

[illegible]

men, A - - - men, A -

men, A - - - men, A - - - men, A -

men, A - - - men, A - men, A - - - men, A -

men, A - men, A - men, A -

trem. ff

SOLL.

A - men, A - men, A - men, . . . A - men.

A - men, A - men, A - men, . . . A - men.

A - men, A - men, A - men, . . . A - men.

A - men, A - men, A - men, . . . A - men.

men, A - men, A - - - men, . . . A - men.

men, A - men, A - - - men, . . . A - men.

men, A - men, A - - - men, . . . A - men.

men, A - men, A - - - men, . . . A - men.

ff

The music ceased, and, with its last faint throb,
Where stood the temple's seeming solid walls
Was nought but air.

Then Jubal, in his dream, Low at the feet of that bright Angel fell, Veiling
Moderato.

PIANO.
♩ = 69.

his face with shame, while on him streamed From pity - ing and benignant eyes the light Of Heaven's

great mercy.

Not a word spake he ;

Deep self-reproach and wondering thankfulness There held him dumb. }
At length the Angel's voice Upon the solemn silence broke : }

"O Man, My mission is but

A

p dolce.

part fulfilled : much more Thou hast to hear and learn. In distant time Shall Prophets of the Lord

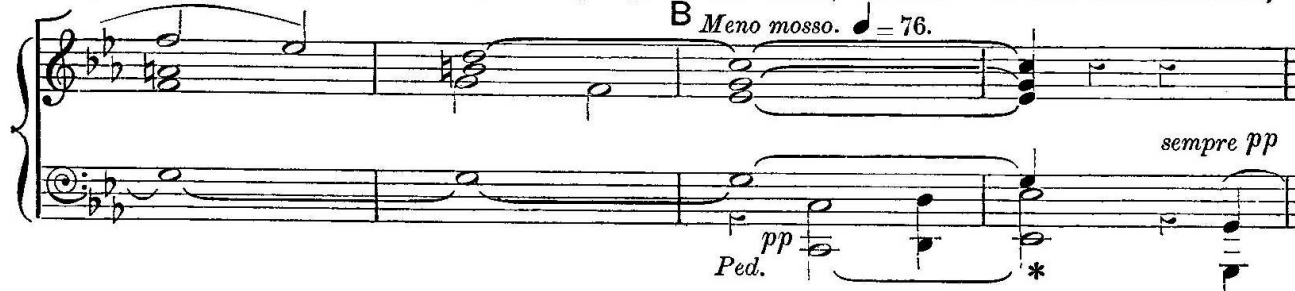
arise, whose words, Inspired by Heaven, thy glorious art shall wed, And bring forth com -



fort to all troubled souls. Again behold! Once more the



palm-branch waved And Jubal, looking up, saw where, beneath A roof death-shadowed,



mourners silent sat, In fellow-ship of sorrow.



They could hear The beating of the Angel's wings whose call No man escapes,



and, desolate of heart, The world to them was darkness.



Then one sang; And, as the

strain flowed on, the fount of tears Dried up, while down from Heaven

fell the peace That passeth understanding; e'en the peace Of holy

resignation and of trust In Him who doeth all things well.

'Twas this That Jubal, listening and adoring, heard:—

No. 3.

SOLO.—"THE LORD IS GOOD."

Larghetto. SOPRANO SOLO. *a tempo.*

The Lord is good un-to them that wait for Him. . . .

Larghetto. ♩ = 58. *mf* *p* *colla voce.* *a tempo.*

Ped. *

Though He cause grief, though He cause grief, yet will He . . . have com-pas-sion

ac-cord-ing to the mul-ti-tude of His mer-cies, yet will He have com-

-pas-sion ac-cord-ing to the mul-ti-tude of His mer-cies.

A *p* *rit. molto.*

For He doth not will-ing-ly af-flict . . the chil-dren, the

pp *rit. molto.*

chil - dren of men.

p

pp *a tempo.* *poco a*

Ped. **3*

poco accel.

cres. *f*

Ped. **3* *Ped.* **3* *Ped.* **3* *Ped.* **3*

Allegro non troppo, ma deciso.
declamato.

Thus saith the Lord: I will ran - som them from the

Allegro non troppo, ma deciso.

p declamato. *p*

power of the grave; I will re - deem . . . them from

death, O Death, I will be thy

mf

plague. O Grave, I will

be . . thy de - struc - tion, O Death, I will

B declamato.

be thy plague. O

Grave, I will be thy de - struc -

- tion. Thus saith the Lord: . . . I will

ran - som them from the power . . . of the grave; I will re -

calando. - deem . . . them from death, . . . *f* *ad lib.* Thus saith the Lord.

calando. *f* *ad lib.*

C *Tempo 1mo.* Though he cause grief,

f *p*

though he cause grief, yet will He . . . have compassion ac - cording to the

pp

mul - ti - tude of his mer - cies, yet will He have com - pas - sion ac -

cord - ing to the mul - ti-tude of His mer - cies. For He doth not

pp

calando. will - ing - ly af - flict the chil - dren of men. *(ad lib. parlando.)* The Lord is

calando. *f* *pp sempre.*

Ped.

good un - to them that wait for Him.

espress. *pp*

Ped. *

The vision faded—dream
within a dream—

{ And then the Angel,
turning to the man : }

“Think not thy gracious art shall be confined To

p

His high service Whom the Host of Heaven Praise alway in eternity of sound, With Holy, Holy, Holy

88.

dolce. pp

to the Lord. Learn thou that by its aid, through time to come, The deep emotions of thy race shall speak



With organ wonderful. Whene'er the souls Of men are moved by common joy or woe, Through music shall



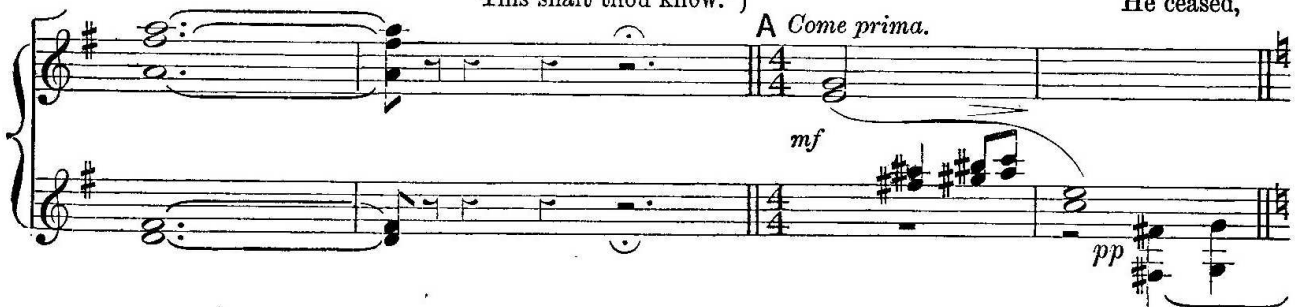
be heard in tones sublime, The common voice— the cry of multitudes, Which only Heaven's great



chorus, like the sound Of many waters, can exceed in awe.
This shalt thou know."

A Come prima.

He ceased,



and Jubal, then, Whose dream-entranced eyes on empty space
Had rested, saw take shape therein a street Of some vast

Alla marcia. ♩ = 108.



city.

Broad it was
and straight;

Its temples, palaces, on either hand

Poco animato.

city. Broad it was and straight; Its temples, palaces, on either hand *Poco animato.*

p *mf* *p*

Bedecked as for a nation's festival. The vibrant air with noise of joy-bells

tr

rang, And over all a - rose the sound— which known Is ne'er forgot—

mf *p*

of countless myriads By single impulse and one passion stirred.

Now, sudden, in the distance
of the street That stretched,
like a great river, far
'Twixt restless banks of men,

mf

was movement made, And, forth an indistinguish - able mass, A horseman

p *mf*

rode, in solitary state, His silver armour flashing in the sun; While following, with steady,

pp

ceaseless tramp, And pomp of war, and beauty terrible Of gleaming steel, a

pp

conquering army came, Its standards, battle-torn, with laurel decked.

cres.

At once, with clangour, rose the fierce war-march
And all the passion of the hour found tongue.

f *fpp* *Side Drum.*

Allegro molto.

f

Sva

3

8va

ff *3*

No. 4. TRIUMPHAL MARCH AND CHORUS.—“HAIL! TO OUR CHIEF.”

Allegro marziale.

PIANO.
♩. = 126.

The musical score is written for piano in 12/8 time. It begins with a treble and bass staff. The treble staff starts with a treble clef and a key signature of one sharp (F#). The bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegro marziale.' and the time signature is 12/8. The piece is in common time (C). The score consists of six systems of music. The first system includes a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking. The fourth system includes a mezzo-forte (mf) dynamic marking. The fifth system includes a mezzo-forte (mf) dynamic marking. The sixth system includes a mezzo-forte (mf) dynamic marking. The piece ends with a double bar line.



CHORUS. SOPRANO.

ALTO.

Hail to our Chief . . and his sword, hail, hail,

TENOR.

Hail to our Chief . . and his sword, hail, hail,

BASS.

Hail to our Chief . . and his sword, hail, hail,



Hail to our Chief . . . and his

hail to our Chief and his sword, to our Chief and his sword, to our Chief and his

hail to our Chief and his sword, to our Chief and his sword, to our Chief and his

hail to our Chief and his sword! hail to our Chief . . . and his

sword! hail, hail, hail to our Chief and his sword! Ter-ri-ble

sword! hail, hail, hail to our Chief and his sword! Ter-ri-ble

sword! hail, hail, hail to our Chief and his sword! Ter-ri-ble

sword! hail, hail, hail to our Chief and his sword!

sword! Bat-tle's stern lord! Ter-ri-ble sword! Bat-tle's stern

sword! Bat-tle's stern lord! Ter-ri-ble sword! Bat-tle's stern

sword! Bat-tle's stern lord! Ter-ri-ble sword! stern

Ter-ri-ble sword! Bat-tle's stern lord! Bat-tle's stern

lord, Bat-tle's stern lord, . . It hath flashed 'mid . . the

lord, Bat-tle's stern lord, . . It hath flashed 'mid . . the

lord, Bat-tle's stern lord, . . It hath flashed 'mid . . the

lord, Bat-tle's stern lord, . . It hath flashed 'mid . . the

smoke of . . the fight; . . It hath struck for the cause of the

smoke of . . the fight; . . It hath struck for the cause of the

smoke of . . the fight; . . It hath struck for the cause of the

smoke of . . the fight; . . It hath struck for the cause of the

right; . . It hath smit - ten . . the foe in . . his

right; . . It hath smit - ten . . the foe in his flight, in his

right; . . It hath smit - ten . . the foe in . . his

right; . . It hath smit - ten . . the foe in his flight, in his

flight, Hail, hail, hail to the sword. . . .

flight, Hail, hail, hail to the sword, . . .

flight, Hail, hail, to . . the sword, hail to . . the

flight, Hail, hail, to . . the sword, hail to . . the

hail to the sword, ter - ri-ble sword, ter - ri-ble sword,

hail to the sword, ter - ri-ble sword, ter - ri-ble sword,

sword, . . . to the sword, ter - ri-ble sword, ter - ri-ble

sword, . . . to the sword, ter - ri-ble sword, ter - ri-ble

cres.

f Hail to our Chief and his sword, to our Chief and his sword, . . . hail,

Hail to our Chief . . . and his sword, . . . hail,

f sword, Hail, hail, to our Chief, to our Chief and his sword, . . . hail,

sword, Hail to our Chief, to our Chief and his sword, . . . hail,

f

8030.

hail to our Chief and his sword!

hail to our Chief and his sword!

hail to our Chief and his sword!

hail to our Chief and his sword!

f

f

tr

8030.

Detailed description: This is a musical score for a song, likely a hymn or patriotic song, featuring four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are arranged in four staves at the top, each with the lyrics "hail to our Chief and his sword!". The piano accompaniment is written for a grand piano, with the right hand (treble clef) and left hand (bass clef) staves. The score is divided into six systems. The first system includes the vocal parts and the beginning of the piano accompaniment. The second system shows the piano accompaniment continuing. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment and ends with a trill (tr) in the right hand. The score is marked with a common time signature (C) and a key signature of one flat (B-flat). Dynamics include *f* (forte) and *tr* (trill). The number 8030. is printed at the bottom of the page.



CHORUS. *p*

Hail to our Chief . . . and his

Hail to our Chief . . . and his

Hail to our Chief . . . and his



sword, hail, hail, hail to our Chief and his sword, hail to our

sword, hail, hail, hail to our Chief and his sword, hail, hail to our

sword, hail, hail, hail to our Chief and his sword, hail, hail to our

Hail to our



Chief and his sword, . . hail, hail, hail to our Chief and his

Chief, to our Chief and his sword, . . hail, hail, hail to our Chief and his

Chief, to our Chief and his sword, . . hail, hail, hail to our Chief and his

Chief and his sword, . . hail, hail, hail to our Chief and his

sword! Con - quering sword! Battle's stern lord! Con - quering

sword! Con - quering sword! Battle's stern lord! Con - quering

sword! Con - quering sword! Battle's stern lord! Con - quering

sword! Con - quering sword! Battle's stern lord! Con - quering

sword! Bat-tle's stern lord, battle's stern lord! . . Its

sword! Bat-tle's stern lord, battle's stern lord! . . Its

Con - quering sword! stern lord, battle's stern lord! . . Its

Bat-tle's stern lord, battle's stern lord! . . Its

light - nings . . have blast - ed . . a - round - . . . The

light - nings . . have blast - ed . . a - round - . . . The

light - nings . . have blast - ed . . a - round - . . . The

light - nings . . have blast - ed . . a - round - . . . The

en - e - my mak - eth no sound ! . . . Where now may . . his

en - e - my mak - eth no sound ! . . . Where now may . . his

en - e - my mak - eth no . . sound ! . . . Where now may . . his

en - e - my mak - eth no sound ! . . . Where now . . may . . his

le - gions . . be found ? Ask, . . ask, ask of the sword, . .

le - gions . . be found ? Ask, . . ask, ask of the sword, . .

le - gions, his le - gions be found ? Ask, . . ask, of . . the sword,

le - gions, his le - gions be found ? Ask, . . ask, of . . the sword,

8030.

[illegible]

light - nings, its light - nings have blast - - ed . . a - round -

light - nings, its light - nings have blast - - ed . . a - round -

light - nings, its light - nings have blast - - ed . . a - round -

light - nings, its light - nings have blast - - ed . . a - round -

Sva *Sva*

fz *tr*

The en - e-my mak - eth no sound ! Where now may his

The en - e-my mak - eth no sound ! Where now may his

The en - e-my mak - eth no sound ! Where now may his

The en - e-my mak - eth no sound ! Where now may his

Sva

fz

le - gions be found, . . where now may his le - gions be

le - gions be found, . . where now may his le - gions be

le - gions be found, . . where now may his le - gions be

le - gions be found, . . where now may his le - gions be

le - gions be found, . . where now may his le - gions be

fz *fz*

6/4 6/4 6/4 6/4 6/4

Alla breve.

found? Ask of the sword, ask of the

found? Ask of the sword, ask of the

found? Ask of the sword, ask of the

found? Ask of the sword, ask of the

Alla breve.

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

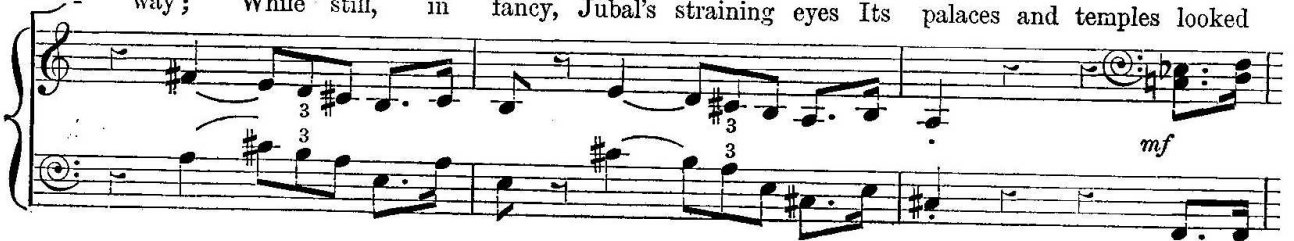
sword, Con-quer-ing sword!

fz *fz* *Sva...*

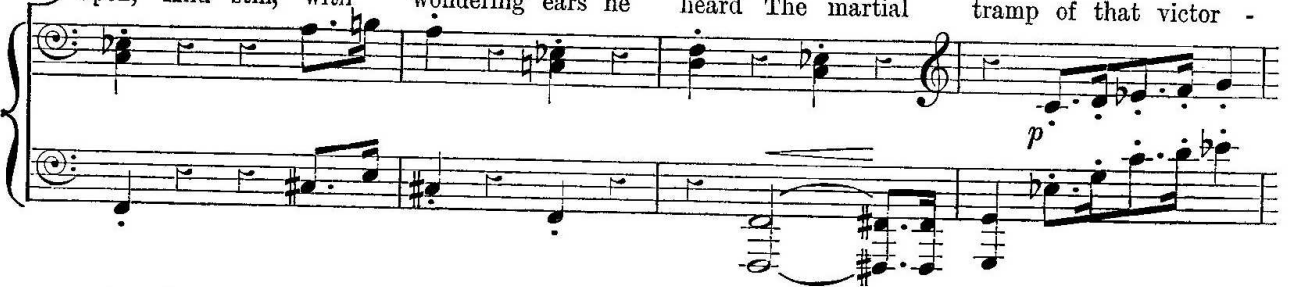
The fierce wild chorus ceased, and, lo! as fades A vision born of nothingness and night, So did the mighty pageant melt a -
Alla marcia. ♩ = 108.



way; While still, in fancy, Jubal's straining eyes Its palaces and temples looked



upon, And still, with wondering ears he heard The martial tramp of that victor -



- ious host.

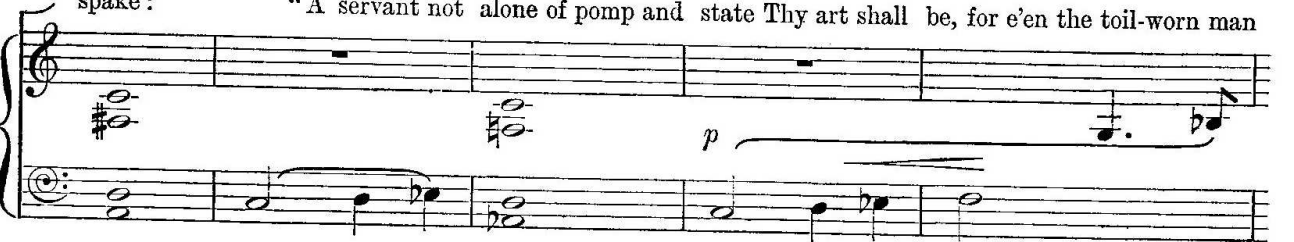
To him again the voice celestial

A meno mosso. ♩ = 84.

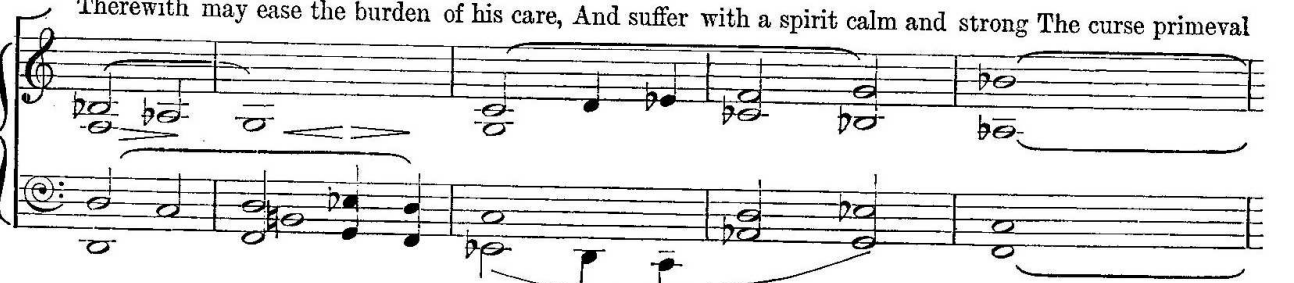


spake:

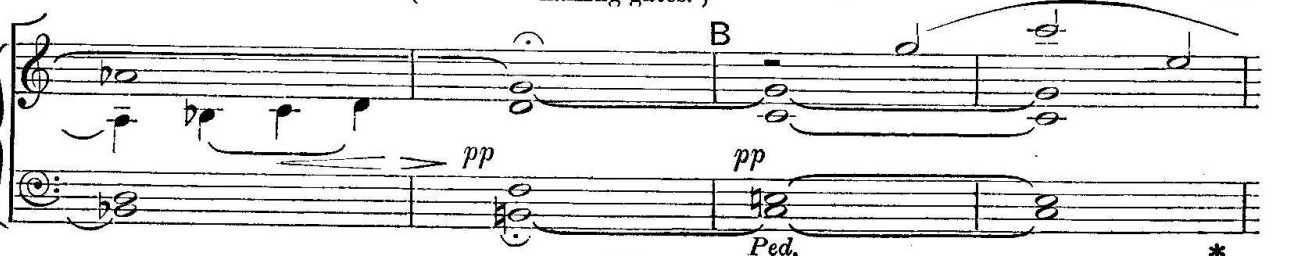
"A servant not alone of pomp and state Thy art shall be, for e'en the toil-worn man



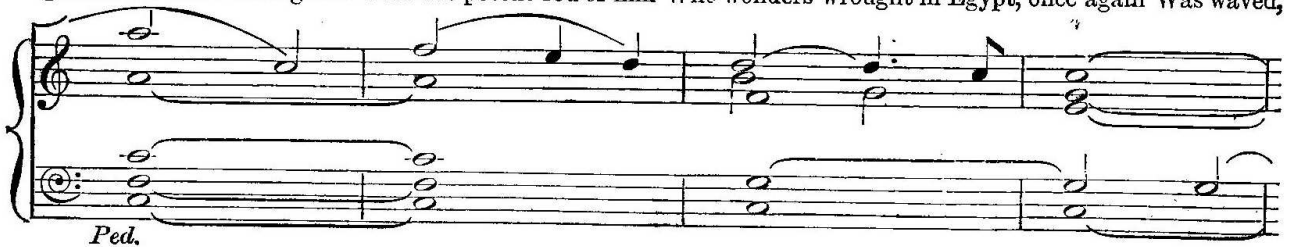
Therewith may ease the burden of his care, And suffer with a spirit calm and strong The curse primeval



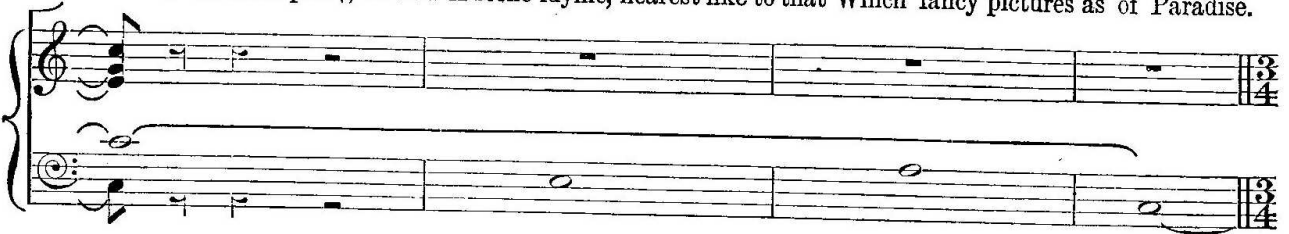
under which thy sire Was {driven from lost Eden's flaming gates.} O Man, behold and learn." The



golden branch. Far mightier than the potent rod of him Who wonders wrought in Egypt, once again Was waved,

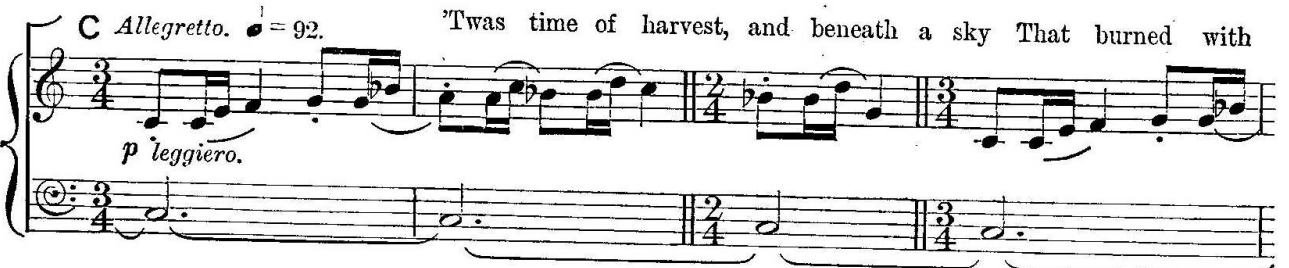


and in a moment sprang to view A scene idyllic, nearest like to that Which fancy pictures as of Paradise.



C *Allegretto.* ♩ = 92.

'Twas time of harvest, and beneath a sky That burned with



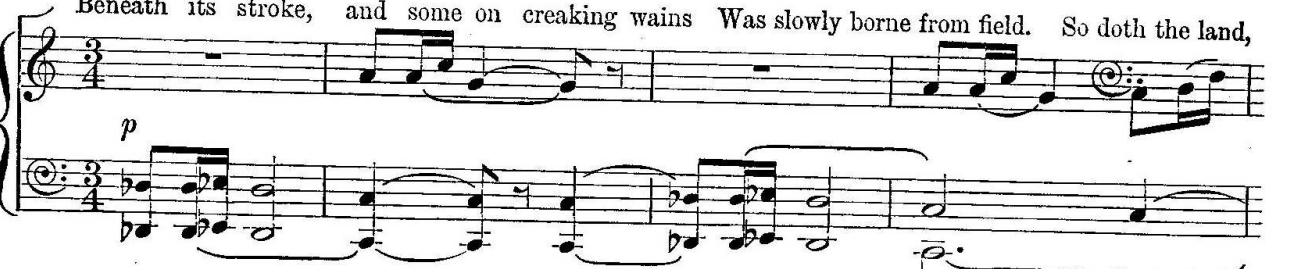
autumn heat, while all the air, By wind unvest, lay shimmering in the sun,



Stretched far and wide the ripe and golden grain. Some stood, the sickle waiting; some had fallen



Beneath its stroke, and some on creaking wains Was slowly borne from field. So doth the land,



Our silent mother, to her children yield The nurture of her bosom fair and full.

Sudden rang out



the twelve-fold stroke of noon. The sickles fell, and in a place of grateful shade Strong



men and sunburnt maidens sat them down With healthful zest to eat their humble meal.



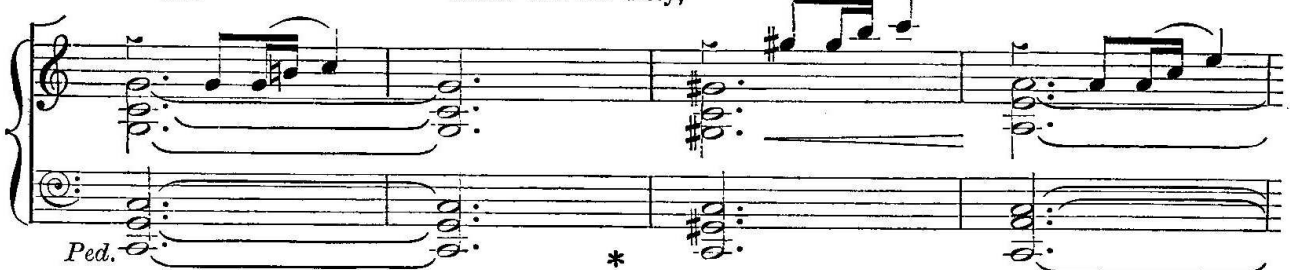
Refreshed, and ere the call to labour came, They cried "A song!"



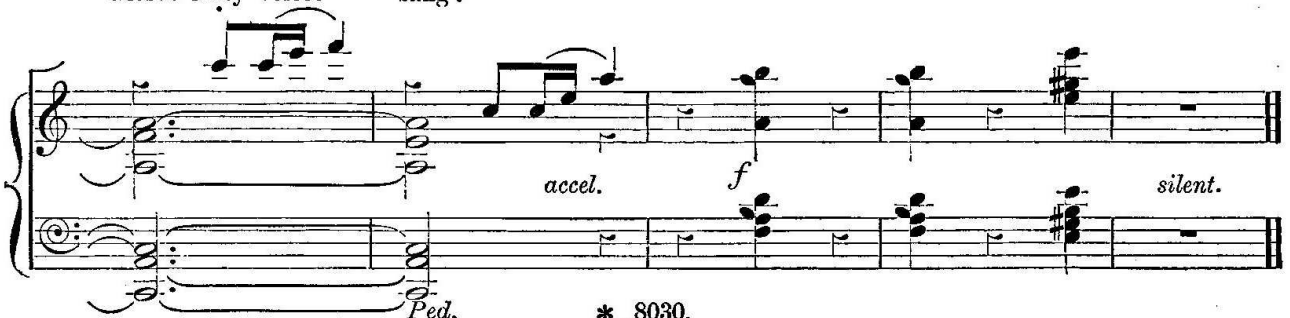
Did there the rus-tic echoes wake
and thrust into the midst A half-reluctant youth, who, taking heart,



again. Rude was his ditty, but all heads kept time, And in its



chorus lusty voices sang:



No. 5.

THE SONG OF THE SICKLE.

Allegretto. Marcato.

PIANO. $\text{♩} = 84.$

mf

TENOR. *mf*

The sword is a gain - ty thing, my lads, And crown - ed kings³ they

p

wear it; There's not a no - ble in the land But proud is he³ to

mf *p*

bear it. O brave . . . it looks with its jew -

mf *p* *mf*

- - ell'd hilt, And its scab - bard shi - - ning gai - - ly;

p *calando.* *f* *a tempo.*

calando. *mf a tempo.*

A

f If I were a duke or a roy - al prince

f *p* *f*

I'd gird on the wea - pon dai - ly.

p *pp*

mf Nor dukes nor princ - es we, my lads, With the sick - le 'tis we

stac. *3*

la - bour, And that can flash in the sun, you know, As

f *mf* *mf* *p*

B CHORUS. SOPRANO. *marcato.* *f* And that can flash . .

ALTO *marcato.* *f*

TENOR. *marcato.* *f* And

well as a - ny sa - bre, as well as a - ny sa - bre. And that can flash . .

BASS. *marcato.* *f*

B And

f

in the sun, you know, As well as a - ny sa - bre, as well as a - ny
 that can flash in the sun, you know, As well as a - ny sa - bre, as well as a - ny
 in the sun, you know, As well as a - ny sa - bre, as well as a - ny
 that can flash in the sun, you know, As well as a - ny sa - bre, as well as a - ny

sa - bre,
 sa - bre,
 sa - bre,
 sa - bre,

Meno mosso.
f

Tempo lmo. *Solo.* *mf*

The sword has a har-vest, too, my lads, Of

Tempo lmo. *fp*

reap - ers there are ma - ny, And when they take the

field the sight Is grand - er far than a - ny.

f *calando.* *a tempo.*

But the crop— . . . ah me! ah me! is hu - - man lives, And it

sf *calando.* *a tempo.*

falls . . with shrieks . . and groan - ing;

tr *calando.* *p* *f a tempo.*

Detailed description of the musical score: The score is for a piece numbered 72. It consists of vocal staves and piano accompaniment. The vocal parts are in 2/4 time. The piano accompaniment is in 2/4 time. The key signature has one sharp (F#). The score is divided into several systems. The first system shows the vocal melody starting with 'The sword has a har-vest, too, my lads, Of'. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings like *fp* and *f*. The second system continues the vocal melody with 'reap - ers there are ma - ny, And when they take the'. The piano accompaniment includes a triplet of eighth notes. The third system shows the vocal melody with 'field the sight Is grand - er far than a - ny.'. The piano accompaniment features a triplet of eighth notes and a dynamic marking of *fp*. The fourth system shows the vocal melody with 'But the crop— . . . ah me! ah me! is hu - - man lives, And it'. The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *sf*. The fifth system shows the vocal melody with 'falls . . with shrieks . . and groan - ing;'. The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *p*. The score concludes with a final measure marked *f a tempo.*

mf
The reap - - ers curse as they ply the steel,

fp *f*

Nor heed . . the vic - - tims' moan - -

fp *p*

- - ing. *mf* The sick - - le's

p *pp* *leggiero. 3*

work is blood - less, lads, And goes with song and sto - ry;

mf

mf It strews the land . . with fall - en grain, Not

f *pp* *3*

bo - dies stark and go - ry, not bo - dies stark and go - -

CHORUS.
It strews the land . . . with fall - en grain, Not

CHORUS.
It strews the land with fall - en grain, Not

ry. It strews the land . . . with fall - en grain, Not

It strews the land with fall - en grain, Not

bo - dies stark and go - ry, not bo - dies stark and go - ry.

bo - dies stark and go - ry, not bo - dies stark and go - ry.

bo - dies stark and go - ry, not bo - dies stark and go - ry,

bo - dies stark and go - ry, not bo - dies stark and go - ry.

Meno mosso.



Tempo 1mo.
What comes in the wake of the sword, my

Tempo 1mo.
mf
fp
f — *p*

lads, For all its shi - ning splen - dour, But bro - ken hearts of

p

calando.
p
wi - dowed wives, And tears of or - phans ten - der? Be - hind . .

calando.
p
a tempo.
p

calando.
... it see gaunt Fa - mine's shape, . . . And Ru - in's . . tor - ches

calando.
f
fp

a tempo. E *f* *p*

fla - - ming! O that such

a tempo. *p* *f*

p *calando.*

things should ev - er be, The good Lord's mer - cy sha -

f *p* *calando.*

a tempo. *mf*

- - - ming! But when the sic-kle moves, my

a tempo. *pp*

f *mf*

lads, Its train is mirth and laugh - ter; Then let the sick -

f *mf*

ad lib.

- - le's praise be sung To - day and all days af - ter, to - day and all days

p

CHORUS. *f* Then let the sick - le's praise be sung To -

a tempo. **CHORUS.** *f* Then let the sick - le's praise be sung To -

af - - ter. Then let the sick - le's praise be sung To -

a tempo. *f* Then let the sick - le's praise be sung To -

- day and all days af - ter, to - day and all days af - - ter.

- day and all days af - ter, to - day and all days af - - ter.

- day and all days af - ter, to - day and all days af - - ter.

- day and all days af - ter, to - day and all days af - - ter.

Meno mosso. *f*

tr

Vanished from Jubal's spell-bound gaze
the scene Idyllic, and the Angel spake
again:—

Moderato. *p* "That thy great art can voice a

nation's joy Thou know'st; learn now that Music can express A nation's grief."

p

Once more the city street Took form and shape before our father's eyes,
L'istesso tempo, ma tranquillo.

pp

But lo, how changed of aspect! Crowds were there With sorrow mute; no sounds of joy-bells rose,

No banners waved, no garlands decked the scene, As through the midst, with solemn funeral

dolente.

pomp, The body of a hero passed to rest.

pp

No. 6.

FUNERAL MARCH AND CHORUS.

Molto maestoso.

tr

PIANO.

p marcato.

p legato.

p

tr

sonore.

p

pp

Tromba.

Ped.

CHORUS.

SOPRANO. *Stringendo.*

ALTO.

Weep for the glo - ri - ous

dead, . .

weep ! . .

TENOR.

Weep for the glo - ri - ous

dead, . .

Weep, . .

BASS.

Weep for the glo - ri - ous

dead, . .

weep ! . .

Weep, . .

*Stringendo.**pp trem.**fp*

weep for the glo - ri - ous

dead, . .

weep ! . .

weep for the glo - ri - ous

dead, . .

weep ! . .

weep for the glo - ri - ous

dead, . .

weep ! . .

weep for the glo - ri - ous

dead, . .

weep ! . .

weep ! . .

See, with state-ly march . . and

weep ! . .

See, with state-ly march and

weep ! . .

See, with state-ly march . . and

weep ! . .

See, with state-ly march . . and

slower.

Ped.

* Ped.

* Ped.

*