

*Hadley*  
110  
A CANTATA FOR SOLI, CHORUS  
AND ORCHESTRA

# IN MUSIC'S PRAISE

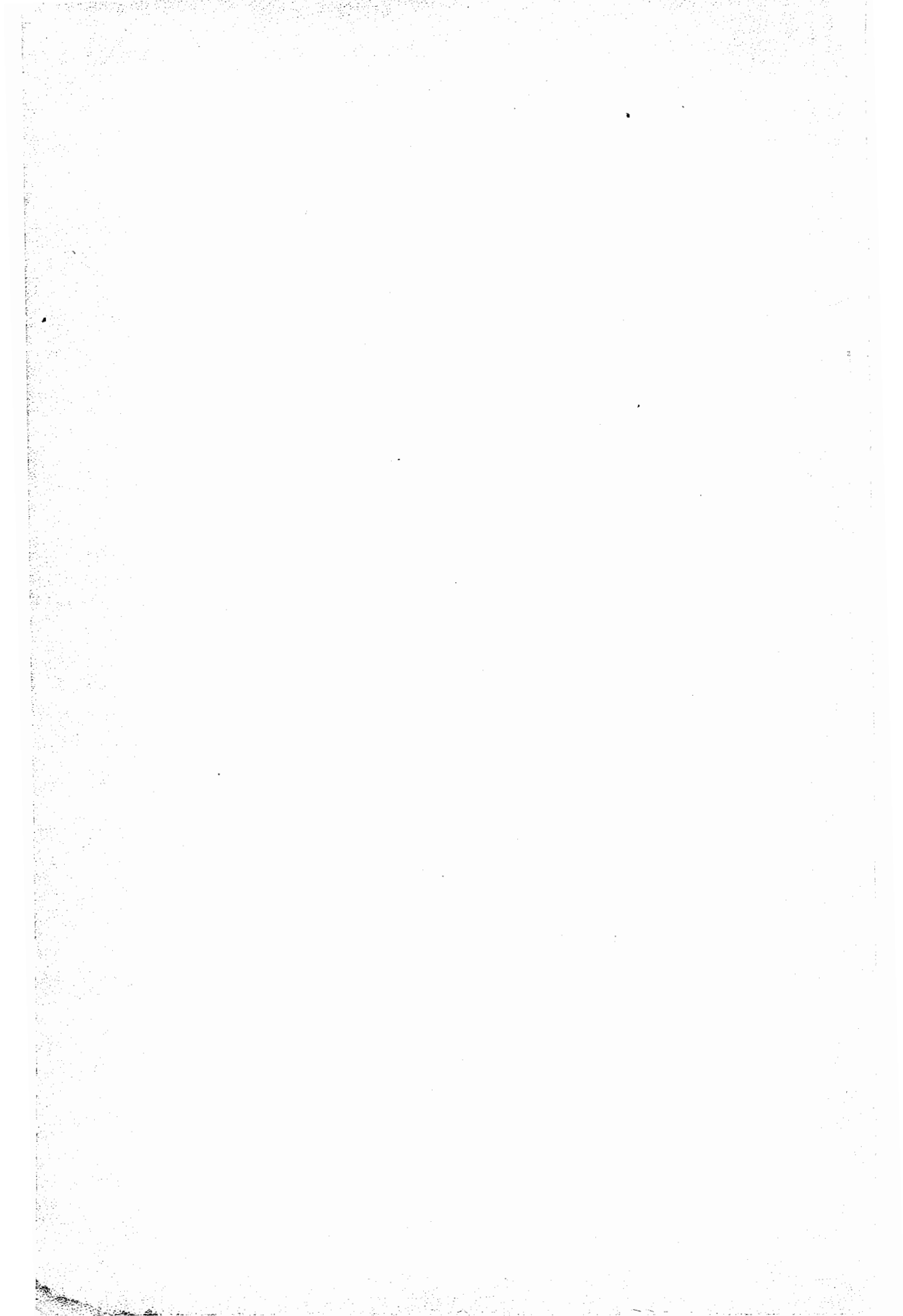
WORDS BY  
G. F. R. ANDERSON

MUSIC BY  
HENRY K. HADLEY  
OP. 21

\$1.00

BOSTON  
OLIVER DITSON COMPANY

New York Chicago Philadelphia  
C. H. DITSON & CO. LYON & HEALY J. E. DITSON & CO.



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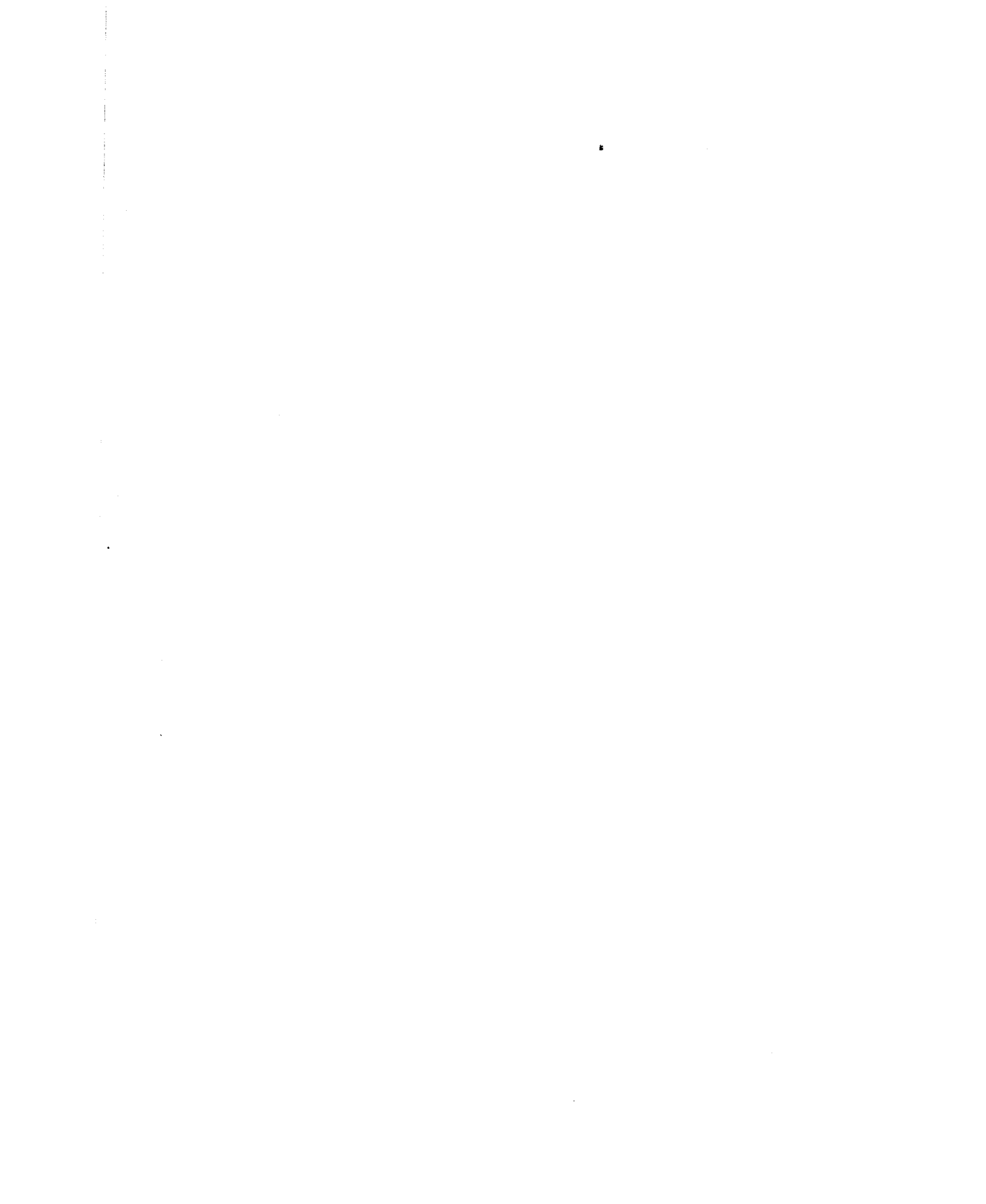
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FULL ORCHESTRA SCORE AND PARTS,  
IN MANUSCRIPT, CAN BE RENTED  
FROM THE PUBLISHERS.



#### NOTE

In the competition instituted by the MUSICAL RECORD in 1899, this cantata was awarded the first prize of \$250.00 for works of this class, by the judges, Professor Horatio W. Parker, Mr. Arthur Foote, and Mr. Reinhold Herman.

# IN MUSIC'S PRAISE

## PART I

### MUSIC AND THE ARTS

#### SOLI AND CHORUS

All hail to Music ! Greet the Queen whose art  
Inspires the soul or fires the heart.  
She pours throughout the world the glory  
And wonder of her ancient story  
In sounds that trembling start.

Hark, the rapture  
None can capture ;

Sounds that rise and grandly soar,  
Immortal strains remembered evermore.

Hear them ! Hear the winds that sweep  
The forest grove, the foaming deep ;  
Hear the tones that gallop and leap.  
They fill the world ;

Hither, thither, tossed and hurled,

Moans that sadden,  
Tones that gladden.

Sounds that are ever telling, telling  
Of her who rides on each wind and gale

And makes the world her dwelling,

Music, whose glorious spells prevail,

Music, whose glorious power we hail,

Music,—Enchantress, Siren, Queen,

Who holds the choral stars in thrall,

All hail !

From north and south, from east and west,

Troop all those Arts that make earth blest ;

From east and west, from north and south,

They troop to kiss loved Freedom's mouth.

Painting, the maid whose wand of gold

Can scenes and visions bright unfold.

Her touch inspires the artist-hand ;

Her colors burn as one ;

She rules the sunset-fires ; her spells command

The sunrise and the sun.

Painting, whose eyes reflect the sea,

A princess golden-fair is she.

Sculpture, with sad far-gazing eyes

And bosom marble-cold,

Her heart knows not love's sweet surprise

And ecstasy untold :

Pure as the chill white snow is she,

A princess wondrous fair to see.

Blest Poetry whose blue eyes shine

With hope's auroral light ;

And rare Invention, whose triumphant dream

Crowns Freedom's land supreme :—

Each comes, and tells

The potency of her spells.

From north and south, from east and west,

Troop all those Arts that make earth blest.

And last, and best of all,

Comes she of noblest mien,

All hail to Music ! Greet the Queen whose art

Inspires the soul or fires the heart.

Music,—Enchantress, Siren, Queen—

Who holds the choral stars in thrall.



## PART II

### THE MUSIC OF NATURE

SOPRANO SOLO AND CHORUS

Ah, what sweeter music breathes  
Than morning's, when the summer woods  
Are rich with gold the dawn bequeaths,  
And dovelike over all a calmness broods.  
Leaves are rustling, rustling—seeming  
Wakened from enchanted dreaming,  
And murmuring their dreams to air  
In music, heavenly music, soft and low :  
And oh, the song of the birds !—it seems to flow  
Everywhere, everywhere,  
Chanting the music of joy,  
Madly melodious, rushing forth, gushing forth  
Ever and ever—  
Sweet, sweet song of the birds that never can cloy,  
Never, Ah, never—  
Music's own minstrelsy, endeared forever.

In the trees, the murm'ring trees,  
In the drowsy hum of bees,  
The whispered cadence of the evening breeze,  
All is music, heavenly-pure and free,  
Winter, Summer, Spring and Fall,  
Are but grand movements in the Symphony  
Of Nature's golden Music heard over all.

Music that mounts to realms by angels trod,  
The world's own music, ever praising God,  
Loud blows the gale from the north,  
And the black clouds threaten and swarm,  
And the music of nature is thundering forth :  
Oh, hark to the rage of the storm !  
What wilder music? what wilder music?  
The fury that comes to transform.  
Oh, hark to the thunder  
And deafening wonder  
That comes with the rage of the storm.

Now all is still, the storm is o'er  
And welcome sun returns once more  
And calmness reigns supreme.  
Ah! what sweeter music breathes  
Than mornings when the summer woods  
Are rich with gold the dawn bequeaths,  
And dove-like over all a calmness broods.  
The world's own music ever praising God.

## PART III

### MUSIC'S GLORY

CHORUS

All hail to Music ! Greet the Queen whose art  
Inspires the soul or fires the heart.  
She pours throughout the world the glory  
And wonder of her ancient story  
In sounds that trembling start.  
In sounds that rise and grandly soar  
Immortal strains remembered evermore.

G. F. R. ANDERSON.

(Written for this work.)

TO MY MOTHER.

# IN MUSIC'S PRAISE

## A CANTATA

### Part I

#### MUSIC AND THE ARTS

SOLI and CHORUS

G. F. R. ANDERSON

HENRY K. HADLEY  
Op. 21

Moderato maestoso

SOPRANO

ALTO

TENOR

BASS

PIANO

Brass

*ff* *ben marcato*

*ff* *cresc.* *Ped.*

*con 8ves*

All Hail!

All Hail!

all hail to Mu-sic, all hail to Mu-sic!

all hail to Mu-sic, all hail to Mu-sic!

*ff* *3*

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Greet the Queen whose art In - spires the soul or fires the

Greet the Queen whose art In - spires the soul or fires the

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The lyrics are: "Greet the Queen whose art In - spires the soul or fires the".

heart.

heart.

Horns Bassoons

*ff marc.*

*ad.*

This system contains the third and fourth systems of music. The third system has a vocal line and a piano accompaniment. The fourth system has a piano accompaniment. The lyrics are: "heart.". The instrument label "Horns Bassoons" is present. The dynamic marking is *ff marc.* and the tempo marking is *ad.*

All Hail!

All Hail!

*ff Ped. cresc. fff*

*con 8ves*

This system contains the fifth and sixth systems of music. The fifth system has a vocal line and a piano accompaniment. The sixth system has a piano accompaniment. The lyrics are: "All Hail!". The dynamic marking is *ff Ped. cresc. fff* and the tempo marking is *con 8ves*.

— All hail to Mu - sic, — All hail to Mu - sic! — She

— All hail to Mu - sic, — All hail to Mu - sic! — She

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "— All hail to Mu - sic, — All hail to Mu - sic! — She" written below. The piano accompaniment is written for the right and left hands, featuring chords and triplets. The key signature has one flat, and the time signature is 4/4.

pours through - out the world the glo - ry And won - der of her an - cient sto - ry In

pours through - out the world the won - der of her an - cient sto - ry In

pours through - out the world the won - der of her an - cient sto - ry In

The second system continues the vocal and piano parts. The vocal line has two staves with lyrics: "pours through - out the world the glo - ry And won - der of her an - cient sto - ry In" and "pours through - out the world the won - der of her an - cient sto - ry In". The piano accompaniment includes a *p* dynamic marking. The key signature and time signature remain the same.

sounds that tremb - ling start, In sounds that tremb - ling start.

sounds that tremb - ling start, In sounds that tremb - ling start.

sounds that tremb - ling start, In sounds that tremb - ling start.

The third system features the vocal and piano parts. The vocal line has two staves with lyrics: "sounds that tremb - ling start, In sounds that tremb - ling start." and "sounds that tremb - ling start, In sounds that tremb - ling start." The piano accompaniment includes a *trem.* marking in the left hand and a *cresc.* marking in the right hand. The key signature and time signature remain the same.

*p*  
 Hark, the rap-ture None can cap-ture, Sounds that rise and grand - - ly  
 Hark, the rap-ture None can cap-ture, Sounds that rise, that rise and grand-ly  
 and grand - - ly

*cresc.* *ff* *rit.*  
 soar, Im - mor - tal strains re - membered ev - -  
 soar, Im - mor - tal strains re - membered ev - -  
*cresc.* *ff* *rit.*  
*cresc.* *ff* *rit.*

*a tempo*  
 er - - more.  
*a tempo*  
 er - - more.  
*a tempo*  
*a tempo*  
*ff* *cresc.*

*Più moto*  
*f*  
 Hear them! hear them! Hear the winds that sweep,

*Più moto*  
*f*

Hear them! hear them! Hear the winds that sweep  
 The

Hear them! hear them! Hear the wind that sweep  
 The for - est grove, the

*R.H.*

The for - est grove, They fill the world.

for - est grove, the foam-ing deep, They fill the world.

They fill the world.

foam-ing deep, The tones that leap They fill the world.

*cresc.* *f*

*Agitato con moto.*

*mf* Hi - - ther, *mf* tossed and hurled,  
 thi - ther,  
 Hi - ther, thi - ther, tossed and hurled, tossed and hurled, tossed and hurled,

*Agitato con moto.*

*mf* Horns  
*p*

*cresc.* Hi - ther, *cresc.* tossed and hurled,  
 thi - ther,  
 Hi - ther, thi - ther, tossed and hurled, tossed and hurled, tossed and hurled,  
*cresc.*

*f* hear the winds that sweep, *f* hear the tones that leap,  
 They fill the world,  
 hear the winds that sweep, *f* hear the tones that leap,  
 They fill the



hear the foam-ing deep, Tones that gal-lop and leap,  
 they fill the world,  
 hear the foam-ing deep, Tones that gal-lop and leap,  
 world, They fill the

Hi - ther tossed and hurled, Hi - ther tossed and hurled,  
 world,  
 Hi - ther tossed and hurled,

Thi-ther tossed and hurled, Hi - ther, thi - ther, *cresc.*  
 Thi-ther tossed and hurled, Thi-ther tossed and hurled, Hi - ther, thi - ther, *cresc.*  
*dim. molto*

tossed and hurled, — tossed — and hurled, — Moans that sad-den,

tossed and hurled, — tossed — and hurled, — Moans that sad-den,

Tones that glad - den, Sounds — that are ev - er tell - ing Of

Tones that glad - den, Sounds — that are ev - er tell - ing of

Tones that glad - den, Sounds — that are ev - er tell - ing of

her who rides on each wind and gale, — And makes the world her

her — who rides — on each wind and gale, — And makes the world her

*cresc.* *ff*

dwelling. Music, whose glorious spells prevail,

dwelling. Music, whose glorious spells prevail,

*mf*

*cresc.* Music, whose glorious power we hail. Music, En-

*cresc.* Music, whose glorious power we hail. Music, En-

*cresc.*

chantress, Siren, Queen, Who holds the choral stars in thrall

chantress, Siren, Queen, Who holds the choral stars in thrall

*p*

En - chan - tress, Si - ren, Queen, All  
 Beau - teous Si - ren, Queen, All  
 En - chan - tress Si - ren, Queen All

hail the Queen who holds the stars in  
 who holds the cho - ral stars in  
 hail the Queen who holds the stars in  
 Queen who holds the stars in

Tempo I.

thrall.  
 thrall.

Tempo I.

*ff molto maestoso*

*Ad.*      \* *Ad.*      \* *Ad.*      \* *Ad.* \*

*Più moto.*

From north and south, from east and west, Troop

From north and south, from east and west, Troop

*Più moto.*

*sfz*

*Ad.*

all those Arts that make earth blest, From east and west, from

all those Arts that make earth blest, From east and west, from

north and south, They troop to kiss loved Free - dom's mouth; They

north and south, They troop to kiss loved Free - dom's mouth; They

The first system of the score features two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are: "north and south, They troop to kiss loved Free - dom's mouth; They". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a triplets in both hands, marked with a forte (*ff*) dynamic.

troop to kiss loved Free - - dom's mouth.

troop to kiss loved Free - - dom's mouth.

Andante.

Andante.

The second system continues the vocal and piano parts. The lyrics are: "troop to kiss loved Free - - dom's mouth." The tempo is marked "Andante." The piano accompaniment features a triplet in the right hand marked with a forte (*f*) dynamic, and a melodic line in the left hand marked with a piano (*p*) dynamic. The system ends with a fermata over the final notes.

ritard.

The third system shows the piano accompaniment concluding the piece. It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "ritard." (ritardando). The system ends with a fermata over the final notes.

SOLO BASS

*p* *espressivo*

Paint - ing, the maid whose wand of gold Can scenes and vis-ions

bright un-fold, Her touch in - spires the art - ist - hand,

Her col-ors burn as one.

She rules the sun - set fires; her spells com -

mand The sun - rise and the

sun. Paint - ing, whose

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in the bass clef and contains the lyrics "sun. Paint - ing, whose". The piano accompaniment is in the grand staff (treble and bass clefs) and includes a dynamic marking of *p* (piano).

*poco a poco cresc.*

eyes re - flect the sea, A prin - cess gold - en -

*red.* *poco a poco cresc.*

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is in the bass clef and contains the lyrics "eyes re - flect the sea, A prin - cess gold - en -". The piano accompaniment is in the grand staff and includes a dynamic marking of *poco a poco cresc.* and a *red.* (ritardando) marking.

fair, gold - en - fair is she, a

*cresc.* *sp* *dim.*

(Cello)

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is in the bass clef and contains the lyrics "fair, gold - en - fair is she, a". The piano accompaniment is in the grand staff and includes dynamic markings of *cresc.*, *sp* (fortissimo), and *dim.* (diminuendo). A cello part is indicated by the marking "(Cello)".

prin - cess gold - en - fair is she..

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is in the bass clef and contains the lyrics "prin - cess gold - en - fair is she..". The piano accompaniment is in the grand staff.

The fifth system of the musical score consists of piano accompaniment in the grand staff.



mp

fz.

Moderato quieto

*p* (Clar. Bassoons)

SOPRANI.

Sculp - ture, with sad; far - gaz - ing eyes, — And bos - om mar - ble - cold —

ALTI

mp

— Her heart knows not love's sweet sur - prise — and ec - sta - sy —

f.

*Solo*

un - told. Pure as the chill white snow is she, A

(Strings) *p*

The first system of the score consists of three staves. The top staff is the vocal line, starting with a *Solo* marking and a *p* dynamic. The lyrics are "un - told. Pure as the chill white snow is she, A". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, with a *(Strings)* marking and a *p* dynamic. The music is in a key with two flats and a 3/4 time signature.

prin-cess won-drous fair to see.

(Violin Solo) *p*

The second system consists of three staves. The top staff is the vocal line with the lyrics "prin-cess won-drous fair to see.". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, featuring a *(Violin Solo)* marking and a *p* dynamic. The music continues in the same key and time signature.

*mp*

Pure as the chill white snow is she, A prin-cess won - drous

The third system consists of three staves. The top staff is the vocal line with a *mp* dynamic and the lyrics "Pure as the chill white snow is she, A prin-cess won - drous". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, with a *p* dynamic. The music continues in the same key and time signature.

fair to see.

(Fl. and Cl.)

The fourth system consists of three staves. The top staff is the vocal line with the lyrics "fair to see.". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, featuring a *(Fl. and Cl.)* marking. The music concludes in the same key and time signature.

Moderato ma non troppo

Blest Po - e - try, whose blue eyes shine With

Moderato ma non troppo

*poco a poco più moto*

hope's au - ro - ral light; And rare In - ven - tion, whose tri - umphant dream Crowns

*poco a poco più moto*

CHORUS.

*cresc.*

Each comes, and tells The

Free - dom's land su - preme:

Each comes, and tells The

*cresc.*

*cresc.*

po - tence of her spells, \_\_\_\_\_ Each comes, and tells The

po - tence of her spells, \_\_\_\_\_ Each comes, and tells The

*p* *cresc.* *p* *cresc.* *p* *cresc.*

po - tence of her spells. \_\_\_\_\_

po - tence of her spells. \_\_\_\_\_ From

From north and south, from

*f* *ff* *f* *mf* *trem.*

Troop all those Arts that make earth blest,

Troop all those Arts that

east and west, Troop Arts that make earth blest,

east and west, Troop all those Arts that make

*cresc.*

And last and best of all Comes she of no-blest mien

And last and best of all Comes she of no-blest mien

(Corn)

All hail! all hail!

All hail to

*cresc.*

Mu-sic, all hail to Mu-sic,

*ff*

*ff*

Greet the Queen whose art In - spires the soul, — En chan - tress, —

*ff*

En chan-tress, —

*ff*

Greet the Queen whose art In - spires the soul, — En chan-tress,

*ff*

*ff*

Si - ren, Who holds the

Si - ren, Queen, — Who holds the

Si - ren, Queen, — Who holds the

Si - ren, Queen, — Who holds

Più allegro.

cho - - - ral stars in thrall.

cho - ral stars in thrall.

cho - ral stars in thrall.

the cho - ral stars in thrall.

Più allegro.

*ff sempre*

Detailed description: This block contains the first ten measures of the score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "cho - - - ral stars in thrall.", "cho - ral stars in thrall.", "cho - ral stars in thrall.", and "the cho - ral stars in thrall." respectively. The piano part includes dynamic markings "ff sempre" and a tempo change to "Più allegro".

ritard.

Detailed description: This block contains measures 11 through 16. The vocal parts are mostly rests. The piano accompaniment features complex textures with chords and moving lines. A "ritard." marking is present in the final measure of this section.

8va basso.....

# Part II.

## THE MUSIC OF NATURE.

SOPRANO SOLO and CHORUS.

Andante con moto.

Wood Wind.

Horn & Cello *mf* con espress.

*And.*

*cresc. molto*

*ff*

*And.* *dim.*



## SOLO SOPRANO

Ah, what sweet - er mu - sic

(cl.)

*pp*

breathes Than morn - ings, when all the sum - mer

woods Are rich - with gold the

*cresc.*

*cresc.*

dawn be - queathes, And

*dim.*

*pp*

*dim.*

*pp*

dove - like o - ver all a calm - ness

CHORUS, broods.

SOPRANO  
Ah, what

ALTO  
Ah, what sweet - er mu - sic

TENOR  
Ah, what sweet - er mu - sic

BASS  
Ah, what sweet - er mu - sic

sweet - er mu - sic breathes

breathes Than morn - ings, when all the sum-mer

breathes Than morn - ings, when the

Than morn - ings, when the woods Are rich with

woods Are rich with gold the

woods Are rich with gold the

dim.

cresc.

dim.

dim.

dim.

dim.

dim.

gold the dawn bequeathes, And dove-like  
dawn be-queathes, And dove-like  
dawn be-queathes, And dove-like

*ritard.*  
o-ver all a calm-ness broods.  
o-ver all a calm-ness broods.  
o-ver all a calm-ness broods.

*ritard.*

## SOLO SOPRANO or TENOR

Leaves are rus - tling, seem - ing Wak-ened from en-chant - ed

dream - ing, Mur-mur-ing their dreams to air,

Heaven-ly mu - sic, soft and low — And oh! the song — of the

Flute

birds, it seems to flow ev - 'ry -

where, Chant-ing the mu - - sic of

*accel. e cresc.*

joy. Mad-ly me-lo-dious, rush-ing forth,

(Hörn)

*accel. e cresc.*

gush-ing forth ev-er and ev-er, song of the

*f*

*mf*

*dim.*

birds that ne-ver can cloy, Ah, mu-sic's own

*dim.*

*rit.* *a tempo*

Min-strel-sy, en-deared for ev-er.

*rit.* *p legato a tempo*

*rit.* *a tempo*

*Poco più mosso*

*p*

In the trees, the murm'ring trees, In the draw-sy hum of

In the trees, the murm'ring trees, In the draw-sy hum of

*Poco più mosso*

bees, The whis-pered ca-dence of the even-ing breeze,

bees, ca - - dence of the breeze,

bees, The ca - dence of the even-ing breeze,

ca - - dence of the breeze,

*mp* All is mu - sic, heaven-ly - pure and free. *p* Win - - ter, *cresc.*

*mp* All is mu - sic free. *p* *cresc.*

*mp* All is mu - sic pure and free. *p* Win - - ter, *cresc.*

*mp* All is mu - sic free. *p* *cresc.*

Sum - - mer, Spring, and Fall — are

Sum - - mer, Spring, and Fall — are

The first system consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

but grand move - ments in the Sym - pho - ny —

but grand move - ments in the Sym - pho - ny —

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes and eighth notes in the right hand, and a bass line in the left hand. A *cresc.* marking is present below the piano part.

of — Na - - ture's gold - - en

of — Na - - ture's gold - - en

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. *cresc.* markings are present above the vocal lines and below the piano part.

Mu - sic heard

Mu - sic heard

Mu - sic heard

Mu - sic heard

*dim.*

*dim.*

o - ver all.

o - ver all.

o - ver all.

o - ver all.

o - ver all.

*dim.*

*dim.*

Molto maestoso.

Mu - sic that mounts to realms by an - gels trod, The

Mu - sic that mounts to realms by an - gels trod, The

Molto maestoso.



*cresc.*  
 world's own mu - sic ev - er prais - ing God,  
*cresc.*  
 world's own mu - sic ev - er prais - ing God,  
*cresc.*  
*cresc.*

Ev - er prais - ing God, the  
 Ev - er prais - ing God, the  
*dim.* *p*  
*dim.* *p*  
*dim.* *p*

worlds own mu - sic prais - ing  
 ev - er prais - ing  
 worlds own mu - sic ev - er prais - ing  
 prais - ing

God.

God.

*p*

*dim.*

*mf* *cresc. sempre.*

Wood Wind

*cresc.*

*ff*

Loud blows the gale from the north, And the black clouds threat-en and

Loud blows the gale from the north, And the black clouds threat-en and

*ff*

swarm, And the mu - sic of na - ture is thun - der - ing forth: Oh,

swarm, And the mu - sic of na - ture is thun - der - ing forth: Oh,

The first system of the musical score consists of four staves. The top two staves are vocal staves (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The music is in a key with three flats and a 3/4 time signature. There are triplets marked with a '3' above the notes in the vocal parts and piano accompaniment.

hark to the rage of the storm! Loud blows the gale from the

hark to the rage of the storm! Loud blows the gale from the

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. There is a dynamic marking of *ff* (fortissimo) in the piano accompaniment.

north, Loud blows the gale from the north,

What wild - er mu - sic? What wild - er mu - sic?

north, Loud blows the gale from the north,

What wild - er mu - sic? What wild - er mu - sic?

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. There are dynamic markings of *ff* in the piano accompaniment.

*ff*  
Hark to the rage of the storm,  
Hark to the rage of the storm,  
Hark to the rage of the storm,  
Hark to the rage of the storm,  
*marcato*

What wild - er Mu - sic?  
What wild - er Mu - sic?  
What wild - er Mu - sic?  
What wild - er Mu - sic?  
*con fuoco*  
*cresc. molto*

*ff*  
Loud blows the gale from the north,  
What wild - er Mu - sic?  
Loud blows the gale from the north,  
What wild - er Mu - sic?  
*ff*

Loud blows the gale from the north,  
 What wild - er mu - sic? Hark to the

Loud blows the gale from the north,  
 What wild - er mu - sic? Hark to the

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand, including triplets.

Hark to the storm, Hark to the storm and the thun - der,  
 storm, Hark to the storm,  
 Hark to the storm, Hark to the storm and the thun - der,  
 storm, Hark to the storm,

The piano accompaniment includes a Piccolo part with a tremolo effect, indicated by the markings "Piccolo." and "trem.".

Hark to the thun - der, Hark to the thun - der,  
 Hark to the thun - der, Hark to the thun - der,  
 Hark to the thun - der, Hark to the thun - der,

The piano accompaniment continues with a strong rhythmic accompaniment, marked with a forte dynamic (*ff*).

der, And deaf - - - 'ning won-der that comes with the

der, Hark to the thun-der that comes with the

der, Hark to the thun-der that comes with the

der, And deaf - - - 'ning won-der that comes with the

*ff*

rage of the storm.

rage of the storm.

*ff*

*marcato.*

*dim. poco a poco*

*v*

*pp*

*Più lento.* SOLO SOPRANO

Now all is still, the storm is o'er,

And wel-come sun re- turns once more, And calm-ness

(Oboe) (Clar.)

*Andante tempo primo.*

reigns— su-preme.

(Cellos)

*cresc. molto*

*rit*

*p*  
Ah, what sweet - - er mu - - sic

*p*  
Ah, what sweet - - er mu - - sic

*a tempo*  
*p legato assai*

Detailed description: This system contains the first three staves of music. The top two staves are vocal lines in treble and bass clefs, both marked with a piano (*p*) dynamic. The lyrics are "Ah, what sweet - - er mu - - sic". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a tempo change to "a tempo" and a dynamic marking of "p legato assai". The music is in a key with three flats and a 3/4 time signature.

breathes Than morn - - ings, when all the sum - mer.

when the

breathes Than morn - - ings, when the

Detailed description: This system contains the next three staves of music. The top two staves are vocal lines with lyrics: "breathes Than morn - - ings, when all the sum - mer." and "when the". The bottom two staves are piano accompaniment. The piano part continues with a flowing eighth-note accompaniment in the right hand and a more static bass line in the left hand.

woods Are rich with gold *cresc.* the

woods Are rich with gold the

Detailed description: This system contains the final three staves of music. The top two staves are vocal lines with lyrics: "woods Are rich with gold *cresc.* the" and "woods Are rich with gold the". The bottom two staves are piano accompaniment. The piano part continues with the same accompaniment style as the previous system, with a crescendo marking over the final measure.



dawn be - queathes, *p* And *p*

dawn be - queathes, *p* And *p*

The first system of the musical score consists of four staves. The top two staves are vocal staves (Soprano and Alto) with lyrics 'dawn be - queathes, And'. The bottom two staves are piano accompaniment staves (Right and Left Hand). The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Dynamics include *p* (piano) and *And* (Andante).

dove - - like o - - ver all a

dove - like o - ver all a

dove - - like o - - ver

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics 'dove - - like o - - ver all a'. The bottom two staves are piano accompaniment staves. The music continues in the same key and time signature as the first system.

calm - - ness broods. *mf* The *p*

calm - ness broods. *p*

calm - - ness broods. *p* The *p*

calm - - ness broods. *pp*

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics 'calm - - ness broods. The'. The bottom two staves are piano accompaniment staves. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piano part features triplet markings in the right hand.

*mf* *p* *p rit.*

world's own mu - sic ev - er, ev - er prais - ing God.

world's own mu - sic ev - er prais - ing God.

*mf* *p* *p rit.*

world's own mu - sic ev - er prais - ing God.

*p* *rit.* *a tempo*

*pp* *red.*

*red.* *red.* *red.* *red.*

*pp* *pp*

(Horn Cello) *il melodie poco marcato*

(Flute) *pp*

(Clar.) *pp*

*dim. e rit. sempre* *ppp*

*red.*

Part III.  
MUSIC'S GLORY.

CHORUS.

Largo.  
(Brass)

*ff*

*ff*

*dimin.*

*misterioso.*

*p*

*dimin.*

(Wind) (Str.) (Wind) (Str.)

*pp*

*p*

*p*

*cresc.*

*f marc.*

*cresc. molto*

*ff* Brass

*attacca Fugue.*

*Allegro moderato.*

All hail to Mu - sic, the Queen whose art In - spires the soul or

*Allegro moderato.*

All hail to Mu - sic, the Queen whose art In -  
 fires the heart, All hail to Mu - sic,

All hail to Mu - sic, the  
 spires the soul or fires the heart, The Queen whose  
 Queen whose art In - spires the soul, All hail to Mu - sic, Queen whose

All hail to  
 Queen, whose art In - spires the soul or fires the heart,  
 art In - spires the soul or fires the heart, All hail to

Mu - sic, the Queen whose art In - spires the soul or fires the  
 All hail the Queen, whose art In - spires the  
 Mu - sic whose art In - spires the soul or fires the  
 Mu - sic whose art In - spires.

heart. *cresc.* She pours through - out the world the  
 heart. *cresc.* She pours through - out the world the glo - ry And  
 heart, *cresc.* She pours through - out the world the glo - ry And won - der  
 She pours through - *cresc.*

won - der of her an - cient sto - ry.  
 won - der of her sto - ry.  
 of her sto - ry. All hail to  
 out the world the won - der of her an - cient sto - ry.  
*mf*

Mu - sic, the Queen whose art In - spires the soul or fires the

All hail to Mu - sic, the Queen whose art In - spires the soul or  
heart, In - - - spires the soul or fires the heart, In -

All hail to Mu - sic, the Queen whose art In -  
fires the heart, Hail to Mu - sic, Queen whose art  
spires and fires the heart, Hail to Mu - sic,

spires the soul or fires the heart, The Queen whose  
 fires the heart and in-spires the soul,  
 Hail the Queen whose art In-spires the soul, whose art In -  
 Hail the Queen whose

*f* *sostenuto*

art In-spires the soul or fires the heart  
 and fires the heart, and fires the heart  
 spires the soul or fires the heart  
 art In-spires the soul or fires the heart

*f* *sostenuto*

All hail the Queen, All hail the Queen,  
 All hail the Queen, All hail the Queen, whose art In -  
 All hail the Queen, All hail the Queen, whose art In-spires the  
 All hail the Queen,

*mf* *ff*



whose art In - spires, whose art In -  
 spires, whose art In - spires, whose art In -  
 soul and heart, whose art In -  
 whose art In - spires, whose art In -

spires, Whose art In - spires the  
 spires, Whose art In - spires, whose  
 spires, Whose art In - spires the  
 spires, Whose art In - spires the soul or

soul or fires the heart, or fires the heart.  
 art In - spires the soul, the soul, or fires the heart.  
 soul or fires the heart, or fires the heart.  
 fires the heart, in-spires the soul, or fires the heart.

*ff*  
All hail to Mu - sic, All hail to Mu - sic,  
All hail to Mu - sic, All hail to Mu - sic,  
*ff*

*ritard.* **Moderato.**  
the Queen whose art In - spires the soul, All  
the Queen whose art In - spires the soul, All  
*ritard.* **Moderato.**  
*ritard.* **Moderato.**

hail to Mu - sic, the Queen whose art In -  
hail to Mu - sic, the Queen whose art In -

spires the soul and heart.  
 spires the soul or fires the heart.  
 spires the soul, in - spires the soul or fires the heart.  
 spires the soul or fires the heart.

*ff* She pours through - out the world the  
 the world  
 She pours through - out the world  
 the world, the world the

glo - ry And won - der of her sto - ry  
*molto cresc.* the glo - ry of her sto - ry  
 the glo - ry of her sto - ry  
 glo - ry And won - der of her sto - ry  
*molto cresc.* *ff*

Più lento.

In sounds that trem - bling start, In sounds that trem - - bling  
 In sounds that trem - bling start, In sounds that trem - bling  
 In sounds that trem - bling start, In sounds that trem - - bling  
 In sounds that trem - bling

Più lento.

start.  
 start.  
 start.

(Str.)  
 pp

pp

In sounds that rise and soar,  
 In sounds that rise and soar,  
 In sounds that rise and grand - - ly soar, In

*p* *cresc.* *p*

In sounds that grand-ly soar, that  
 In sounds that rise, In sounds  
 In sounds that grand - - ly soar, that  
 sounds, In sounds

*cresc.* *mf* *mf* *Brass*

grand - - ly soar. *rit molto*  
 that grand - ly soar. *rit molto*  
 grand - - ly soar. *rit molto*  
 that grand - ly soar. *rit molto*

*cresc.* *rit molto* *cresc. molto* *rit molto*

## Largamente.

Hark — the rap — ture, Im — mor — tal strains re —  
 Im — mor — tal strains re — mem — bered  
 Hark — the rap — ture, Im — mor — tal  
 Im — mor — tal strains re — mem —

*ff*

Largamente.

mem — bered ev — er — more, re — mem — bered  
 ev — er — more, im — mor — tal strains for  
 strains for ev — er — more,  
 bered

*dimin.*

*ff*

*dimin.*

ev — er — more. In sounds that  
 In sounds that rise and grand — ly  
 ev — er — more. In sounds that rise and grand — ly soar, in sounds that  
 ev — er — more.

*p* *Più moto.* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *Più moto.* *cresc.*

grand-ly rise and soar, re-mem-bered ev-er-more. *rit.*

soar, strains re-mem-bered ev-er-more. *rit.*

grand-ly soar re-mem-bered ev-er-more. *rit.*

Im-mor-tal strains re-mem-bered ev-er-more. *rit.*

**Maestoso.**

All hail to Mu- *ff*

All hail to Mu- *ff*

**Maestoso.**

Violins *ff*

sic, the Queen whose

sic, the Queen whose

*Più moto.*

art In - spires, In - spires, whose art In - spires the soul,

*Più moto.*

*ff*

whose art in - spires the soul, Greet the Queen whose  
whose art in - spires the soul, Greet the Queen whose  
the Queen whose

*ff*

*ff*

art In - spires the soul or fires the  
art In - spires the soul or fires the

*ff*

*ff*



heart, In - spires

heart, In - spires

heart, In - spires

*ff*

the soul and heart.

the soul and fires the heart.

the soul and fires the heart.

the soul and heart.

*Più Moderato e dignitoso.*

Im - mor - tal strains re - mem - bered ev - er - more,

Im - mor - tal strains for - ev - er - more,

Im - mor - tal strains for ev - er - more,

*p*

*Unaccompanied*

*Più lento.*

*mf* *f rit.* *ff*

In sounds that rise and grand - ly soar.

*mf* *f* *ff*

In sounds that grand - ly soar.

*mf* *f* *ff*

In sounds that grand - ly soar.

*mf* *f* *ff*

*rit.*

*Tutti*

*mf* *f rit.* *ff sempre*

*Più allegro.*

*fff*

*Poco più lento*

*fff*

*rit. molto* (Brass)

*fff*

*Scu basso*