

46455

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
RUINS OF ATHENS

A CANTATA

THE MUSIC COMPOSED BY

L. VAN BEETHOVEN.

THE ENGLISH WORDS WRITTEN AND ADAPTED BY
PAUL ENGLAND.

PRICE ONE SHILLING AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

Full Score and Orchestral Parts, for use with this Edition, may be had on hire from
the Publishers.

LONDON:
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

PREFACE.

“DIE Ruinen von Athen” was written by the dramatist, August von Kotzebue—one of whose plays, known in English as “The Stranger,” was for so long a favourite on our stage—for the opening of a new German Theatre in Pesth, February 9, 1812, and was performed, with Beethoven’s music, on that occasion. The piece was dramatic in form and contained a considerable quantity of dialogue in addition to the musical numbers. After a Prologue on Mount Olympus, the action is carried on first in modern Athens and afterwards in Hungary, whither *Mercury* and *Minerva*, the principal characters in the play, have gone, to satisfy themselves that Wisdom and the Arts, once the glory of Greece, have found new homes in western lands.

The original form of the libretto of “The Ruins of Athens,” no less than the version hitherto current in England, has greatly operated against the general acceptance of Beethoven’s accompanying music, characteristic and beautiful though it is. In order, therefore, to remove this drawback, and to make the work of practical value to choral societies, the present edition has been cast in the form of a cantata. The connecting dialogue of Kotzebue’s original has thereby been eliminated, and a slight re-arrangement of the musical numbers, after No. 5, has been found advantageous.

P. E.

The music of “The Ruins of Athens,” with the exception of the Overture and “Twine ye the garlands,” was not published till 1846, nearly twenty years after the composer’s death.

A very early, if not actually the first, performance of the Overture in England took place at the “Fifteenth Yorkshire Amateur Meeting” held at York, June 19, 1823, when the orchestra of fifty performers was led by Dr. Camidge. The first performance in this country of the choral portion of the “Ruins of Athens” was by the Philharmonic Society at their concert on July 8, 1844. Mendelssohn, who conducted the concert, had brought manuscript copies with him from Germany, and thus he practically introduced the work into England, and, moreover, before it was published in its entirety. The selection performed on that occasion consisted of Nos. 2, 3, 4, 7, 9, and 10 of the present edition, and the solo vocalists were the late Miss A. Williams (sister to Mrs. Lockey) and Herr Staudigl.

Nearly two years later (on March 5, 1846) a stage performance took place at the Princess’s Theatre, Oxford Street, for which the late William Bartholomew, who had translated the Philharmonic selection, made a very free adaptation of Kotzebue’s original masque. In the second part of the work, Mr. Bartholomew transferred the action from Athens to London, one of the scenes being “The façade of the Royal Exchange, the Bank of England, and the statue of the Duke of Wellington”! Some of the principal characters in Shakespeare’s dramas passed across the stage, and there was a “dance by a group of fairies from the ‘Midsummer Night’s Dream.’” It is further recorded that “A fairy ballet was introduced in the festivities, to which music has been cleverly arranged from the Pastoral Symphony and the well-known Septet in E flat, so that the whole of the music was Beethoven and no alloy”!

The present edition, unlike that previously published in England, contains the *whole* of Beethoven’s music; the two numbers which have been restored are the “Interlude” and the Recitative (Nos. 5 and 6). It is hoped that this new issue of the work will help to make Beethoven’s “The Ruins of Athens” better known and more generally appreciated.



THE RUINS OF ATHENS.

OVERTURE.

No. 1.—CHORUS.

Daughters of high-thronèd Zeus, awaken !
Athens' sons implore !
Too long your ancient haunts are forsaken,
Come back once more !

No. 2.—DUET.

Gone is the glory,
Sad the story
Of our clime ;
All our wailing
Unavailing
Brings not back that golden prime.

Wrathful Pallas
Longer in Hellas
Scorns to dwell ;
Muses that follow
Glorious Apollo
Haunt no more their sacred well.

Now by barbarous hordes surrounded,
Fane and altar ruined lie ;
Where the Muses' praise resounded
Hear their frenzied priesthood cry !

No. 3.—CHORUS OF DERVISHES.

Thou who didst draw the moon from Heaven,
In whose dread hands its orb was riven,
Kaaba ! Kaaba !
Mahomet ! Mahomet !

Thou who, on bright-winged Borack mounted,
Wert worthy of highest Heaven accounted,
Hear, mighty Lord !

No. 4.—TURKISH MARCH.

No. 5.—INTERLUDE.

No. 6.—RECITATIVE.

No more in Athens may the Muses flourish,
Yet shall their worship never die ;
Where'er throughout the globe a mighty race
hath risen,
There stands the Muses' Temple, there Phœbus
finds his altar !

Heroes that nobly perished, freedom's cause
defending.

These hath Melpomene in loftiest verse en-
shrined ;

Her gentler sisters, leisure's steps attending,
To realms of beauty raise the tranquil mind.
As in the favoured land that saw their birth,
The Muses reign to-day o'er all the earth.

No. 7.—CHORUS.

Where freedom hath triumphed, no mortal
refuses

Due homage to pay to the Heavenly Nine ;
O smile on us, ye gentle Muses,
Make in our bosoms your holiest shrine !

No. 8.—MARCH AND CHORUS.

Twine ye the garlands !
See where they cling !
Swing wide your censers !
Censers we swing !

Strew your myrtle !
Myrtle and bays !
As in great Athens' days,
Sing ye praise !
Joyful we sing
The Muses' praise !

No. 9.—AIR AND CHORUS.

While to the Sacred Nine, the crown of
Athens' splendour,

With grateful hearts our willing praise be
given,

Yet, oh ! forget not homage due to render
To virgin music, youngest child of Heaven !

First roused from sleep in later ages,
To us her noblest powers are shown.

O thou, whose voice all earthly strife assuages,
Great Muse ! All hail ! Ascend thy throne !

No. 10.—CHORUS.

Hail, mighty music, hail !

To thee we bow !

Music, every art excelling,

Make with us thy chosen dwelling !

Be with us now !

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OVERTURE.

Andante con moto

PIANO. ♩ = 48.

f *p* *f* *Ped. p* *

f *p* *Ped. p* *

p *p* *fp* *Ped.* * *fp* *Ped.* * *fp* *Ped.* *

fp *dim.* *pp* *Ped.* *cres. Ped.* *

Marcia Moderato. ♩ = 112.

p *Ped. dol.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped. p* * *Ped.* * *rit.*

Allegro ma non troppo.

p *cres - cen - do.*

ff *Ped.* * *Ped.* * *Ped.* *

f *p* *cres.*

f *Ped.* * *Ped.* *

sf *Ped.* * *Ped.* *

p *cres.* *p* *cres.* * *Ped.* * *Ped.* * *Ped.* * *f* *sf* *Ped.* *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

pp Ped. * *dol.* Ped. *

p

Ped. * Ped. * Ped. *

cres. *cres.* *p* Ped. * Ped. * *p*

Ped. * Ped. * Ped. * *cres.* Ped. * *tr*

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps (F# and C#). The music features sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *p* and *Ped.*. Fingerings are indicated with the number 6. An asterisk (*) is placed above the first *Ped.* marking.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps. Dynamics include *f* and *p dol.*. Pedal markings include *Ped.* with an asterisk (*). Fingerings are indicated with the number 6.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps. Dynamics include *p*. Pedal markings include *Ped.* with an asterisk (*). Fingerings are indicated with the number 6.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps. Dynamics include *pp*. Pedal markings include *Ped.* with an asterisk (*). Fingerings are indicated with the number 6.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps. Dynamics include *p cresc.* and *piu cresc.*. Pedal markings include *Ped.* with an asterisk (*). Fingerings are indicated with the number 6.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps. Dynamics include *p*. Pedal markings include *Ped.* with an asterisk (*). Fingerings are indicated with the number 6.

** ff Ped.*

** sf Ped. p*

dolce. p

*ff Ped. * Ped. * f*

*Ped. * p Ped. cres. * Ped. **

*f Ped. * Ped. * sf*

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features a complex texture with many chords and some sixteenth-note passages. Pedal markings are present: "Ped." followed by "* Ped." and another "Ped." in the upper staff, and "* Ped." in the lower staff. Dynamic markings include *ff* and *pp*. There are also some numerical markings like "6" above notes in the lower staff.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music continues with similar textures. Pedal markings include "* Ped." and "* f Ped." in the upper staff, and "* Ped." in the lower staff. A *cres.* marking is present in the upper staff.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music features a complex texture with many chords and some sixteenth-note passages. Pedal markings include "Ped." followed by "cres." and "Ped." in the upper staff, and "Ped." followed by "cres." and "Ped." in the lower staff. Dynamic markings include *p*, *f*, and *sf*.

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music continues with similar textures. Pedal markings include "* Ped." and "* Ped." in the upper staff, and "* Ped." and "* Ped." in the lower staff. A *sf* marking is present in the upper staff.

Fifth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music continues with similar textures. Pedal markings include "sf Ped." followed by "* Ped." and "* Ped." in the upper staff, and "sf Ped." followed by "* Ped." and "* Ped." in the lower staff. A *sf* marking is present in the upper staff.

No. 1. CHORUS.—“DAUGHTERS OF HIGH-THRONÉD ZEUS.”

Andante poco sostenuto.

PIANO.
♩ = 84.

SOPRANO. *f* Daugh- ters of high - thronéd

ALTO. *f* Daugh- ters of high - thronéd

TENOR. *f* Daugh- ters of high - thronéd

BASS. *f* Daugh- ters of high - thronéd Zeus, a - wak - en, a -

p cres. sf. Zeus, a - wak - en! A - thens' sons im - plore!..

p cres. sf. Zeus, a - wak - en! A - thens' sons im - plore!..

p cres. sf. Zeus, a - wak - en! We now im - plore!

- wak - en, a - wak - en! A - thens' sons im - plore!

p Too long your an - cient haunts are for - sak - en, for - sak - en, *cres.* too

cres. Too long your an - cient

p Too long your an - cient haunts are for - sak - en, too *mf*

cres. Too

f long your an - cient haunts are for - sak - - en,

f haunts, your an - cient haunts are for - sak - - en,

f long your an - cient haunts are for - sak - - en,

f long your ancient haunts are for - sak - - en,

f *p* *cres.*

p dolce.

p
Come back once more, come back once

p
Come back once more, come back once

p
Come back once more, come back once

p
Come back once more, come back once

dolce.
p

more! *f* *p*
A - wak - en! Too long your an - cient

more! *f*
A - wak - en!

more! *f* *p*
A - wak - en, a - wak - en! Too

more! *f*
A - wak - en, a - wak - en, a - wak - en!

p

cres. *f*
haunts are for-sak-en, for - sak - en, too long your ancient haunts are for - sak - en,

cres. *f*
Too long your an - cient haunts, your ancient haunts are for - sak - en,

cres. *f*
long your an - cient haunts are for-sak-en, too long your ancient haunts are for - sak - en,

cres. *f*
Too long your ancient haunts are for - sak - en,

cres. *f* *p*

First system of piano introduction. Treble clef, key signature of two flats. Dynamics: *cres.*, *p dolce.*

Second system of piano introduction. Treble clef, key signature of two flats. Dynamics: *dolce.*

Vocal and piano accompaniment, first system. Four vocal staves and piano accompaniment. Dynamics: *pp*, *f*, *p*. Lyrics: "Come back once more, come back once more! A - wak-en, a - wak-en! Come"

Vocal and piano accompaniment, second system. Four vocal staves and piano accompaniment. Dynamics: *dim.*, *ff*. Lyrics: "back, come back once more!"

No. 2.

DUET.—“GONE IS THE GLORY.”

PIANO. 48.

Andante con moto.

fp

Ped.

*

fp

p

Ped.

*

fp *fp* *fp*

cres - cen -

do. *f* *sf* *sf* *p*

BASS.

Gone is the glo - ry, Sad . . the sto - ry of our clime !

p

All our wail-ing Un - a - vail-ing, Brings not back that gold - en prime.

p *cres.*

TEEBLE.

Wrath-ful Pal - las Long-er in Hel - las

sf *sf* *p dolce.*

Scorns to dwell; Mus-es that fol - low Glorious A - pol - lo.

Haunt no more their sa - cred well.

cres. *f* *sf* *p*

Now, by bar-b'rous hordes surrounded, Fane and al - tar ruin - ed lie;

Now, by bar-b'rous hordes surrounded, Fane and al - tar ruin - ed lie;

sf *p* *sf* *p* *p*

Ah! ah! Where the Mu - ses'

Ah! ah! Where the Mu - ses'

sf *pp* *cres*

praise re - sound - ed, Hear their fren - zied priest - hood cry!

praise re - sound - ed, Hear their fren - zied priest - hood cry! Now, by bar - b'rous

cen - do. *f* *p*

Now by bar - b'rous hordes sur - round - ed, Fane and al - tar

hordes sur - round - ed, Fane and al - tar ruin - ed lie, in

ruin - ed lie; Ah! ah! Where the Mu - ses'

ru - ins lie; Ah! ah! Where the Mu - ses'

sf *pp* *cres*

praise re - sound - ed, Hear their fren - zied priest - hood cry!

praise re - sound - ed, Hear their fren - zied priest - hood cry!

cen - do. *f* *p* *cres.*

Hear their fren - zied priest - hood cry! Their fren - zied, fren - zied

Hear their fren - zied priest - hood cry! Their fren - zied, fren - zied

f

priest - hood cry!

priest - hood cry!

dim. *p* *fp* *fp*

fp *sf* *dim.* *piu p* *pp*

No. 8. CHORUS OF DERVISHES.—“THOU WHO DIDST DRAW THE MOON.”

Allegro ma non troppo.

TENOR
(Sve. lower).

BASS.

PIANO.
♩ = 100.

Thou who didst

Thou who didst

draw the moon from Hea - ven,

draw the moon from Hea - ven,

In whose dread hands its orb was riv - en, Ka - a - ba,*

In whose dread hands its orb was riv - en, Ka - a - ba,

The musical score is arranged in three systems. Each system contains three staves: Tenor (treble clef), Bass (bass clef), and Piano (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro ma non troppo' and the piano part has a metronome marking of 100. The lyrics are written below the vocal staves. The piano accompaniment features a prominent triplet pattern in the right hand and a more rhythmic accompaniment in the left hand.

* KAABA:—The holy stone of Mecca, by which the followers of Mahomet swear.

cres. poco a poco.

Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,
cres. poco a poco.

Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,
cres. poco a poco.

Ka - - - a - ba, Ka - - - a -

Ka - - - a - ba, Ka - - - a -

- ba, Ka - - - a - ba, Ka - a - ba, Ka - a -

- ba, Ka - - - a - ba, Ka - a - ba, Ka - a -

cres

cen - - do. . . *f*

- ba, Ka - a - ba, Ka - a - ba!

cen - - do. . . *f*

- ba, Ka - a - ba, Ka - a - ba!

Ma-homet!

Ma-homet!

cen - - do. . . *f* *cres.* *ff*

ff

Ma-ho-met!

ff

Ma-ho-met!

ff

Thou who didst draw the moon from Hea - ven, In whose dread

ff

Thou who didst draw the moon from Hea - ven, In whose dread

hands its orb was riv - en, Ka - a - ba, Ka - a - ba, Ka - a -

hands its orb was riv - en, Ka - a - ba, Ka - a - ba, Ka - a -

sf

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - - - a - - -

sf

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - - - a - - -

- ba, *Ka* - - - a - ba, *Ka* - -
 - ba, *Ka* - - - a - ba, *Ka* - -
sf

sf - - - a - ba, *Ka* - a - ba, *Ka* - a - ba, *Ka* - a - ba, *Ka* - a -
 - a - ba, *Ka* - a - ba, *Ka* - a - ba, *Ka* - a - ba, *Ka* - a -
sf sf sf sf sf

- ba!
 - ba!
sf sf sf sf sf ff

ff

f Thou who, on bright-wing-ed Bo-rack* mount-ed, Wert wor- thy of

Thou who, on bright-wing-ed Bo-rack mount-ed, Wert wor- thy of

f high-est Heav'n ac-count-ed, Hear, mighty Lord!

high-est Heav'n ac-count-ed, Hear, mighty Lord!

sf Hear, mighty Lord! Ka - - - a - ba,

Hear, mighty Lord! Ka - - - a - ba,

* BORACK:—The beast on which the Prophet flew in one night from Mecca to Jerusalem, and some say from thence to heaven.

Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,
 Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,

sf Ka - - - a - ba, *sf* Ka - - - a -
sf Ka - - - a - ba, *sf* Ka - - - a -

- ba, *sf* Ka - - - a - ba, Ka - a - ba, Ka - a -
 - ba, *sf* Ka - - - a - ba, Ka - a - ba, Ka - a -

- ba, Ka - a - ba, Ka - a - ba!
 - ba, Ka - a - ba, Ka - a - ba!

ff

ff

ff

Thou who, on bright winged Bo - rack

Thou who, on bright winged Bo - rack

ff

ff

mount - ed, Wertworth - y of high - est Heav'n ac - count - ed, Hear, might-y

mount - ed, Wertworth - y of high - est Heav'n ac - count - ed, Hear, might-y

ff

Lord! hear, might-y Lord! Ka

sf

sf

a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,

a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,

dim. poco a poco.

Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka

dim. poco a poco.

Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka

dim. poco a poco.

a - ba, Ka - a - a

a - ba, Ka - a - a

dim.

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba!

dim.

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a ba!

p *sempre dim.*

pp

No. 4.

MARCIA ALLA TURCA.

PIANO.
♩ = 120.

Vivace.

pp

ten.

cres. poco a poco.

f

sf sf sf sf

p

First system of musical notation. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand provides a steady accompaniment of chords. Dynamic markings include *ff*, *sf*, *sf*, *sf*, *sf*, and *p*.

Second system of musical notation. The right hand continues with a similar melodic pattern. The left hand has a more active role with some eighth-note movement. Dynamic markings include *f*, *più f*, and *ff*.

Third system of musical notation. The right hand has a more melodic and expressive line, with a *ten.* (tension) marking. The left hand remains mostly chordal. Dynamic markings include *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*.

Fourth system of musical notation. The right hand features a series of slurred eighth-note figures. The left hand is primarily chordal. Dynamic markings include *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*.

Fifth system of musical notation. The right hand has a more melodic and expressive line, with a *p* (piano) marking. The left hand is primarily chordal. Dynamic markings include *p*.

Sixth system of musical notation. The right hand features a series of slurred eighth-note figures. The left hand is primarily chordal. Dynamic markings include *ff*, *sf*, *sf*, *sf*, *sf*, and *p*.

First system of musical notation. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Dynamics include *f*, *più f*, and *ff*.

Second system of musical notation. The right hand continues with intricate patterns. A *ten.* (tension) marking is present above the first measure. The left hand accompaniment remains consistent. Dynamics include *sf*.

Third system of musical notation. The right hand has a series of slurs and accents. The left hand accompaniment is dense with chords. Dynamics are marked as *sf* throughout the system.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *f* and *dim. poco a poco.*

Fifth system of musical notation. The right hand has a very dense texture with many notes and slurs. The left hand accompaniment is also dense. Dynamics include *sempre più p*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *pp*.

No. 5.

INTERLUDE.*

Assai allegro ma non troppo. ♩ = 69.

p cres. p dolce. sempre dolce.

The musical score consists of six systems, each with a piano (treble clef) and bass (bass clef) staff. The key signature is one flat (B-flat major or D minor) and the time signature is 6/8. The tempo is marked 'Assai allegro ma non troppo' with a quarter note equal to 69 beats per minute. The dynamics are marked 'p cres.' (piano, crescendo), 'p dolce' (piano, dolce), and 'sempre dolce' (always dolce). The score includes various musical notations such as slurs, ties, and articulation marks. The final two systems include the marking 'stac.' (staccato) above the piano staff.

* In the original version, this instrumental movement, scored for eight wind instruments, accompanies spoken dialogue and is directed to be played "behind the scenes."

stac.

Ped.

Ped.

molto dolce.

Ped.

Ped.

Ped.

Ped.

Ped.

No. 6. RECIT.—“NO MORE IN ATHENS MAY THE MUSES FLOURISH.”

VOICE. *BASS.* *poco adagio.*

No more in Athens may the Mu - ses flou - rish. Yet shall their wor - ship nev - er

PIANO. *p* *poco adagio.*

Vivace. ♩ = 152.

die!

Vivace.

Ped. *

RECIT.

Wher - e'er throughout the globe a might - y race hath ris - en, There stands the Mu - ses'

fp

tem - ple! There Phœ - bus finds his al - tar!

f *ff* *Più Allegro.* *Ped.*

He - roes that no - bly pe - rish'd, freedom's cause de - fending,

fp *trem.* *Ped.* *

Adagio.

These hath Mel-po-me-ne in loft-iest verse en-shrined;

Più stretto. *Adagio.*

f p

RECIT.

Her gen-ter sis-ters, lei-sure's steps at-tend-ing, To realms of beau-ty

f

Ped. *

Allegro.

raise the tranquil mind.

Allegro.

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Andante sostenuto.

As in the fa-voured land that saw their

Andante sostenuto. ♩ = 72.

p

rit. *a piacere.*

birth, The Mu-ses reign to-day o'er all the earth, o'er all the earth.

p *rit.* *pp a piacere.*

Attaca.

No. 7.

CHORUS.—“ WHERE FREEDOM HATH TRIUMPHED.”

Allegretto ma non troppo.

dolce.
 PIANO. *pp*
 ♩ = 108.

Where free-dom hath
 Where free-dom hath
 Where free-dom hath
 Where free-dom hath

sf sf
 Where free-dom hath
sempre pp

triumphed, no mor-tal re - fus - es Due hom-age to pay to the Heav'n - ly
 triumphed, no mor-tal re - fus - es Due hom-age to pay to the Heav'n - ly
 triumphed, no mor-tal re - fus - es Due hom-age to pay to the Heav'n - ly
 triumphed, no mor-tal re - fus - es Due hom-age to pay to the Heav'n - ly

pp
 Nine; O smile on us, . . . ye gen - tle Mu - ses,
pp
 Nine; O . . . smile on us, ye gen - tle Mu - ses,
pp
 Nine; O smile on us, . . . ye gen - tle Mu - ses,
pp
 Nine; O . . . smile on us, . . . ye gen - tle Mu - ses,

ye gen-tle Mu - ses, Make in our bo - soms your ho - li - est
 ye gen-tle Mu - ses,
 ye gen-tle Mu - ses,
 ye gen-tle Mu - ses, Make in our

shrine, Smile, smile, ye gen - tle Mu - ses,
 Make in our bo - soms, yea,
 Make in our bo - soms your ho - li - est shrine,
 bo - soms your ho - li - est shrine, O smile on us,

cres. *fz* *p*

Make in our bo - soms your ho - li - est shrine,

cres. *fz* *p* *f* *p*

Make in our bo - soms your ho - li - est shrine, your ho - li - est

cres. *fz* *p* *f* *p*

Make in our bo - soms your ho - li - est shrine, your ho - li - est

cres. *fz* *p* *f* *p*

Make in our bo - soms your ho - li - est shrine, your ho - li - est

p *fz* *p* *pp*

your ho - li - est shrine ! Where free - dom hath

fz *p* *pp*

shrine, your ho - li - est shrine ! Where free - dom hath

fz *p* *pp*

shrine, your ho - li - est shrine ! Where free - dom hath

fz *p* *pp*

shrine, your ho - li - est shrine ! Where free - dom hath

tri-umphed, no mor - tal re - fus - es Due hom - age to pay to the

tri-umphed, no mor - tal re - fus - es Due hom - age to pay to the

tri-umphed, no mor - tal re - fus - es Due hom - age to pay to the

tri-umphed, no mor - tal re - fus - es Due hom - age to pay to the

Heav'n - ly Nine; *pp* O smile on us, . . ye

Heav'n - ly Nine; *pp* O smile on us, . . ye gen - tle Mu - ses,

Heav'n - ly Nine;

gen - tle Mu - ses, O smile on us, ye gen - tle Mu - ses,

O smile on us, . . ye gen - tle Mu - ses,

pp smile, smile smile on us, O smile on us, ye

O smile on us, . . ye gen - tle Mu - ses, smile on us, ye

ye gen - tle.. Mu - ses, Make in our

ye gen - tle.. Mu - ses, Make in our

gen - tle Mu - ses, ye gen - tle Mu - ses, Make in our

gen - tle Mu - ses, ye gen - tle.. Mu - ses, Make in our

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bo - soms your ho - li - est shrine, Make in our bo - soms your

bo - soms your ho - li - est shrine, Make in our bo - soms your

bo - soms your ho - li - est shrine, Make in our bo - soms your

bo - soms your ho - li - est shrine, Make in our bo - soms your

ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine

ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine

ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine

ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine, your ho - li - est shrine

shrine!

shrine!

shrine!

shrine!

No. 8. MARCH AND CHORUS.—“TWINE YE THE GARLANDS.”

PIANO.
♩ = 112.

Assai moderato.
p dolce.

p dolce.

First system of musical notation, measures 1-2. The piece is in a minor key (three flats) and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 3-4. The right hand continues its intricate melodic pattern, and the left hand maintains its accompaniment. The dynamics are not explicitly marked in this system.

Third system of musical notation, measures 5-6. The right hand has a *cres.* (crescendo) marking above the first measure and a *p* (piano) marking above the second measure. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 7-8. The right hand continues with its melodic line, and the left hand accompaniment is steady. The dynamics are not explicitly marked in this system.

Fifth system of musical notation, measures 9-10. The right hand has a *cres.* (crescendo) marking above the first measure and a *cen* (crescendo) marking above the second measure. The left hand accompaniment is steady.

Sixth system of musical notation, measures 11-12. The right hand has a *do* (dolce) marking above the first measure and a *f* (forte) marking above the second measure. The left hand accompaniment is steady.

First system of musical notation. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *sf* and *p*.

Second system of musical notation. The right hand continues the melodic development. The left hand has a more active accompaniment. Dynamic markings include *f* and *p*. An *8va* marking is present above the right hand.

Third system of musical notation. The right hand has a more rhythmic, chordal texture. The left hand continues with a steady accompaniment. Dynamic marking is *ff*. An *8va* marking is present above the right hand, and *loco.* is written above the right hand.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic marking is *ff*.

Fifth system of musical notation. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. Dynamic marking is *dim.*

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *p*, *pp*, and *p dol.*

TREBLE. MAIDENS.

ALTO. See where they cling!

PRIESTS. See where they cling!

TENOR. Twine ye the gar-lands,

BASS. Twine ye the gar-lands,

Cen - sers we swing!

Cen - sers we swing!

Swing your cen - sers!

Swing your cen - sers!

Myr - -

Myr - -

Strew your myr - tle!

Strew your myr - tle!

tile and bays! . . .
 tile and bays! . . .
 As in great
 As in great

As in great A - thens' days,
 As in great A - thens' days,
 A - thens' days, Sing ye
 A - thens' days, Sing ye

Joy - ful we sing, The Mu - ses'
 Joy - ful we sing, The Mu - ses'
 praise!
 praise!

praise! As in great A - thens' days,
 praise! As in great A - thens' days,
 As in great A - thens' days,
 As in great A - thens' days,

p The Mu - ses' praise, the Mu - ses' praise,
 The Mu - ses' praise, the Mu - ses' praise,
 Sing ye praise, . . . sing ye
 Sing ye praise, . . . sing ye

cres *cen*

cres *cen* *do.*
 the Mu - ses' praise, the Mu - ses' praise, the Mu - ses'
cres *cen* *do.*
 the Mu - ses' praise, the Mu - ses' praise, the Mu - ses'
cres *cen* *do.*
 praise, *cres* *cen* *do.*
 praise,

do *poco* 3 6 6 6
 3 3

praise!

praise!

sing ye praise!

sing ye praise!

poco. *fff*

3 6 6

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First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

Second system of the piano score. The right hand continues the melodic development with some chromaticism and grace notes. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a long melodic phrase with a slur. The left hand accompaniment remains consistent.

Fourth system of the piano score. The right hand features a melodic phrase with a slur and a fermata. The left hand accompaniment continues.

Fifth system of the piano score. The right hand has a melodic phrase with a slur and a fermata. The left hand accompaniment continues.

Sixth system of the piano score. The right hand has a melodic phrase with a slur and a fermata. The left hand accompaniment continues.

First system of the musical score. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *sf* (sforzando).

Second system of the musical score. The right hand contains a triplet of eighth notes. The left hand continues with eighth-note accompaniment. Dynamics include *sf* (sforzando).

Third system of the musical score. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

Fourth system of the musical score. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Fifth system of the musical score. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes. Dynamics include *sf* (sforzando). A *Ped.* (pedal) marking is present at the beginning of the system.

Sixth system of the musical score. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes. Dynamics include *sf* (sforzando). A *Ped.* (pedal) marking is present at the beginning of the system.

No. 9.

AIR AND CHORUS.—“WHILE TO THE SACRED NINE.”

VOICE.

PIANO.

Adagio.

fp

p

While to the Sa-cred Nine, the crown of A - thens' splendour, With

cres.

fp

grate - ful hearts our will - ing praise be giv'n, Yet, oh! for -

p

- get not, for - get not ho-mage due to ren - der

cres.

f

p

f

p

cres.

f

To vir - gin Music, youngest child of heav'n!

fp *dolce.*

First rous'd from sleep in la - ter a - ges,

p *dolce.*

To us her no - blest powers, to

p

us . . her powers now are shown, her powers are . .

dolce.

shown. to us her no - blest powers, . . her powers . . are

cres. *p*

shown. First roused from sleep in la - ter

a - ges, To us her no - blest powers are shown,

First roused from sleep in la - ter a - ges, To

us her no - blest powers are shown, to us, to

no blest powers are shown.

us her powers, her no - blest powers are shown.

Lento. *Presto.* ♩ = 160.

pp *ff*

BASS. *f.* *Allegro con brio.*

Great Muse!

Allegro con brio. ♩ = 88.

f.

as - cend thy throne, as - cend thy

p

throne, come, as - cend thy throne!

SOPRANO. *ff*

ALTO. *ff* Great Muse!

TENOR. *ff* Great Muse!

BASS. *ff* Great Muse!

Great Muse!

cres. *ff*

as - cend thy throne! as - cend thy throne! come, as -

as - cend thy throne! as - cend thy throne! come, as -

as - cend thy throne! as - cend thy throne! come, as -

as - cend thy throne! as - cend thy throne! come, as -

O thou, whose voice all earth - ly strife as -

- cend thy throne!

- cend thy throne!

- cend thy throne!

- cend thy throne!

fp

- sua - ges,

O thou, whose voice all earth - ly strife as -

O thou, whose voice all earth - ly strife as -

O thou, whose voice all earth - ly strife as -

O thou, whose voice all earth - ly strife as -

All hail! all hail!

- sua - ges, As - cend thy throne! as - cend thy

- sua - ges, As - cend thy throne! as - cend thy

- sua - ges, As - cend thy throne!

- sua - ges, As - cend thy throne!

cres.

as - cend thy throne!

throne! All hail! all hail! . . .

throne! All hail! all hail! . . .

as - cend thy throne, as - cend thy throne, as - cend thy

as - cend thy throne, as - cend thy throne, as - cend thy

sempre cres.

as - cend thy throne! . . . Come, as - cend thy

f as - cend thy throne! . . . *ff* All hail, all hail, all hail!

f as - cend thy throne! . . . *ff* All hail, all hail, all hail!

throne, as - cend thy throne! . . . *ff* All hail, all hail, all hail!

throne, as - cend thy throne! . . . All hail, all hail, all hail!

f Ped. ** ff* *p*

throne,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pp *cres.*

The second system continues the vocal and piano parts. The piano accompaniment starts with a *pp* (pianissimo) dynamic and includes a *cres.* (crescendo) marking. The vocal line continues with similar rhythmic patterns.

As - cend thy throne! . . . as - cend thy

As - cend thy throne!

As - cend thy throne!

As - cend thy

As - cend thy

f *cres.*

The third system contains the vocal line with lyrics and four piano accompaniment staves. The lyrics are: "As - cend thy throne! . . . as - cend thy", "As - cend thy throne!", "As - cend thy throne!", "As - cend thy", and "As - cend thy". The piano accompaniment includes a *f* (forte) dynamic and a *cres.* (crescendo) marking. The piano part features a complex texture with many chords and moving lines.

throne! All hail! all hail! as - cend thy throne! . . .
 All hail! all hail! as - cend thy throne! . . .
 All hail! all hail! as - cend thy throne! . . .
 throne! All hail! all hail! as - cend thy throne! . . .
 throne! All hail! all hail! as - cend thy throne! . . .

ff *sf* *sf* *sf* *sf* *sf* *ff*

No. 10. FINAL CHORUS.—“HAIL, MIGHTY MUSIC, HAIL!”

Allegro con fuoco.

TREBLE. Hail, mighty Mu-sic, hail!

ALTO. Hail, mighty Mu-sic, hail!

TENOR (Sve. lower). Hail, mighty Mu-sic, hail!

BASS. Hail, mighty Mu-sic, hail!

PIANO. *Allegro con fuoco.*
 $\text{♩} = 92.$

Hail, mighty Mu-sic, hail! To thee we bow!

Hail, mighty Mu-sic, hail! To thee we..

Hail, mighty Mu-sic, hail! To

Hail, mighty Mu-sic, hail!

cres. to thee we bow! Hail, mighty Mu-sic, hail!

cres. bow! to thee we bow! Hail, mighty Mu-sic, hail!

cres. bow! to thee we bow! Hail, mighty Mu-sic, hail!

cres. bow! to thee we bow! Hail, mighty Mu-sic, hail!

To thee we bow! Hail, mighty Mu-sic, hail!

f Hail, mighty Mu - sic, hail! . . . To thee we bow! . . . to *cres.*
 Hail, mighty Mu - sic, hail! To thee we bow! to *cres.*
 Hail, mighty Mu - sic, hail! To thee, to *cres.*
 Hail, mighty Mu - sic, hail! To *cres.*

p *cres.*

f *f* *p* *Adagio.*
 thee we bow! Hail! To thee we
 thee we bow! Hail! To thee we
 thee we bow! Hail! To thee . . . we
 thee we bow! Hail! To thee, . . . to thee we

f *ff* *p* *Adagio.*

Allegro.
 bow!
 bow!
 bow!
 bow!

Allegro. ♩ = 112.
sempre p

Mu - sic, ev - 'ry art ex - cel - ling. Make with us thy -

Mu - sic, ev - 'ry art ex - cel - ling, Make with
cho - sen dwell - ing! Make with us . . thy dwell - ing! Make with

us thy cho - sen dwell - ing! Make with us . . thy dwell - ing!
Mu - sic, ev - 'ry art ex - cel - ling,
us . . thy dwell - ing! Mu - sic, ev - 'ry art ex - cel - ling,

sf Make with us, . . . thy dwell - ing! *sf* Mu - sic ev - 'ry art ex -

Make with us thy cho - sen dwell - ing! *sf* Make with us . . . thy

Make with us thy cho - sen dwell - ing! *f* Might - y

Mu - sic, ev - 'ry art ex -

cel - ling, *sf* Make with us thy cho - sen dwell - ing! *ff*

dwell - ing! *sf* Make with us . . . thy dwell - ing! *ff* Mu - sic

Muse! *f* Might - y Muse! *ff* Mu - sic

cel - ling, *sf* Make with us thy cho - sen dwell - ing! *ff* Make with

Sva.....

ff Might - y Muse!

ev - 'ry art ex - cel - ling, *ff* Make with us thy

ev - 'ry art ex - cel - ling, *ff* Make with us thy

us . . . thy dwell - ing! *ff* Make with us . . .

Sva.....

sf

Might - y Muse! Be with us now! Be with us
 cho - sen dwell - ing! Be with us now! Be with us
 cho - sen dwell - ing! Be with us now! Be with us
 thy dwell - ing! Be with us now! Be with us
Sva *loco.*

sf *sf*

now! Be with us now!
 now! Be with us now!
 now! Be with us now!
 now! Be with us now!

sf *sf* *sf* *sf*

Be with us now! Be with us now!
 Be with us now! Be with us now!
 Be with us now! Be with us now!
 Be with us now! Be with us now!

sf

Mu - sic, ev - 'ry art ex - cel - ling, Make with us thy cho - sen dwell - ing!

Mu - sic, ev - 'ry art ex - cel - ling, Make with us thy cho - sen dwell - ing!

Mu - sic, ev - 'ry art ex - cel - ling, Make with us thy cho - sen dwell - ing!

Mu - sic, ev - 'ry art ex - cel - ling, Make with us thy cho - sen dwell - ing!

fp

Be with us now!

Be with us now!

Be with us now!

Be with us now!

p

Mu - sic,

Be with us now!

pp

ev - 'ry art ex - cel - ling, Make with us thy cho - sen

cres.
Mu - sic, ev - 'ry art ex - cel - ling, Make with
dwell - ing! Make with

cres.

us thy cho - sen dwell - ing! Make
us thy cho - sen dwell - ing! *p* *cres.* Mu - sic,
Mu - sic, ev - 'ry art ex - cel - ling, Make with
cres. us thy cho - sen dwell - ing!

Mu - sic
 with us thy cho - sen dwell - ing! Mu - sic
 dwell with us, dwell with us!
 cel - ling, Make with us thy cho - sen dwell - ing, make . .
 ev - 'ry art ex - cel - ling, Make with us thy
 sic, dwell with us!
 Great Mu - sic!
 with us thy
 cho - sen dwell - ing! Be with us now, be with us
 Might - y Muse, Be with us now, be with us
 Great Mu - sic, Be with us now, be with us
 cho - sen dwell - ing! Be with us now, be with us

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now! Be with us now!

now! Be with us now!

now! Be with us now!

now! Be with us now!

sf sf sf sf ff

dim.

dim.

dim.

dim. Mu - sic, ev - 'ry

Mu - sic, ev - 'ry

diminuendo. pp ff

Be with us now!

Be with us now!

art ex - cel - ling, Be with us now!

art ex - cel - ling, Be with us now!

sf sf sf ff

Musical score for page 63, featuring vocal lines and piano accompaniment. The score includes lyrics such as "Mu - sic, ev - 'ry art ex - cel - ling, Make with us thy cho - sen dwelling! Make with us thy" and "cho - sen dwell - ing! Be with us now!".

The score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system includes vocal lines and piano accompaniment. The second system includes vocal lines and piano accompaniment. The third system includes vocal lines and piano accompaniment.

Dynamics include *dim.*, *f*, *pp*, and *sf*. The piano accompaniment features a prominent bass line and a treble line with chords and arpeggios.

Lyrics:

Mu - sic, ev - 'ry
 Mu - sic, ev - 'ry
 Mu - sic, ev - 'ry art ex - cel - ling, Migh - ty Mu - sic! Make with us thy
 Mu - sic, ev - 'ry art ex - cel - ling, Migh - ty Mu - sic! Make with us thy
 cho - sen dwell - ing! Be with us now!
 cho - sen dwell - ing! Be with us now!
 cho - sen dwell - ing! Be with us now!
 cho - sen dwell - ing! Be with us now!

Be with us now!

Be with us now!

Be with us now!

p

This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Be with us now!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Be with us now!

dim. *pp*

This system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *dim.* and *pp*. The vocal lines continue with the same lyrics.

ritard. *ppp*

This system concludes the piece. The piano accompaniment features a *ritard.* (ritardando) and *ppp* (pianississimo) marking. The vocal lines are silent in this system.

Prestissimo.

Prestissimo.

$\text{♩} = 92$ *ff*

This section contains the piano introduction. It features four staves of music in the key of A major (indicated by two sharps). The tempo is marked *Prestissimo.* The first four staves are empty, while the fifth and sixth staves contain a dense, rhythmic accompaniment. The tempo is specified as $\text{♩} = 92$ and the dynamic is *ff* (fortissimo).

ff

Be with us now!

ff

Be with us now!

ff

Be with us now!

ff

Be with us now!

This section contains the vocal and piano accompaniment for the phrase "Be with us now!". It consists of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature remains A major. The dynamic is consistently marked *ff*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand. The vocal lines are simple, with the lyrics "Be with us now!" written below each line. The phrase concludes with a fermata over the final note.

