

SONG OF THE BELL,

TRANSLATED FROM THE GERMAN OF SCHILLER,

FOR THE

BOSTON ACADEMY OF MUSIC,

BY

S. A. ELIOT.

THE MUSIC BY ANDREAS ROMBERG.

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SONG OF THE BELL

TRANSLATED FROM THE GERMAN OF SCHILLER

Entered, according to Act of Congress, in the year 1836,

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BOSTON ACADEMY OF MUSIC

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RM 207



The following translation having been undertaken with the purpose of introducing to the public the music composed for the original song, by a distinguished professor, is necessarily more close in its adherence to the measure and rhythmical divisions of the original, than is usual in the translation of lyrical productions. Besides being a generally literal version, it is also an imitation of Schiller's poem in the following respects. Each line contains the same number of accents, in the same relative position as in the original, and each is rhymed, or left without rhyme, to correspond exactly with the German versification. The attempt has been made to give to the music of Romberg the same effect as if it had been composed for the song in English; and it is hoped that the unusual difficulties to be surmounted will serve as some apology for the defects which may be observed by the critic.

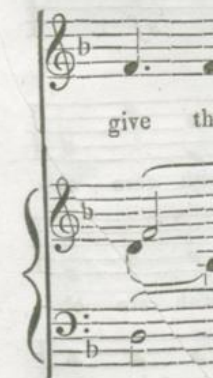
The translator acknowledges his obligations to Mr. Mason, for many improvements in the adaptation of the words to the music.

Errata in Words.

- Page 13, line 1, for 'In' read 'To.'
" 21, " 1, " 'clearly' " 'cleanly.'
" 26, " 2, " 'copper' " 'stopper.'
" 42, erase the words 't will yield,' the first
time they occur.

ANDANT

MASTER.



SONG OF THE BELL.

A. ROMBERG.

3

ANDANTE.

MASTER. Solo.

Con piu moto.

SOPRANO. Chorus.

To the work we now pre - pare— A serious thought is surely due;

ALTO. *p*

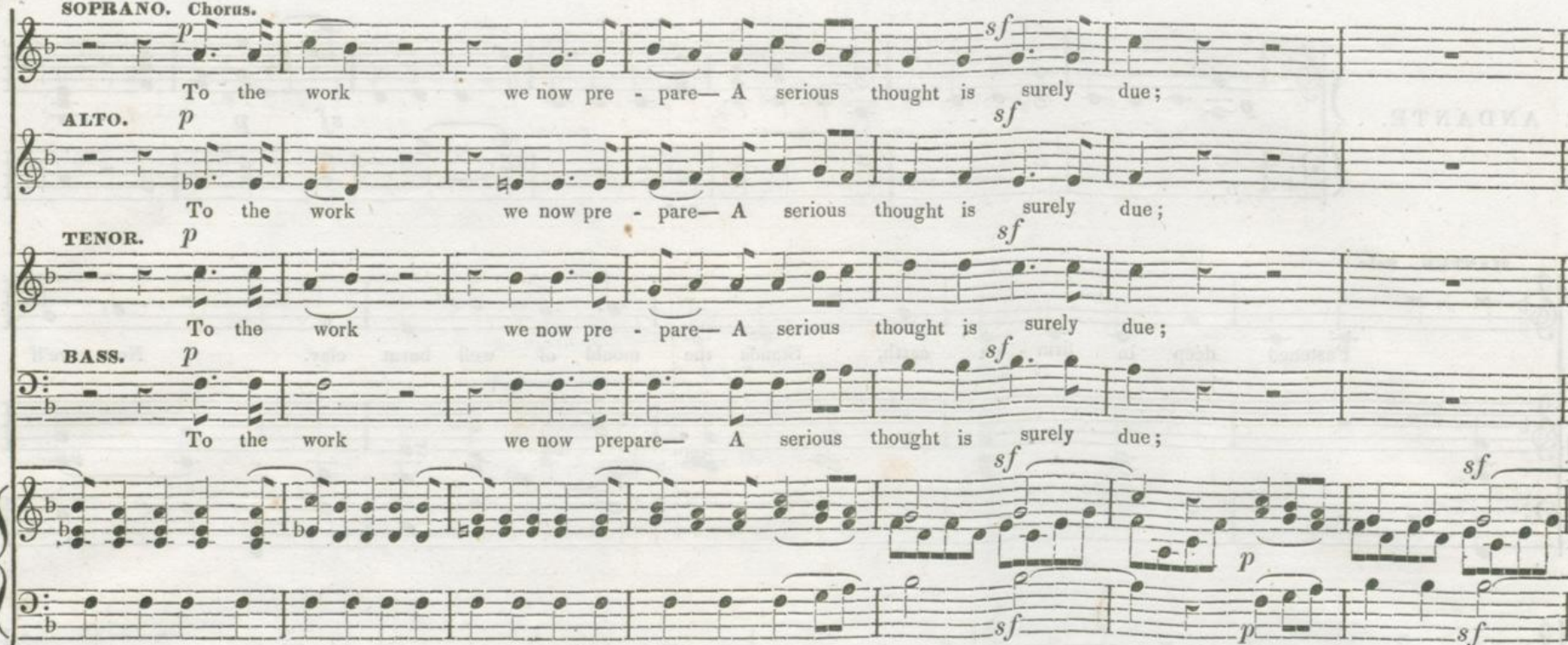
To the work we now pre - pare— A serious thought is surely due;

TENOR. *p*

To the work we now pre - pare— A serious thought is surely due;

BASS. *p*

To the work we now prepare— A serious thought is surely due;

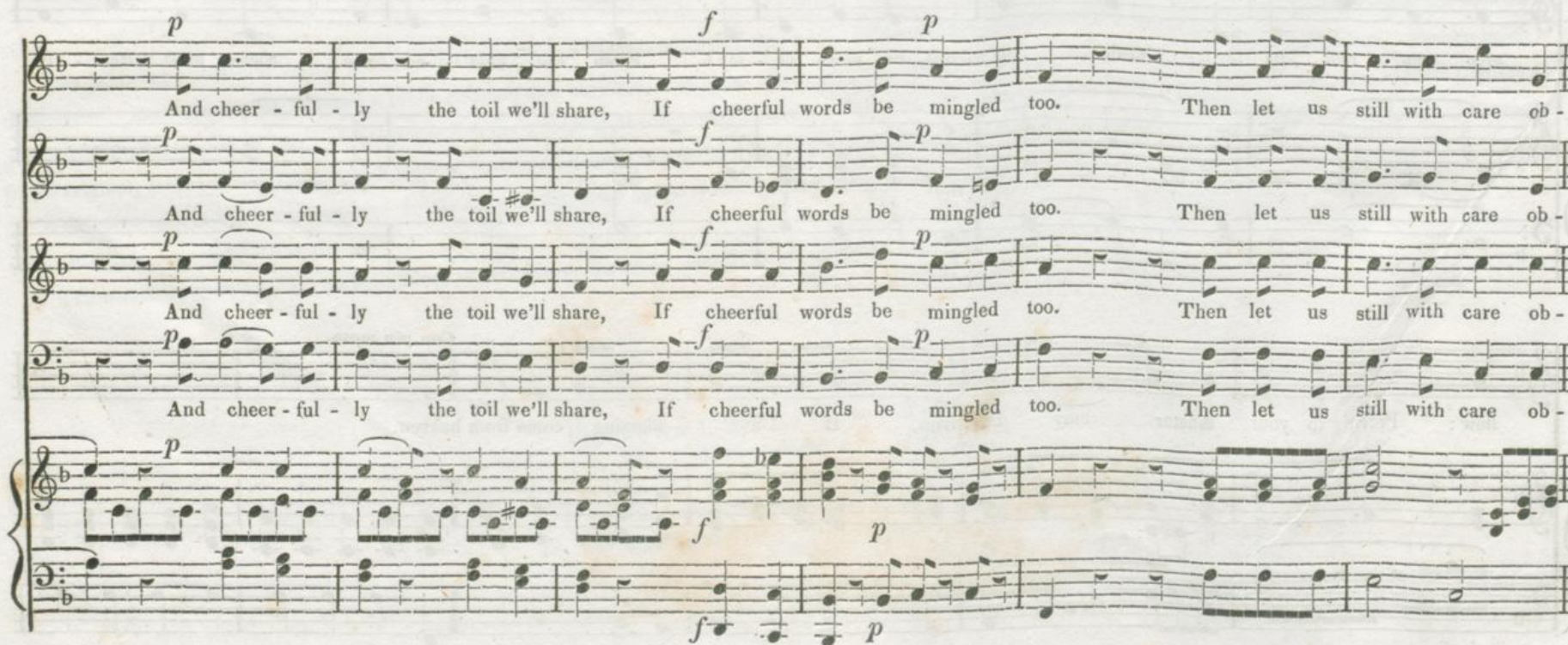


p And cheer - ful - ly the toil we'll share, *f* If cheerful words be mingled too. *p* Then let us still with care ob -

p And cheer - ful - ly the toil we'll share, *f* If cheerful words be mingled too. *p* Then let us still with care ob -

p And cheer - ful - ly the toil we'll share, *f* If cheerful words be mingled too. *p* Then let us still with care ob -

p And cheer - ful - ly the toil we'll share, *f* If cheerful words be mingled too. *p* Then let us still with care ob -



serve What from our strength yet weakness springs, For he respect can ne'er deserve Who hands a - lone to la - bor brings— Who hands a -

serve What from our strength yet weakness springs, For he respect can ne'er deserve Who hands a - lone to la - bor brings— Who hands a -

serve What from our strength yet weakness springs, For he respect can ne'er deserve Who hands a - lone to la - bor brings— Who hands a -

serve What from our strength yet weakness springs, For he respect can ne'er deserve Who hands a - lone to la - bor brings— Who hands a -

sf

f *p*

lone to la - bor brings. 'Tis on - ly this— 'Tis on - ly this which honors man; His mind with heavenly fire was

lone to la - bor brings. 'Tis on - ly this— 'Tis on - ly this which honors man; His mind with heavenly fire was

lone to la - bor brings. 'Tis on - ly— 'Tis on - ly this which hon - ors man; His mind with heavenly fire was

lone to la - bor brings. 'Tis on - ly— 'Tis on - ly this which hon - ors man; His mind with heavenly fire was

2

warmed, That he with deepest thought might scan The work which his own hand has formed— That he with

warmed, That he with deepest thought might scan The work which his own hand has formed—

First and Second Tenor.

warmed, That he with deepest thought might scan, The work which his own hand has

warmed,

sf p

sf p

f

deep - - - est thought might scan The work which his own hand— which his own hand has formed.

f

The work which his, which his own hand has formed.

Both. *f*

formed— That he with deepest thought might scan The work which his own hand has formed.

f

That he with deep - - est thought might scan—might scan The work which his own hand has formed.

f p

Andante. MASTER. Solo.

With splinters of the dryest pine Now feed the fire be - low; Then the rising flame shall shine, And the melting ore shall

flow, Is the copper soft within? Quickly add the boiling tin; That the thick - - me - tal - lic mass Rightly to the mould, to the mould may pass.

p *pbz* *p*

CHORUS. *p* *Con piu moto.*

What with the aid of fire's dread power, We in the dark, deep pit now hide, Shall on some lofty sacred tower, Tell of our

What with the aid of fire's dread power, We in the dark, deep pit now hide, Shall on some lofty sacred tower, Tell of our

What with the aid of fire's dread power, We in the dark, deep pit now hide, Shall on some lofty sacred tower, Tell of our

What with the aid of fire's dread power, We in the dark, deep pit now hide, Shall on some lofty sacred tower, Tell of our

p *con piu moto.*

skill and form our pride. And it shall last to days remote, Shall thrill the ear of many a race; Shall

skill and form our pride. And it shall last to days remote, Shall thrill the ear of many a race; Shall

skill and form our pride. And it shall last to days remote, Shall thrill the ear of many a race; Shall

skill and form our pride. And it shall last to days remote, Shall thrill the ear of many a race; Shall

skill and form our pride. And it shall last to days remote, Shall thrill the ear of many a race; Shall

sound with sor-row's mournful note, And call to pure de-vo-tion's grace.

sound with sor-row's mournful note, And call to pure de-vo-tion's grace.

sound with sor-row's mournful note, And call to pure de-vo-tion's grace.

sound with sor-row's mournful note, And call to pure de-vo-tion's grace.

sound with sor-row's mournful note, And call to pure de-vo-tion's grace.

p Shall *p* Shall *p* Shall *p* Shall

What - ev - er to the sons of earth Their changing

f

des - ti - ny brings down, To the deep sol - emn clang gives birth, That rings from out this metal crown, That

rings from out this metal crown.

rings from out this metal crown.

rings from out this metal crown.

- - from out - - this metal crown.

ff *calando.*

Andante. Master Solo.

Now the boiling surface whitening, Show the whole is mixing well; Add the salts the metal brightening, Ere flows

p *Andante.*

out the liquid bell. Clear from foam or scum, Must the mixture come: That with a rich me - tal - lic note, The sound a -

mf *p*

Soprano Solo.

- - loft in air may float. Now with joy and fes - tive mirth, Sa - lute that loved and love - ly

Oboe Solo. *Andante cantabile.*

cres. *sf*

child ; Whose earliest moments on the earth Are past in sleep's do - min - ion mild.

While on time's lap he rests his head, The fa - tal sisters spin their thread ; A mother's love, with soft - est

rays, Gilds o'er the morn - - ing of his days, A moth - - er's love, with soft - - est rays Gilds o'er the

Tenor Solo.
 morn - - - ing of - - his days.— But years with ar - rowy haste are fled. **Allegro.** His

nursery bonds he proudly spurns; He rushes to the world with - out; After long wandering home he

turns, Arrives a stran - ger, and in doubt. There love - - ly, love - - ly in her beau - - - ty's

youth, A form of heavenly mould he meets; Of modest air, and simple truth, The blushing maid he

A TEMPO.
colla parte. **a tempo.**

Tenor Solo.

Allegro. His

bash - ful greets. A nameless feel - ing seiz - es strong On his young heart. He walks alone; In his moist
 eyes e - mo - tions throng, His joy in ruder sports has flown, His joy in ruder sports has flown. He
 follows blushing where she goes, And should her smile but wel - come him, The fair - est flower, the dew - y
 rose To deck her beau - ty seems too dim, The fair - est flower, the dew - y rose To deck her beau - ty seems too

AD LIB. A TEMPO
f *fp* *p* *cres.* *fp* *p* *cres.* *fp*

4

dim, To deck her beau - ty seems too dim, To deck her beau - ty seems too dim, To deck her beau - ty seems too

mf *p* *f*

Oboe.

Fagotto.

SOPRANO.

O tenderest passion! sweet - est hope! The gold - en hours of ear - liest love, The gold - en hours of earliest

TENOR.

dim. O tenderest passion! The gold - en hours of earliest love, of earliest

p

love! Heaven's self to him ap - pears to ope, He feels a bliss this earth a - bove. Oh that it could e - ter - nal

pp *fp* **Adagio.**

Tempo primo.

last! - - That youth - ful love were never past - - - That youthful love were ne - - - ver, ne - ver past!

cres. mf sfp

p

O tenderest passion! sweetest hope! Tho gold - en hours of earliest love! - The gold - en

O tenderest passion! sweetest hope! The golden hours of ear - liest

sfp >p >p >p

Adagio.

hours of earliest love! Heaven's self to him appears to ope, He feels a bliss this earth a - bove. Oh! that it

Adagio.

love! - of earliest love! Heaven's

Adagio. fp pp

Tempo primo.

could e - ternal last! That youthful love were never past— That youthful love were never past—were

Tempo primo.

cres.

ne - - - ver - ne - ver past— That youthful love were ne - ver - ne - ver past!

mf *p*

MASTER. Solo. Andante.

See how brown the li - quid turns, Now this rod I thrust within; If it's glazed before it burns, Then the

Andante.

casting may begin. Quick, my lads, and steady, If the mixture's ready. When the strong and weak - er

mf *p* *bg* *p*

blend, Then we hope a happy end. When - ev - er strength with soft - ness joins, When with the

BASE. Solo.

f colla parte. *p*

rough the mild combines, Then all is union, sweet and strong. Con - sider ye who join your

f *p* *f* *fp*

Allegro non tanto.

Clar. solo.

hands, If hearts are twined in mutual bands, For pas - sion's brief, repent - - ance long.

Violini.

How love - - ly in the maiden's hair The bridal garland plays! And mer - ry bells in - vite us there, Where

Oboe. Flauto.

min - gle festive lays, And mer - ry bells in - vite us there, Where mingle fes - tive lays, Where mingle fes - tive lays.

Flute.

sfp

A - las, that all life's brightest hours Are ended with its earliest May! That from those sacred nuptial

Viol.

bowers The dear deceit should pass away, - - Should pass, Should pass away.

Dol. Fag. Clar. Flaut.

fp *f* *p*

Tenor Solo. Allegro

Though passion

Allegro assai. *p*

man must

fp

craf - ty f

- bundance is

Tenor Solo. Allegro assai.

Though passion may fly, Yet love will en - dure; The flow - er must die, The fruit to en - sure. The

man must without, Into strug - gling life; with toil - ing and striv - ing, With plann - ing, con - triv - ing, Must be

craf - ty for thriving, With boldness must dare, Good for - tune to share, 'Tis by means such as these that a -

- bundance is poured, In a full, endless stream, to increase all his hoard, While his house to a palace, to a palace spreads out,

Allegro assai. p

fp *fp* *b*

cres. *p*

cres.

With - in doors governs The mod - est, careful wife, The

children's kind mother, And wise is the rule Of her house - hold school, She teaches the girls, And she

warns the boys; She di - rects all the bands of dil - i - gent hands, And in - creas - es their

gain, By her or - der - ly reign. And she fills with her treasures her sweet scent - ed chests: From the

toil of her

wool, and th

min - gl

never,

careful wife, The
girls, And she
es their
From the

toil of her spinning wheel scarcely she rests: And she gathers in order, so clearly and bright, The softest of
wool, and the linen snow white; The use - ful and pleasant she min - gles ev - er, The useful and pleasant she
min - gles ev - er, And is slothful, is slothful never, And is slothful, is slothful never, slothful never, slothful never, slothful never,
never, never.

fp *fp* *pp* *cres.*

f *sf* *sf* *sf*

6

SOLI. Tenor 1st. Maestoso. con moto.

The fa - ther cheerful, from the door, His wide extend - ed homestead eyes; Tells all his smil - ing for - tunes

Tenor 2d.

The fa - ther cheerful, from the door, His wide extend - ed homestead eyes; Tells all his smil - ing for - tunes

Basso 1st.

The fa - ther cheerful, from the door, His wide extend - ed homestead eyes; Tells all his smil - ing for - tunes

Basso 2d.

The fa - ther cheerful, from the door, His wide extend - ed homestead eyes; Tells all his smil - ing for - tunes

Fagotti soli. Fogotti.

sf Maestoso con moto. corni.

o'er; The future columns in his trees, His barn's well furnished stock he sees. His granaries even now o'er -

o'er; The future columns in his trees, His barn's well furnished stock he sees. His granaries even now o'er -

o'er; The future columns in his trees, His barn's well furnished stock he sees. His granaries even now o'er -

o'er; The future columns in his trees, His barn's well furnished stock he sees. His granaries even now o'er -

o'er; The future columns in his trees, His barn's well furnished stock he sees. His granaries even now o'er -

Corni. Fag.

sfp

- flowing,

- flowing,

- flowing,

- flowing,

Corni Fag.

side, A

side, A

side, A

side, A

for - tunes
for - tunes
for - tunes
for - tunes

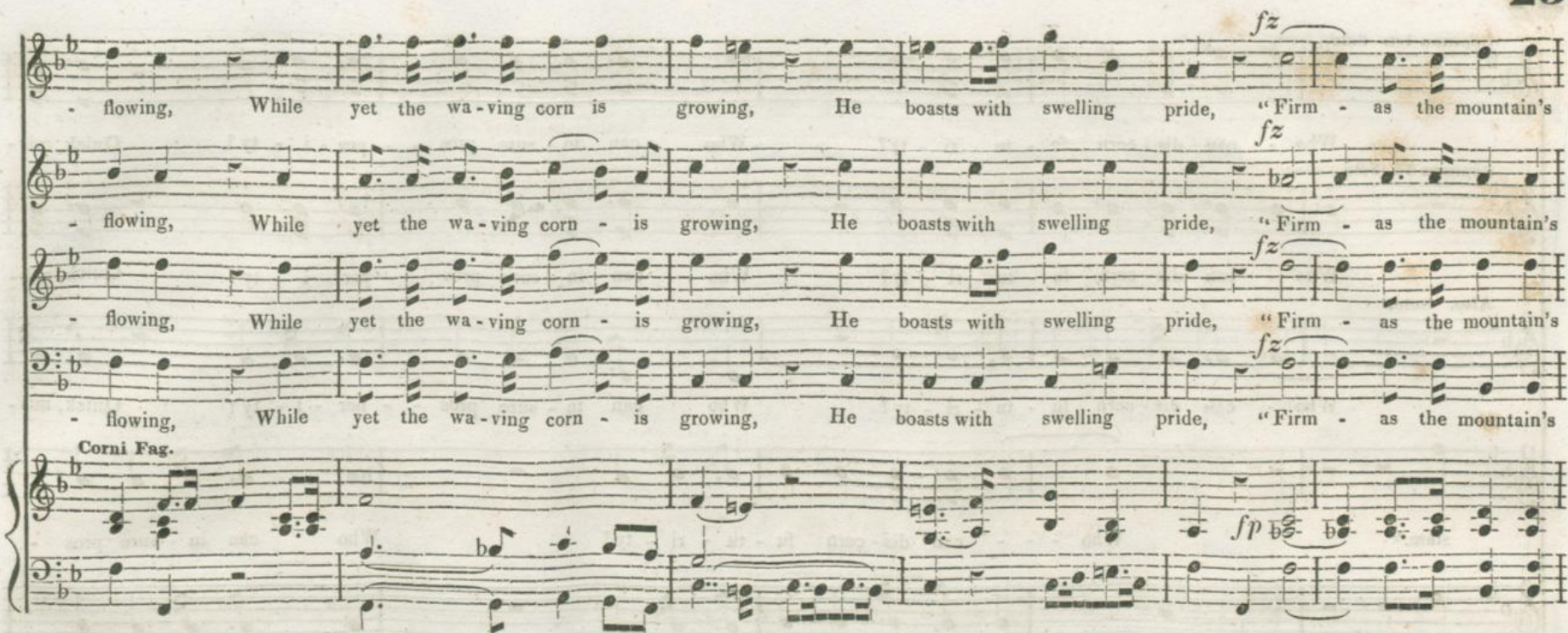
flowing, While yet the wa-ving corn is growing, He boasts with swelling pride, "Firm - as the mountain's

flowing, While yet the wa-ving corn - is growing, He boasts with swelling pride, "Firm - as the mountain's

flowing, While yet the wa-ving corn - is growing, He boasts with swelling pride, "Firm - as the mountain's

flowing, While yet the wa-ving corn - is growing, He boasts with swelling pride, "Firm - as the mountain's

Corn Fag.



now o'er -
now o'er -
now o'er -
now o'er -

side, A - gainst the shock of fate, Is now - - - - my hap - py state, Is now - - - - my happy

side, A - gainst the shock of fate, Is now - - - - my hap - py state, Is now - - - - my happy

side, A - gainst the shock of fate, Is now - - - - my hap - py state, Is now - - - - my happy

side, A - gainst the shock of fate, Is now - - - - my hap - py state, Is now - - - - my happy



Soprano 1st. Solo.
Who - can dis - cern fu - tu - ri - ty? Who can in - sure pros - - per - i - ty? Quick, mis -

Soprano 2d. Solo.
Who - can dis - cern fu - tu - ri - ty? Who can in - sure pros - - per - i - ty? Quick, mis -

Alto. Solo.
Who - can dis - cern fu - tu - ri - ty? Who can in - sure pros - - per - i - ty? Quick, mis -

state." Who - - - can dis - cern fu - tu - ri - ty? Who can in - sure pros -

state." Who can dis - cern fu - tu - ri - ty? Who can in - sure pros -

state." Who can dis - cern fu - - tu - ri - ty, Who can in - sure pros -

state." Who can dis - cern fu - tu - ri - ty? Who can en - sure pros -

Clar.
p

Quick, mis -
Quick, mis -
Quick, mis -
- sure pros -
- sure pros -
- sure pros -
- sure pros -
- sure pros -

- for - tune's ar - row flies— Mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.
- for - tune's ar - row flies— Mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.
- for - tune's ar - row flies— Mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.
- per - i - ty? Quick, mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.
- per - i - ty? Quick, mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.
- per - i - ty? Quick, mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.
per - i - ty? Quick, mis - for - tune's ar - row flies— Mis - for - tune's ar - row flies.

cres. *f* *ff*

7

MASTER. Solo. Andante.

Now we may be - gin to cast; All is right and well pre - pared.

Oboe Solo. Violini. Flauto. Oboe. Fagotti.

dol. Andante. *p* Basso.

Yet ere the anxious moment's past, A pi - ous hope by all be shared. Strike the copper

Violino.

clear! God pre - serve us here! Spark - - ling to the round - - ed mould, It

cres.

rushes hot like liquid gold!

Allegretto. Flauto e Fag. Clar.

CHORUS.

How use

How use

How use

How use

man can bo

man can b

man can b

man can b

CHORUS.

How use-ful is the power of flame, If hu-man skill con-trol and tame; And much of all that

How use-ful is the power of flame, If hu-man skill con-trol and tame; And much of all that

How use-ful is the power of flame, If hu-man skill con-trol and tame; And much of all that

How use-ful is the power of flame, If hu-man skill con-trol and tame; And much of all that

Violini.

man can boast, With-out this child of heaven were lost.

man can boast, With-out this child of heaven were lost.

man can boast, With-out this child of heaven were lost. But frightful is her chang-ing

man can boast, With-out this child of heaven were lost. But frightful is her changing mien, When bursting from her bonds she's

f con piu moto. *f*

When burst - ing from her bonds she's seen - - To quit the safe and qui - - et hearth, And wan - der law -

When burst - ing from her bonds she's seen To quit the safe and qui - - et hearth, And wan - der

mien, When burst - ing from her bonds she's seen To quit the safe and qui - - et hearth, And wan - der

seen To quit the safe and qui - et hearth, And wan - der

- - - less o'er - - the earth. *ff* Wo to those whom then she meets! A - gainst her fu - - ry

law - less o'er the earth. *ff* Wo to those whom then she meets! A - gainst her fu - - ry

law - less o'er the earth. *ff* Wo to those whom then she meets! A - gainst her fu - - ry

law - less o'er the earth. *ff* Wo to those whom then she meets! A - gainst her fu - - ry

who can stand?

who can stand?

who can stand?

who can stand?

Then the el - er

Then the el - er

Then the el - er

Then the el - er

who can stand? A - long the thickly peopled streets, She madly hurls her fear - ful brand.

who can stand? A - long the thickly peopled streets, She madly hurls her fear - ful brand.

who can stand? A - long the thickly peopled streets, She madly hurls her fear - ful brand.

who can stand? A - long the thickly peopled streets, She madly hurls her fear - ful brand.

Allegro ma non troppo.

Then the el - ements with joy — with joy, - - Man's best han - di - work de - - - stroy.

Then the el - ements with joy — with joy, - - Man's best han - di - work de - - - stroy.

Then the el - ements with joy — with joy, - - Man's best han - di - work de - - - stroy.

Then the el - ements with joy — with joy, - - Man's best han - di - work de - - - stroy.

pp

p From the clouds Falls a - main, Falls a - - main The bless - ed

p From the clouds Falls a - main, Falls a - - main The bless - ed

p From the clouds Falls a - main, Falls a - - main The bless - ed

p From the clouds Falls a - main, Falls a - - main The bless - ed



rain. From the clouds Falls a - - main,

rain. From the clouds Falls a - - main,

rain. From the clouds Falls a - - main,

rain. From the clouds Falls a - - main,



Falls a

Falls a

Falls a

Falls



p Moanin

p Moanin

p Moanin

p Moanin

fp



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Falls a - main The bless - - ed rain. From the clouds, alike, Lightnings strike!" The music is in G major (one sharp) and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Moaning round that tower's form Comes the storm. Dark blood red Are all the". The music is in G major (one sharp) and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano), *f* (forte), and *fp* (fortissimo).

skies, But no dawning light is spread. What wild cries From the streets arise! Smoke dims the

skies, But no dawning light is spread. What wild cries From the streets arise! Smoke dims the

skies, But no dawning light is spread. What wild cries From the streets arise! Smoke dims the

skies, But no dawning light is spread. What wild cries From the streets arise! Smoke dims the

sf sf sf

eyes. Flickering mounts the fiery glow Along the street's extended row, Fast as fiercest winds can blow.

eyes. Flickering mounts the fiery glow Along the street's extended row, Fast as fiercest winds can blow.

eyes. Flickering mounts the fiery glow Along the street's extended row, Fast as fiercest winds can blow.

eyes. Flickering mounts the fiery glow Along the street's extended row, Fast as fiercest winds can blow.

Bright as with a fu

Bright as with a

Bright as with a

Bright as with a

ff

crying,

crying,

Windows

Windows

Bright as with a furnace glare, And scorching is the heated air; Beams are falling, children

Bright as with a furnace glare, And scorching is the heated air; Beams are falling, children

Bright as with a furnace glare, And scorching is the heated air; Beams are falling, children crying,

Bright as with a furnace glare, And scorching is the heated air; Beams are falling, children crying,

ff *fp*

crying, mothers flying, All is uproar, hurry,
 crying, mothers flying, All is uproar, hurry,
 Windows breaking, creatures moaning, crushed and dying, All is uproar, hurry,
 Windows breaking, creatures moaning, crushed and dying, All is uproar, hurry,
 Windows breaking, creatures moaning, crushed and dying, All is uproar, hurry,
 Windows breaking, creatures moaning, crushed and dying, All is uproar, hurry,

flight, And light as day the dread - - - ful night. Along the eager living

flight, And light as day the dread - - - ful night. Along the eager living

flight, And light as day the dread - - - ful night. Along the eager living

flight, And light as day the dread - - - ful night. Along the eager living

f

lane, Though all in vain, Speeds the bucket, The engine's power Sends the ar - ti - ficial shower. But see, the

lane, Though all in vain, Speeds the bucket, The engine's power Sends the ar - ti - ficial shower. But see, the

lane, Though all in vain, Speeds the bucket, The engine's power Sends the ar - ti - ficial shower. But see, the

lane, Though all in vain, Speeds the bucket, The engine's power Sends the ar - ti - ficial shower. But see, the

ff

heavens still threatening low - er! The winds rush roar - - - ing to the flame. Cinders on the store house frame And its

heavens still threatening low - er! The winds rush roar - - - ing to the flame. Cinders on the store house frame And its

heavens still threatening low - er! The winds rush roar - - - ing to the flame. Cinders on the store house frame And its

heavens still threatening low - er! The winds rush roar - - - ing to the flame. Cinders on the store house frame And its

The piano accompaniment consists of two staves. The right hand features a melodic line with many accidentals (sharps and flats) and a final *sf* (sforzando) marking. The left hand provides a harmonic accompaniment with chords and single notes.

drier stores fall thick; While kind - ling, bla - zing, mounting quick, As though it would, at one fell sweep, All that on the

drier stores fall thick; While kind - ling, bla - zing, mounting quick, As though it would, at one fell sweep, All that on the

drier stores fall thick; While kind - ling, bla - zing, mounting quick, As though it would, at one fell sweep, All that on the

drier stores fall thick; While kind - ling, bla - zing, mounting quick, As though it would, at one fell sweep, All that on the

The piano accompaniment continues with two staves. It includes dynamic markings such as *sf* (sforzando) and *f* (forte) throughout the system, indicating a powerful and dramatic musical texture.

earth is found Scatter wide in ru - in round, Swells the flame to heaven's blue

earth is found Scatter wide in ru - in round, Swells the flame to heaven's blue

earth is found Scatter wide in ru - in round, Swells the flame to heaven's blue

earth is found Scatter wide in ru - in round, Swells the flame to heaven's blue

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

deep, With gi - - - ant size.

deep, With gi - - - ant size.

deep, With gi - - - ant size.

deep, With gi - - - ant size.

The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (ff) dynamic.

Hope now

Hope now

Hope now

Hope now

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

- - palled, he

- - palled, he

- - palled, he

- - palled, he

The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (ff) dynamic.

Hope now dies. Man must yield to heaven's de - crees. Sub - mis - sive, yet ap -

Hope now dies. Man must yield to heaven's de - crees. Sub - mis - sive, yet ap -

Hope now dies. Man must yield to heaven's de - crees. Sub - mis - sive, yet ap -

Hope now dies. Man must yield to heaven's de - crees. Sub - mis - sive, yet ap -

sf

p

- - palled, he sees His fair - est, fairest works in ashes sleep. All burnt over

- - palled, he sees His fair - est, fairest works in ashes sleep. All burnt over

- - palled, he sees His fair - est, fairest works in ashes sleep. All burnt over

- - palled, he sees His fair - est, fairest works in ashes sleep. All burnt over

sf

p

Is the city, The storm's wild home. O sight of pity! In the empty ruined wall Dwells dark hor - - - ror;

Is the city, The storm's wild home. O sight of pity! In the empty ruined wall Dwells dark hor - - - ror;

Is the city, The storm's wild home. O sight of pity! In the empty ruined wall Dwells dark hor - - - ror;

Is the city, The storm's wild home. O sight of pity! In the empty ruined wall Dwells dark hor - - - ror;

While heaven's clouds in sha - dow fall Deep - - - within.

While heaven's clouds in sha - dow fall Deep - - - within.

While heaven's clouds in sha - dow fall Deep - - - within.

While heaven's clouds in sha - dow fall Deep - - - within.

RECITATIVE.

One look, In

Adagio.

p

SOLO.

His choicest trea

loved one's wit

f

loved one's wit

RECITATIVE.

Andante Moderato.

One look, In memory sad, Of all he had, Th' unhappy sufferer took — Then found his heart might yet be glad. However hard his lot to bear,

Adagio.

p *mf*

SOLO.

His choicest treasures, choicest treasures still — — — remain.

His choicest treasures still — — — remain.

His choicest treasures still — — — remain.

SOLO.

His choicest treasures still remain.

Recitative.

He calls for each with anxious pain, And every

*p**sfp*

MASTER. Solo. Andante.

loved one's with him there! To the earth it's now committed, With success the mould is filled. To skill and

Andante.

f *p* Clar. Solo. Violin.

care a - lone's per - mitted A perfect work with toil to build. Is the cast - ing right? Is the mould yet tight?

mf *p* *cres.* *f*

Ah, while now with hope - - we wait, Mis - chance, per - haps, at - tends its fate.

Ritard. *Lento.* *pp*

pp Poco Adagio. Chorus.

To the dark lap of mother earth We now confide what we have made.

pp

To the dark lap of mother earth We now confide what we have made.

pp

To the dark lap of mother earth We now confide what we have made.

pp

To the dark lap of mother earth We now confide what we have made.

pp Poco Adagio.

As in earth too the seed is laid, In hope— in hope the seasons will give birth To

As in earth too the seed is laid, In hope— in hope the seasons will give birth To

As in earth too the seed is laid, In hope— in hope the seasons will give birth To

As in earth too the seed is laid, In hope— in hope the seasons will give birth To

sfp *sfp* *pp*

fruits that soon may be displayed. And yet more precious seed we sow With sorrow in the world's wild field; And

fruits that soon may be displayed. And yet more precious seed we sow With sorrow in the world's wild field; And

fruits that soon may be displayed. And yet more precious seed we sow With sorrow in the world's wild field; And

fruits that soon may be displayed. And yet more precious seed we sow With sorrow in the world's wild field; And

hope, though in the grave laid low, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield.

hope, though in the grave laid low, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield.

hope, though in the grave laid low, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield, A flower of heavenly, heavenly hue 'twill yield.

hope, though in the grave laid low, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield, A flower of heavenly hue 'twill yield.

sfp *sfp* *pp* *cres.* *mf* *calando.* *p* *pp* *mf* *f* *p*

Slow and hea - vy Hear it swell! 'Tis the solemn Passing bell!

Slow and hea - vy Hear it swell! 'Tis the solemn Passing bell!

Slow and hea - vy Hear it swell! 'Tis the solemn Passing bell!

Slow and hea - vy Hear it swell! 'Tis the solemn Passing bell!

Poco Adagio.

Sad we follow,

Sad we follow,

Sad we follow,

Sad we follow,

RECITATIVE. Sopr.

Alas!

Larghetto recitando.

p

Tears from all that li

Sad we follow, with these sounds of woe, Those who on this last, long journey go.

Sad we follow, with these sounds of woe, Those who on this last, long journey go.

Sad we follow, with these sounds of woe, Those who on this last, long journey go.

Sad we follow, with these sounds of woe, Those who on this last, long journey go.

p

RECITATIVE. Soprano.

Alas! the wife — it is the dear one — Ah! it is the faithful mother, Whom the shadowy king of fear

Larghetto recitando.

p

Tears from all that life holds dear; — From the husband — from the young, The tender blossoms, that have sprung From their mutual, faithful love, 'Twas

Larghetto Cantabile.

hers to nour - ish, guide, im - prove. Ah! the chain which bound them all Is for - ever broken now. She cannot

Larghetto Cantabile.

Colla parte. *p*

hear their ten - der call, Nor see them in af - flic - tion bow. Her true af - fec - tion guards no more; Her watchful

Clar. e Fag.

care wakes not a - gain. O'er all the once-loved or - phan's store Th'indifferent stranger now must reign— O'er all the

Violini.

MASTER. Solo. Andante.

once - loved or - phan's store Th'indifferent stranger now must reign. Till the bell is safely

Andante. Fl. Clar. e Fag. *Violini.* *p*

cold, May ou

best. With appro

Oboe.

Corni. *p*

Allegretto.

Allegretto. Fl. e F

steps To his

She cannot cold, May our hea - vy la - bor rest: Free as the bird, by none con - trolled, Each may do what pleases

Fl. Ob. e Fag. *mf*

best. With approaching night Twinkling stars are bright, Vespers call the boys to play; The master's toils end not with day.

Oboe. Violin. *Piu lento.*
Corni. *p* *mf*
Basso.

Allegretto. Soprano Solo.
Allegretto. Fl. e Fag. Cheerful in the for - est gloom, The laborer turns his weary

mf *p*

steps To his loved, though lowly home. Bleating flocks draw near the fold, And the

Violini. Fl. e Fag. Violini. Violini.

herds, Wide-horned, and smooth, slow-pacing come Lowing from the hill, Th' accustomed stall to fill. Heavy

rolls Along the wagon, Richly loaded. On the sheaves, With gayest leaves They form the wreath;

And the youth - ful reapers dance— dance, Up - on the heath.

Street and market all are quiet, And round each domestic light, Gathers

pp

Fl. e Fag.

Violin.

now a cir - cle fond, While shuts the creaking ci - ty gate. Darkness hovers O'er the earth.

sf p sf p sf p sf p pp

Safety still each sleep - er cov - ers As with light, That the deeds of crime discov - ers; For

cres. p p

wakes the law's pro - tect - ing might—the law's - - pro - tect - ing might.

cres. f p f Fl. e Fag.

TENOR. Solo. Andante con moto.



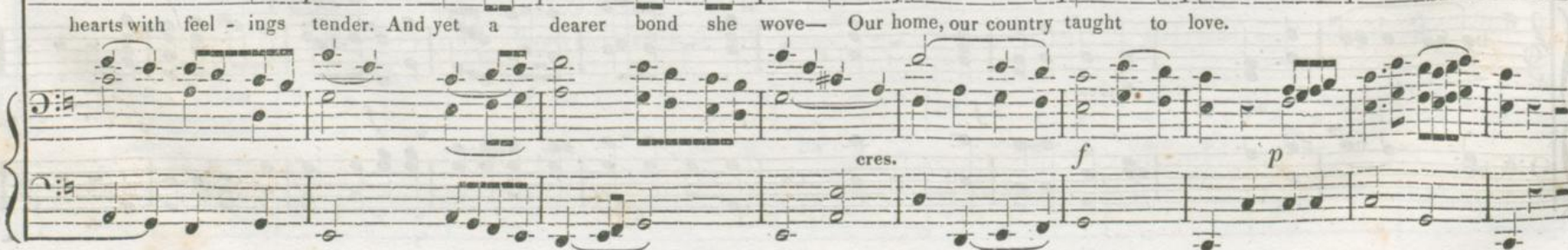
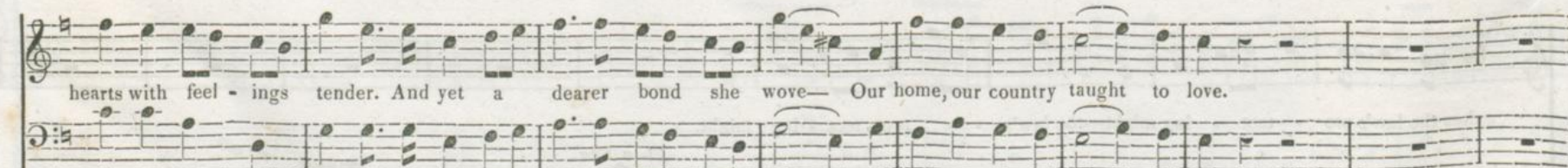
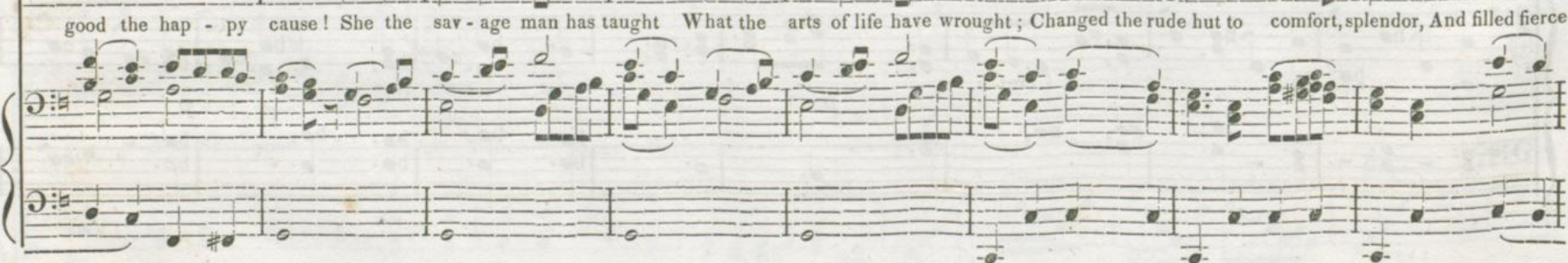
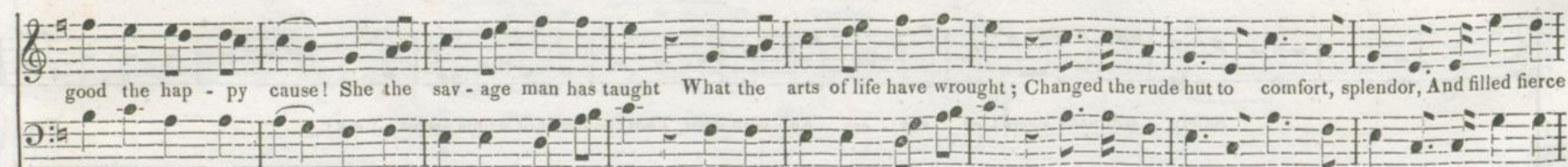
BASE. Solo.



Andante con moto. dol.



Fag. Soli.



p
A thousand active hands, combined For mutual
p
A thousand active hands, combined For mutual
p
A thousand active hands, combined For mutual
p
A thousand active hands, combined For mutual

Allegretto Vivace.
f
p

f
aid, with zealous heart, In well - appor - tioned labor find Their power increasing with their art. Sweet freedom's holy care,
f
aid, with zealous heart, In well - appor - tioned labor find Their power increasing with their art. Sweet freedom's holy care,
f
aid, with zealous heart, In well - appor - tioned labor find Their power increasing with their art. Sweet freedom's holy care,
f
aid, with zealous heart, In well - appor - tioned labor find Their power increasing with their art. Master and workmen all agree, Under sweet freedom's holy care, And each, con-

And each, con - tent in his de - gree—content in his degree, Warns ev - ery scorn - er to be - - ware.

And each, con - - tent—content in his degree, Warns every scorn - er to be - - ware.

And each, content—content in his degree, Warns every scorn - er to be - - ware.

- tent in his de - gree—And each, content—content in his degree, Warns every scorn - er to be - - ware.

Labor is the poor man's pride—Success by toil alone is won. Kings glory in possessions wide—

Labor is the poor man's pride—Success by toil alone is won. Kings glory in possessions wide—

Labor is the poor man's pride—Success by toil alone is won. Kings glory in possessions wide—

Labor is the poor man's pride—Success by toil alone is won. Kings glory in possessions wide—

ff *p* *f*

fz We glory in our work well done. *SOLO. Poco Adagio.* Gen - tle peace! Sweet un - ion!

fz We glory in our work well done. *SOLO.* Gen - tle peace! Sweet un - ion!

fz We glory in our work well done. *SOLO.* Gen - tle peace! Sweet un - ion!

fz We glory in our work well done. *SOLO.* Gen - tle peace! Sweet un - ion!

fz *ff* *Poco Adagio.* *p* Gen - tle peace! Sweet un - ion!

Lin - ger, lin - ger, Kind - ly o - ver this our home. Nev - er may the day ap -

Lin - ger, lin - ger, Kind - ly o - ver this our home. Nev - er may the day ap -

Lin - ger, lin - ger, Kind - ly o - ver this our home. Nev - er may the day ap -

Lin - ger, lin - ger, Kind - ly o - ver this our home. Nev - er may the day ap -

- - pear, When the hordes of cruel war Through this quiet vale shall rush; When the sky, With the evening's

- - pear, When the hordes of cruel war Through this quiet vale shall rush; When the sky, With the evening's

- - - pear When the hordes of cruel war Through this quiet vale shall rush; When the sky, With the evening's

- - - pear When the hordes of cruel war Through this quiet vale shall rush;

mf *p* *flaut.* *corno.* *Fag.*

soft - ened air, Blushing red, Shall re - flect the fright - ful glare Of burning towns in ru - in

soft - ened air, Blushing red, Shall re - flect the fright - ful glare Of burning towns in ru - in

soft - ened air, Blushing red, Shall re - flect the fright - ful glare Of burning towns in ru - in

Shall re - flect the fright - ful glare Of burning towns in ru - in

Violin. *sf* *p* *b2.* *sf*

evening's
evening's
evening's
Fag.
ru - in
ru - in
ru - in
ru - in

dread. Gen - tle peace! Sweet un - ion! lin - ger, Kind - - - ly

dread. Gen - tle peace! Sweet un - ion! lin - ger, Kind - ly

dread. Gen - tle peace! Sweet un - ion! lin - ger, Kind - ly

dread. Gen - tle peace! Sweet un - ion! lin - ger, Kind - ly

p Gen - tle peace! Sweet union! Lin - - - ger, Kind - - - ly over

p Gen - tle peace! Sweet union! Lin - - - ger, Kind - - - ly over

p Gen - tle peace! Sweet union! Lin - - - ger, Kind - - - ly over

p Gen - tle peace! Sweet union! Lin - - - ger, Kind - - - ly

CHORUS.

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o - - - ver this our home—lin - ger, Kind - - - ly o - - - - ver this our home.

o - ver this our home— Kind - ly o - ver this our home.

o - - - - ver this our home— Kind - ly o - - - - ver this our home.

o - - - - ver this our home— Kind - ly o - - - - ver this our home.

CHORUS.

this— o - ver this our home— Kind - ly o - ver this— o - ver this our home.

this— o - ver this our home— Kind - ly o - ver this— o - ver this our home.

this— o - ver this our home— Kind - ly o - ver this— o - ver this our home.

Kindly o - ver this our home— Kindly over this our home.

MASTER Solo. Andante.

Now break up the useless mould : Its only purpose is fulfilled. May our eyes, well-pleased, be-

Andante.

f *fp* *p*

hold A work to prove us not unskilled. Wield the hammer, wield, Till the frame shall yield ! That the bell to light may

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

Chorus. Allegro.

rise, The form in thousand fragments flies.

Allegro.

f *p* *f*

The master may destroy the mould With careful hand, and judgment wise.

But woe! in streams of fire, if rolled, The glowing metal

p Clarinetti.

p Fagotti.

f Loud bursting with the crash of thunder, It throws aloft the broken ground; Like a vol - ca - no rends a - sunder, And spreads in burning

f with the crash of thunder, It throws aloft the broken ground; Like a vol - ca - no rends a - sunder, And spreads in burning

f Loud bursting with the crash of thunder, It throws aloft the broken ground; Like a vol - ca - no rends a - sunder, And spreads in burning

f seek the skies! with the crash of thunder, It throws aloft the broken ground; Like a vol - ca - no rends a - sunder, And spreads in burning

f Violini.

ff

ruin round. *p* When reckless power by force prevails, The reign of peace and art is o'er; *f* The public welfare is no more.

ruin round. *p* The reign of peace and art is o'er; *f* The public welfare is no more.

ruin round. *p* The reign of peace and art is o'er; *f* The public welfare is no more.

ruin round. *f* And when a mob ev'n wrong assails, The public welfare is no more.

sf *sf* *p* Fag. *f* Fl. Ob. e Clar. *f* Viol.

Basso.

Allegro. *f* A - las! when in the peaceful state Conspiracies are darkly form - - - ing; Th'oppressed no longer patient

f A - las! when in the peaceful state Conspiracies are darkly form - - - ing; Th'oppressed no longer patient

f A - las! when in the peaceful state Conspiracies are darkly form - - - ing; Th'oppressed no longer patient.

f A - las! when in the peaceful state Conspiracies are darkly form - - - ing; Th'oppressed no longer patient

Allegro.

wait; With fu - ry every breast is storm - ing. Then whirls the

wait; With fu - ry every breast is storm - ing. Then whirls the

wait; With fu - ry every breast is storm - ing. Then whirls the

wait; With fu - ry every breast is storm - ing. Then whirls the

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand, both in a key with one flat.

bell with frequent clang; And Up - roar, with her howling voice, Has changed the

bell with frequent clang; And Up - roar, with her howling voice, Has changed the

bell with frequent clang; And Up - roar, with her howling voice, Has changed the

bell with frequent clang; And Up - roar, with her howling voice, Has changed the

The piano accompaniment continues with a similar rhythmic texture, featuring arpeggiated chords and moving lines in both hands.

note, that peace - ful rang, To wild con - fu - sion's dreadful noise. Freedom—

note, that peace - ful rang, To wild con - fu - sion's dreadful noise. Freedom—

note, that peace - ful rang, To wild con - fu - sion's dreadful noise. Freedom—

note, that peace - ful rang, To wild con - fu - sion's dreadful noise. Freedom—

Freedom and equal rights they call— And peace gives way to sudden war; The street is crowded, and the hall,— And crime is

Freedom and equal rights they call— And peace gives way to sudden war; The street is crowded, and the hall,— And

Freedom and equal rights they call— And peace gives way to sudden war; The street is crowded, and the hall,— And crime is

Freedom and equal rights they call— And peace gives way to sudden war; The street is crowded, and the hall,— And

un - - restrained by law; Ev'n woman, to a fu - - ry turning, But mocks at eve - ry dread - ful deed. Against the
crime is unrestrained by law; Ev'n woman to a fury turning, But mocks at eve - ry dread - ful deed. Against the
un - - restrained by law; Ev'n woman to a fury turning, But mocks at eve - ry dread - ful deed. Against the
crime is unrestrained by law; Ev'n woman to a fu - - - ry turning, But mocks at eve - ry dread - ful deed. Against the

CRES.

sf

ha - ted mad - ly burn - ing, With horrid joy she sees them bleed. Now nought is sacred;
ha - ted mad - ly burn - ing, With horrid joy she sees them bleed. Now nought is sacred;
ha - ted mad - ly burn - ing, With horrid joy she sees them bleed. Now nought is sacred;
ha - ted mad - ly burn - ing, With horrid joy she sees them bleed. Now nought is sacred;

bro - ken lies Each ho - ly law of honest worth. The bad man rules, the good man flies, And eve - - - - ry

bro - ken lies Each ho - ly law of honest worth. The bad man rules, the good man flies, And eve - - - - ry

bro - ken lies Each ho - ly law of honest worth. The bad man rules, the good man flies, And eve - - - - ry

bro - ken lies Each ho - ly law of honest worth. The bad man rules, the good man flies, And eve - - - - ry

vice walks bold - ly forth. There's danger in the li - on's wrath, Destruction

vice walks bold - ly forth. There's danger in the li - on's wrath, Destruction

vice walks bold - ly forth. There's danger in the li - on's wrath, Destruction

vice walks bold - ly forth. There's danger in the li - on's wrath, Destruction

in the ti - - ger's jaw ; But worse— worse than death to cross the path Of man, when pas - sion is his law—worse than death to cross the path Of

in the ti - - ger's jaw ; But worse— worse than death to cross the path Of man, when pas - sion is his law—worse than death to cross the path Of

in the ti - - ger's jaw ; But worse— worse than death to cross the path Of man, when pas - sion is his law—worse than death to cross the path Of

in the ti - - ger's jaw ! But worse— worse than death to cross the path Of man, when pas - sion is his law, when passion is his

man, when passion is his law. Woe, woe to those who strive to light The torch of truth by passion's fire;— To

man, when passion is his law. The torch of truth by passion's fire;— To

man, when passion is his law. The torch of truth by passion's fire;— To

law, when passion is his law. It guides not; it but glares thro' night To Sva... loco.

Fl. Ob. Clar. Fagotti. Basso.

kindle freedom's funeral pyre, God has

kindle freedom's funeral pyre,

kindle freedom's funeral pyre,

kindle freedom's funeral pyre.

Andante.

p *pp* *cres.* *p*

given us joy to-night ! See, how like the golden grain From the husk, all smooth and bright, The shining metal now is ta'en ! From top to well-formed rim, Not a spot is dim ; Ev'n the

f *fp* *p*

Allegro.

motto, neatly raised, Shows a skill may well be praised. Around, around, Companions all, take your ground ! And name the bell with joy pro-

Allegro.

cres. *p* *f* *p*

Lento senza tempo. *Tempo.*

- found! CON-COR-DI-A is the word we've found Most meet to express th' harmonious sound, That calls, that calls to those in

Lento senza tempo. *Tempo primo.* *legato.*

> colla parte. *f* *pp poco meno. Allegro.*

CHORUS. Soprano.

Most meet to ex - press th' har - mo - nious sound, That calls—that calls to those in friendship bound.

Alto.

Most meet to ex - press th' har - mo - nious sound, That calls—that calls to those in friendship bound.

Tenor.

Most meet to ex - press th' har - mo - nious sound, That calls—that calls to those in friendship bound. Be

Base.

friendship bound. Most meet to ex - press th' har - mo - nious sound, That calls—that calls to those in friendship bound.

MASTER Solo.

in

Tempo primo.

this, henceforth, the des - tined end, To which the fin - ished work we send. High o - ver eve - ry meaner

p *cres.* *f* *p*

thing, In the blue can - o - py of heaven, Near to the thunder let it swing, A neigh - bor to the stars, to the

sf

stars be given. And let its voice a - bove pro - claim, With brightest troops of dis - tant

cres. *f* *fp* *fp*

suns, The praise of our Cre - a - tor's name, While round each circling season runs, The praise of our Cre - a - tor's name, While round each

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circling season runs— While round each circling sea - son runs.

To sol - emn thoughts of heart-felt pow - er Let its deep note full oft in - vite, And tell with eve - ry pass - ing

hour, Of hastening time's un - ceas - ing flight. Still let it mark the course of

fate; Its cold, un - sym - pa - thi - - zing voice At - tend on every chang - ing state Of human

cres. *f* *p* *pp* *cres.* *p* *cres.*

a piacere. Tempo.

passions, griefs and joys.

And as the mighty sound it gives, Dies gently on the listening ear, We feel how gently on the listening ear, As dies the mighty sound it gives.

Oboe.

Tempo lmo.

al piacere. *p* Fag.

cres.

f

p

quickly all that lives Must change, and fade, and dis - ap - pear— We feel how quickly all that lives Must change, and fade, and disap -

sfp

p

pear— Must change, and fade, and dis - ap - pear— Must change—Must change, and fade, and disappear—Must change, and fade—Must change and

Clar Corni. Timp.

Cl Com. Timp. Fl. Ob.

Viol. *p*

p

pp

Basso.

Basso.

MASTER. Solo.

fade, and dis - appear.

Now, lads, join your strength.

Viol. *pp*

Fl. *pp* Fag.

morendo.

Andante.

f

ULB
MS

- round; Lift the bell to up - per air; And, in the kingdom wide of sound Once placed, we'll leave it there. All together,— all together,— heave.

Chorus. *p* Due Soprani.

Its birth-place see it leave— see it leave. — — — — —

Its birth-place see it leave— see it leave. — — — — —

Its birth-place see it leave. — — — — —

Its birth-place see it leave—see, see it leave.

Viol. Corn. Fl. Ob. Fag. Clar. cres. Viol. *f* FULL. *ff*

CHORUS. Allegro.

Joy to all with - in its bound! Peace its first, its la - test sound! Joy to all with - in its bound,

Joy to all with - in its bound! Peace its first, its la - test sound! Joy to all with - in its bound,

Joy to all with - in its bound! Peace its first, its la - test sound! Joy to all with - in its bound,

Joy to all with - in its bound! Peace its first, its la - test sound! Joy to all with - in its bound,

Joy to all with - in its bound! Peace its first, its la - test sound! Joy to all with - in its bound,

Allegro.

Peace— Peace— Peace its first, its la - test sound. Joy to all— Joy to all—

Peace— Peace— Peace its first, its la - test sound. Joy to all— Joy to all—

Peace— Peace— Peace its first, its la - test sound. Joy to all— Joy to all—

Peace— Peace— Peace its first, its la - test sound. Joy to all— Joy to all—

Peace— Peace— Peace its first, its la - test sound. Joy to all— Joy to all—

cres.

f Joy to all with - in its bound— *ff* Joy to all— to all - - - with - in - - - its bound!

f Joy to all with - in its bound— *ff* Joy to all— to all - - - with - in - - - its bound!

f Joy to all with - in its bound— *ff* Joy to all— to all - - - with - in - - - its bound!

f Joy to all with - in its bound— *ff* Joy to all— to all - - - with - in - - - its bound!

f *ff* Calando.

p Peace its first—its first, its la - test sound! *pp* Peace its first—its first, its la - test sound! *pp* Peace. - -

p Peace its first—its first, its la - test sound! *pp* Peace its first—its first, its la - test sound; *pp* Peace. - -

p Peace its first—its first, its la - test sound! *pp* Peace its first—its first, its la - test sound; *pp* Peace. - -

p Peace its first—its first, its la - test sound! *pp* Peace its first—its first, its la - test sound; *pp* Peace. - -