

219

**ACCEL.**

*cresc. poco a poco*

*cresc. poco a poco*

219

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

**ACCEL.**

*cresc. poco a poco*

*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 *fp*.

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 221 includes dynamic markings of *f* and *fp*.

220

221

POCO ALLEGRO (♩ = 96)

Musical score for measures 222-224, piano accompaniment. The score changes to 3/4 time and includes a 3/4 time signature. It features a melody in the right hand and a bass line in the left hand. Measure 222 includes dynamic markings of *fp* and *pp*. Measure 224 includes dynamic markings of *f* and *pp*.

222

223

224

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 includes dynamic markings of *pp* and *f*. Measure 224 includes dynamic markings of *f* and *pp*.

222

223

224

\*) probably ♩ = 96

225 *fp* *f* 226 227

Musical score for measures 225-227, vocal line. The notation is on a single staff with a treble clef. Measure 225 starts with a forte piano (*fp*) dynamic and a forte (*f*) dynamic. Measures 226 and 227 continue with various dynamics and phrasing. The lyrics are: "There was a day— there was an hour,"

225 226 227

Musical score for measures 225-227, piano accompaniment. The notation is on a grand staff (treble and bass clefs). Measure 225 is marked with a forte (*f*) dynamic. Measures 226 and 227 continue with various dynamics and phrasing. The lyrics are: "There was a day— there was an hour,"

228 229

Musical score for measures 228-229, vocal line. The notation is on a single staff with a treble clef. Measure 228 is marked with a piano (*p*) dynamic. Measure 229 is marked with a piano (*p*) dynamic. The lyrics are: "while earth was Gaul's— Gaul thine— when that im—"

228 229

Musical score for measures 228-229, piano accompaniment. The notation is on a grand staff (treble and bass clefs). Measure 228 is marked with a piano (*p*) dynamic. Measure 229 is marked with a piano (*p*) dynamic. The lyrics are: "while earth was Gaul's— Gaul thine— when that im—"

230 231

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

230 231

232 233

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

232 233

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

*f*

*p*

235

236

237

*pizz.*

238

*arco* (E)  $\overset{7}{\text{tr}} \overset{7}{\text{tr}}$

(A)  $\overset{7}{\text{tr}} \overset{7}{\text{tr}}$

*p*

*p*

*p*

*p*

But thou for-sooth must be a

236

237

238

*f*

*harmonics*

POCO ALLEGRO (♩=90)

239

*pp* *fp* *pizz.* *spiccato*

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

POCO ALLEGRO (♩=90)

239

*una corda ppp* *ppp*

POCO MENO MOSSO

241

*arco* *arco* *col legno, tratto* *col legno, tratto* *col legno, tratto* *col legno, tratto*

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

POCO MENO MOSSO

241

*una corda ppp* *ppp*

243 *cresc.* *f* 244 *pp* *arco* *p* **ALLARG.**

243 *cresc.* *f* 244 *pp* *arco* *p* **ALLARG.**

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

243 244 **ALLARG.**

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

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

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

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**

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

*p* *cresc. poco*

*p* *cresc. poco*

254 **ACCEL. POCO**

*fp* Yes — *cresc. poco*

255 **A POCO**

*a poco* *a poco*

255 **A POCO**

one — the first — *a poco*



256

256

257

257

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* *P*  
*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