

1001380P

CHRISTOPHER ALEXANDER

TTBB US \$2.95

TTBB CHOIR, A CAPPELLA

CHRISTOPHER ALEXANDER

OZYMANDIAS



ENDEAVOR
MUSIC PUBLISHING

About The Composer

Mr. Christopher Alexander is an award-winning composer and arranger from St. Joseph, Missouri. He received his Bachelor of Science in Vocal Music Education degree from Missouri Western State University in 2009. A self-taught pianist, his compositions and arrangements ranging from instrumental works to vocal solo and choral literature. Mr. Alexander has been commissioned numerous times by singing groups and church choirs within the northwest Missouri and northeast Kansas regions. He is also active in musical theatre productions as a music director and pianist. In 2016, he was awarded the St. Joseph Allied Arts Council Mayor's Award for Artist of the Year. In 2022, he was inducted into the New Generation Singers Hall of Fame. Mr. Alexander currently serves as the pianist and primary arranger for The New Generation Singers, a Christian singing youth group based in St. Joseph, Missouri. He is a member of NAFME, ACDA, MCDA, and Phi Mu Alpha Sinfonia Fraternity.

About The Piece

Percy Shelley's epic poem has always captivated me through its rich imagery and its connection to the modern world. The grandeur of its message has become more evident to me in recent years, and ultimately inspired me to create this musical setting. The haunting nature of the text finds its strength through rich modal harmonies and lyrical voice leading, with symphonic passages that propel the chorus to divide into eight parts at times. Two soloists narrate the opening and closing of the work.

- Christopher Alexander

About The Text

Percy Bysshe Shelley wrote "Ozymandias" in 1818, inspired by the British Museum's recent acquisition of a fragment of a statue of Ramesses II. The poem's unnamed traveller recounts a shattered monument in the desert, its boastful inscription now mocking the very king it was meant to glorify. Shelley's sonnet has endured as one of the most powerful meditations on the impermanence of power and the hubris of those who wield it.

Text

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

OZYMANDIAS

Text by
PERCY BYSSHE SHELLEY (1792-1822)

For TTBB Choir, A Cappella

Music by
CHRISTOPHER ALEXANDER

Ethereal ($\text{♩} = 56$)

mp with movement

Musical score for the first system, featuring four vocal parts and piano accompaniment.

TENOR I
*Hmm
mp with movement

TENOR II
*Hmm
mp with movement

BARITONE
*Hmm
mp with movement

BASS
*Hmm
mp with movement

PIANO (for rehearsal only)

poco rit.....

Musical score for the second system, continuing the vocal and piano parts.

a tempo

5

Musical score for the first system, measures 5-8. The score is in 3/4 time, key of B-flat major. It features a vocal line (Tenor II or Baritone) and a piano accompaniment. The vocal line has a long note in measure 5, followed by a rest in measure 6, and then a melodic line in measures 7 and 8. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a triplet eighth-note pattern in the left hand.

A SOLO (Tenor II or Baritone)
mf *espress.*

Musical score for the second system, measures 9-12. The score is in 3/4 time, key of B-flat major. It features a vocal line (Tenor II or Baritone) and a piano accompaniment. The vocal line has a long note in measure 9, followed by a rest in measure 10, and then a melodic line in measures 11 and 12. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a triplet eighth-note pattern in the left hand.

I met a trav - 'ler from an an - - tique

9

land Who

Musical score for measures 9-10. The score is in 4/4 time with a key signature of two flats. It features vocal staves for 'land' and 'Who', and piano accompaniment with triplets in the bass and right hand.

11

end solo

said:

poco marc. *mf*

Two

poco marc. *mf*

Two

Musical score for measures 11-13. The score is in 4/4 time with a key signature of two flats. It features vocal staves for 'said:', and piano accompaniment with triplets in the bass and right hand. The tempo changes to 'poco marc.' and the dynamic to 'mf' at measure 12.

B *mf poco marc.* *fp*

Two vast and trunk - less legs of stone Stand in the

mf poco marc. *fp*

Two vast and trunk - less legs of stone Stand in the

vast and trunk - less legs of stone Stand in the

vast and trunk - less legs of stone Stand in the

C *mf dolce* *mf*

de - sert... Near them, on the sand, Half sunk, a shat - tered

de - sert... Hmm

de - sert... Hmm

de - sert... Hmm

20 *poco marc.*

vis - age lies, whose frown, and wrin - kled lip, and sneer of cold com - mand,

dolce *poco marc.*

whose frown, and wrin - kled lip, and sneer of cold com - mand,

dolce

frown, and lip, and sneer

dolce

frown, and lip, and sneer

D *f appassionato*

Tell that its sculp - tor well those pass - ions read Which

f appassionato

Tell that its sculp - tor well those pass - ions read Which

f appassionato

Tell that its sculp - tor well those pass - ions read Which

f appassionato

Tell that its sculp - tor well those pass - ions read Which

26

sfz *mf legato* *mp*

yet sur - vive, stamped on these life - less things, The

sfz *mf legato*

yet sur - vive, stamped on these life - less things,

sfz *mf legato* *mp*

yet sur - vive, stamped on these life - less things, The

sfz *mf legato*

yet sur - vive, stamped on these life - less things,

E *espress.*

hand that mocked them, And the

mp espress.

The hand that mocked them, And the

espress.

hand that mocked them, And the

mp espress.

The hand that mocked them, And the

31 **F** Emergent to realization ($\text{♩} = 72$)

p

heart that fed:

p

heart that fed:

mf pesante

heart that fed: And on the

mf pesante

heart that fed: And on the

heart that fed: And on the

34 *mf espress.* **molto rit.**

these words ap - - - pear:

mf espress.

these words ap - - - pear:

espress.

ped - es - tal these words ap - - - pear:

espress.

ped - es - tal these words ap - - - pear:

G

f bravura!

With grandeur (quasi Apocalypse)

"My name is *O - - - zy - man - di - as, O - - - zy -

"My name is *O - - - zy - man - di - as, O - - - zy -

"My name is Ah *O - - - zy - man - di - as, O - zy -

"My name is Ah *O - - - zy - man - di - as, O - zy -

- man - di - as, O - - -

- man - di - as, O - - -

- man - di - as, O - - -

- man - di - as, O - - -

45

zy - man - di - as, king of kings:

zy - man - di - as, king of kings:

zy - man - di - as, king of kings:

zy - man - di - as, king of kings:

zy - man - di - as, king of kings:

H *f* ————— *ff*

Look on my works, ye Might - y, and des - pair!"

Look on my works, ye Might - y, and des - pair!"

Look on my works, ye Might - y, and des - pair!"

Look on my works, ye Might - y, and des - pair!"

Look on my works, ye Might - y, and des - pair!"

I *f espress.* *mf*

No - thing be - side re - mains. Round the de - cay of that co -

f espress. *mf*

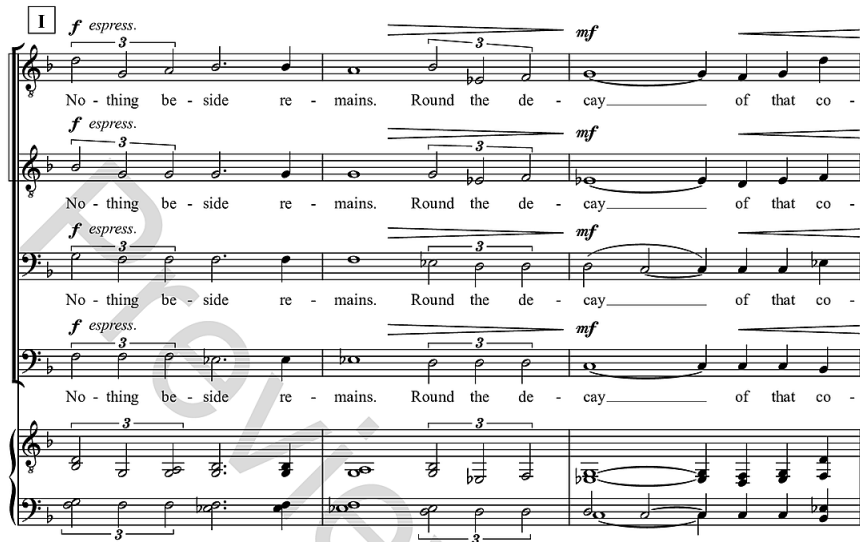
No - thing be - side re - mains. Round the de - cay of that co -

f espress. *mf*

No - thing be - side re - mains. Round the de - cay of that co -

f espress. *mf*

No - thing be - side re - mains. Round the de - cay of that co -



J

Freely

SOLO (Tenor I)

mf dolore

rit.....

The musical score is written for a Tenor I solo and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/style is marked 'Freely' and 'SOLO (Tenor I)'. The solo part begins with a *mf dolore* marking. The lyrics are: 'The lone and lev - el sands stretch far a -'. The piano accompaniment consists of five staves: four for individual instruments (Treble, Treble, Bass, Bass) and one grand staff (Treble and Bass). The piano part includes *mf* markings and 'Hmm' vocalizations. The score includes dynamic markings (*mf*), a *rit.* (ritardando) marking, and a large watermark 'Copyrighted material' across the center.

mf
The lone and lev - el sands stretch far a -

mf
Hmm

mf
Hmm

mf
Hmm

mf
Hmm

63

Musical score for measures 63-64. The score is written for five staves: two vocal staves (Soprano and Alto), two bass staves, and a grand piano (GP) staff. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal staves have rests. The bass staves and piano staff feature triplet eighth notes. A large, faint watermark 'WZ' is visible across the page.

65

rit..... *p*

Musical score for measures 65-66. The score is written for five staves: two vocal staves, two bass staves, and a grand piano (GP) staff. The key signature is B-flat major. The time signature is 3/4. The vocal staves have rests. The bass staves and piano staff feature triplet eighth notes. A large, faint watermark 'WZ' is visible across the page. The first staff of this system has a 'rit.....' marking and a dynamic of *p*. The second staff has a dynamic of *p*. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *p*. The fifth staff has a dynamic of *p*.