“All hail to thee, Sound!”

Chorus Nº 1

from

Euterpe.

An Ode to Music
Written by Henry Kendall
Composed expressly
for the opening of the
New Town Hall by

Charles Edward Horsley
(1822–1876)

Op. 76
Melbourne
Victoria
1870

Instrumentation: double wind, 4 horns, 2 cornets, 3 trombones, ophicleide, timpani, strings (2,1,1,1), mixed chorus

Duration: 8 1/2’

Editor’s notes: Euterpe was commissioned from the English composer Horsley and the Australian-born poet Kendall by the Mayor of Melbourne, Samuel Amess, for the opening of Melbourne’s new Town Hall in 1870. Horsley had been the conductor of the Melbourne Philharmonic for three years in the early 1860’s and seems to have relished the opportunity to write this occasional pièce de résistance. The first performance by the Melbourne Philharmonic under the baton of the composer occupied one half of an evening of music on August 9, and resulted in a “loud and long continued” ovation for Horsley. Aside from a performance of excerpts (possibly solo or instrumental items) at the Crystal Palace in 1876 after Horsley’s decease, and a revival by the Melbourne Philharmonic in 1878, the ode has not been heard for nearly 125 years.

The work is a substantial one, consisting of an overture and 18 items, and utilising in addition to the forces given above, soprano, contralto, tenor and bass soloists, as well as some extra instruments in a couple of items, such as piccolo, bass clarinet, bass and side drums, and cymbals. This piano edition is a direct transcription of an extant portion of chorus score for the work, which is now incomplete – only this first chorus, the following item for solo quartet and chorus, and all of the soloist’s arias exist in piano vocal score. Although the full score is extant the later items indicate a great deal of haste, so that at least one chorus would need to be reconstructed from the surviving orchestral parts and part books.

In 1870 the chorus of the Melbourne Philharmonic numbered 78 sopranos, 31 altos, 41 tenors, and 43 basses, or 193 total; they sang from part books of which some 118 copies survive. A complement of exactly 50 tenor part books almost certainly confirms the chorus for the first performance had recourse to 200 copies, allowing the entire choir to sing the work. It is interesting to note Horsley’s mixed choir is an SSTB one – possibly on account of the greater number of “sopranos” then – though in reality the Soprano 2 part is an Alto part in all but name.

For the occasion the Philharmonic orchestra was specially enlarged to 75, including 50 string players. Fewer than half of the string parts have survived, and as one of the 2nd Violin parts is dated only two days before the “last general rehearsal”, when the remainder of the parts had been prepared a week earlier, this seems to indicate a late decision to engage additional (presumably professional) string players. It seems evident that the filling out of the ranks of the Philharmonic string section did not entirely satisfy the critic of The Age, who in reviewing the concert on August 10 rather pointedly observed, “[t]he Second verse of the first chorus, with accompaniment for tenor strings [violas], we would recommend to the study of our amateurs, at the next performance of this work.” This difficult passage in the Allegro con brio must have been played badly indeed. It is doubtful whether this advice could have been followed eight years later, when a much smaller orchestra of 40 (but only 2 violas!) attempted the work, a fact borne out by some of the orchestral parts, where item nº 4, an Intermezzo which divides the strings in 8 parts, is marked as “cut”, “omitted”, or otherwise “out”.

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Please send comments, suggestions, or emendations by electronic mail to pml@carringbush.net
Henry Kendall
(1841–1882)

Euterpe
Op. 76 (1870)

No 1. Chorus

Soprano 1 (S.)
Hail, Hail, all Hail, Hail, all Hail to thee, Sound!

Soprano 2 (A.)

Tenor (T.)

Bass (B.)

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Hail, all Hail to thee, Sound!
Since the time Cal-lio-pes
son took the Lyre, since the time Cal-lio-pes
And lulled in the
doemons of darkness and fire:
heart, in the heart of their clime the de-mons of darkness and
heart, in the heart of their clime the de-mons of darkness and
Since Eurydice's lover brought tears to the eyes, to the
tears to the eyes of the Princess of Night, to the eyes, to the
tears, tears to the eyes of the Princess of Night, to the eyes, to the
eyes of the Princess of Night, when Eurydice's lover brought tears to the
eyes of the Princess of Night, brought tears to the
eyes of the Princess of Night, brought tears to the
eyes of the Princess of Night, brought tears to the
}

Thou hast
Thou hast

eyes of the Princess of Night,

eyes of the Princess of Night,
been, through the days and years, Thou hast
been, through the days and years, Thou hast
been through the days and years, a mar-vel-lous source of de-light—
been through the days and years, a mar-vel-lous source of de-light—

yea, a mar-vel-lous source of de-light.

yea, a mar-vel-lous source of de-light.
124 \( \text{sempre staccato} \)

fall of the water, each note of thine dwells, each

128

note of thine dwells; In the wind, in the wave, in the

132

fall of the water, each note of thine dwells, in the
wind and the wave;

wind and the wave;

But Eu - ter - pe hath gath - ered from all the sweet - est, the sweet - est to weave in - to

But Eu - ter - pe hath gath - ered from all the sweet - est, the sweet - est to weave in - to
weave into spells.

In the wind,

weave into spells.

In the wind, in the wave, in the

Wave, in the fall of the water,

each note of thine dwells,

each

Eu - ter - pe hath gathered from

But Eu - ter - pe hath gathered from

note of thine dwells; But Eu - ter - pe hath gathered from
all the sweetest to weave into spells.

makes a miraculous pow'r of thee with her magical skill:

and gives us for bouncy or dower the accents which soothe us or thrill.
and gives us for bounty or dow'r
the accents which

Rallentando
più lento
Tempo I° Molto maestoso

s胯 us or thrill,

s胯 us or thrill,
s胯 us or thrill!

Hail,

Hail,

All Hail to thee,
Let us thank the Great Creator Lord of life and of light for the Music divine that we've drank, let us thank the Great Creator for the Music, for the Music divine that we've
light for the Music divine, let us thank the Great Creator Lord of life, and of
light for the Music divine, for the Music divine, for the Music divine, for the Music divine, for the Music divine, for the Music divine that we've drank, for the
Music, the Music divine, for the Music divine that we've drank.
Music, the Music divine that we've drank.
Music, the Music divine that we've drank, Let us thank the Great Creator Lord of life and of
light for the Music divine, for the Music divine, for the Music divine, for the Music divine, for the Music divine, for the Music divine that we've drank, for the
Music, the Music divine, for the Music divine that we've drank.
Music, the Music divine that we've drank.
Music, the Music divine that we've drank, Let us thank the Great Creator Lord of life and of
light, let us thank the Great Creator for the Music, for the
Let us thank the Great Creator Lord of life and of light, let us thank the Great Creator for the Music, the Music divine that we've drank, let us thank the Great Creator, Let us thank the Great Creator for the Music divine, for the Music divine, for the Music divine, that we've drank, the Great Creator for the Music divine, the Great Creator for the Music divine, that we've drank, the Great Creator Lord of life and of light, the Great Creator for the Music divine, that we've drank, In seasons of peace and of life, let us thank the Great Creator, Let us thank the Great Creator for the Music divine, for the Music divine, for the Music divine, that we've drank, the Great Creator for the Music divine, the Great Creator for the Music divine, that we've drank, the Great Creator Lord of life and of light, the Great Creator for the Music divine, that we've drank, In seasons of peace and of life.
strife, let us gratefully think of the balm that flows on humanity

man - i - ty tired, At the tones of a song or a

psalm, let us gratefully think of the balm that flows on humanity
Let us gratefully think of the man - i - ty tired.

Let us gratefully think of the balm that flows, that flows on hu - man - i - ty tired.

Let us thank the Great Cre-a-tor, Lord of life, and light.
257

Molto Marcato

?b

ff

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,

From lips and from fingers inspired,
lips and fingers inspired, from

lips and fingers inspired, from

K Maestoso come Primo

Hail, Hail,
Hail, Hail to thee, Sound!
Hail, Hail to thee, Sound!