

Hymn of the West

POEM BY EDMUND CLARENCE STEDMAN

MUSIC BY JOHN KNOWLES PAINE

Written especially for the
LOUISIANA PURCHASE EXPOSITION
SAINT LOUIS
1904

Arranged for Band by Emil Mollenhauer

INSTRUMENTATION

| | |
|---------------------------|---------------------|
| Condensed Conductor Score | 3rd Bb Trumpet |
| 1st Flute in C | 4th Bb Trumpet |
| 2nd Flute in C | 1st Eb Horn |
| Piccolo in C | 2nd Eb Horn |
| 1st Oboe | 3rd Eb Horn |
| 2nd Oboe | 4th Eb Horn |
| 1st Bassoon | 1st Baritone TC |
| 2nd Bassoon | 2nd Baritone TC |
| Eb Clarinet | 1st Baritone BC |
| 1st Bb Clarinets | 2nd Baritone BC |
| 2nd Bb Clarinets | 1st Trombone |
| 3rd Bb Clarinets | 2nd Trombone |
| Eb Alto Clarinet | 3rd Trombone |
| Bb Bass Clarinet | 4th Trombone |
| Eb Alto Saxophone | Basses |
| Bb Tenor Saxophone | Drums & Triangle |
| Eb Baritone Saxophone | Bass Drum & Cymbals |
| 1st Bb Cornets | Timpani |
| 2nd Bb Cornets | 1st Bb Tenor TC |
| 1st Bb Trumpet | 2nd Bb Tenor TC |
| 2nd Bb Trumpet | Chorus parts (SATB) |

(Extra Chorus parts .60 each)

SOLE SELLING AGENT

THE DETROIT CONCERT BAND
7443 East Butherus, Suite 100 o Scottsdale, AZ 85260 USA

OFFICIAL MUSICAL PUBLICATION
LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, 1904.

Hymn of the West

By EDMUND CLARENCE STEDMAN
Music by JOHN KNOWLES PAINE

The Words and Music of this Official Hymn are Dedicated
by the Bureau of Music of the Universal Exposition, St. Louis 1904,
To the American People
whose West became their East and whose domain was
perpetually established by the consummation of the
Louisiana Purchase A.D. 1803.



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Publishers
THIEBES-STIERLIN MUSIC COMPANY
St. Louis, U.S.A.



Edmund Clarence Stedman, author of the "Hymn of the West," the official hymn of the Louisiana Purchase Exposition, poet and critic, the son of Major Edmund B. Stedman and of the poet Elizabeth (Dodge) Stedman, was born at Hartford, Conn., October 8th, 1833.

Entering Yale at the age of fifteen he took honors for poetry and composition, and though he did not graduate was afterwards enrolled with his class of '53 by his Alma Mater. In later years he received from her the degree of L.L.D., and from Columbia University that of L.H.D. In 1896 he wrote the Yale Commencement Ode which was set to music by Professor Horatio W. Parker and is sung on state occasions. He also wrote the Bi-centennial Poem of 1901, has delivered poems at Harvard and Dartmouth, and has re-delivered at Columbia and Pennsylvania Universities the course of lectures with which he opened the chair of poetry at Johns Hopkins.

Since his earliest lyrics, many of which are retained in the household edition of his poems, his poetry has been familiar to his countrymen. His active connection with journalism extended only over the interval that he served under Greeley on the *Tribune* and his three years as war correspondent for the *World*, during which period he was, for a time, in the bureau of Lincoln's Attorney-General, Edward Bates of Missouri, who shared his books and leisure with his young protegee and was his friend. Among his critical essays may be mentioned Victorian Poets, Poets of America, and Nature and Elements of Poetry, works which have become classic, and the appearance of the first of which gave him an immediate footing at home and abroad. His compilations have been various and important and ranging through the field both of poetry and of prose, embrace the Stedman-Hutchinson Library of American Literature and publications equally well known. Since Mr. Lowell's death he has filled his place as President of the American Copyright League and is also President of the National Institute of Arts and Letters.

Mr. Stedman has always been deeply interested in the development of the West. In early manhood he was concerned in the construction and financing of the first section of the first Pacific Railway, from Leavenworth and Kansas City, where for forty miles of rolling prairie the only habitation was a cottage set on wheels. This service brought him into Wall Street, and, determined to get time and means for literature, he left the profession of journalism and became a banker and member of the New York Stock Exchange. In 1900 he was forced by illness to retire and has since devoted his time to literature and public enterprise.

Mr. Stedman is a New Englander and served as President of the New England Society for a number of years. His close acquaintance and association with the progressive men who have been instrumental in the development of the country have admirably fitted him to embody in classic and poetic phrase the spirit of the West.

HYMN OF THE WEST

WORLD'S FAIR, ST. LOUIS 1904

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O Thou, whose glorious orbs on high
Engird the earth with splendor round,
From out Thy secret place draw nigh
The courts and temples of this ground;
Eternal Light,
Fill with Thy might
These domes that in Thy purpose grew,
And lift a nation's heart anew!

Illumine Thou each pathway here,
To show the marvels God hath wrought
Since first Thy people's chief and seer
Looked up with that prophetic thought,
Bade Time unroll
The fateful scroll,
And empire unto Freedom gave
From cloudland height to tropic wave.

Poured through the gateways of the North
Thy mighty rivers join their tide,
And on the wings of morn sent forth
Their mists the far-off peaks divide.
By Thee unsealed,
The mountains yield
Ores that the wealth of Ophir shame,
And gems enwrought of seven-hued flame.

Lo, through what years the soil hath lain
At thine own time to give increase—
The greater and the lesser grain,
The ripening boll, the myriad fleece!
Thy creatures graze
Appointed ways;
League after league across the land
The ceaseless herds obey Thy hand.

Thou, whose high archways shine most clear
Above the plenteous western plain,
Thine ancient tribes from round the sphere
To breathe its quickening air are fain;
And smiles the sun
To see made one
Their brood throughout Earth's greenest space,
Land of the new and lordlier race!

1904.

—Edmund Clarence Stedman.

John Knowles Paine, the composer of the music for the "Hymn of the West," the official hymn of the Louisiana Purchase Exposition, was born in Portland, Maine, January 9th, 1839. He made his first appearance in public as organist and composer in 1857. In 1858 he went to Berlin, Germany, where he remained nearly three years, studying the organ, composition, singing and instrumentation with eminent masters. He gave several organ concerts in Berlin and returned to the United States in 1861. In 1862 he was appointed Instructor in Music at Harvard University and having gradually built up the Department of Music he received in 1875 the title of Professor of Music, being the first occupant of the chair in any American University. In 1867 he directed his Mass at the Singacademie in Berlin, on which occasion he was honored with the presence of the then Crown Princess Victoria, the royal mother of the present German Emperor.

His first important composition produced in his native land, was the Oratorio "St. Peter," performed under his direction in Portland, Maine, June, 1873, and repeated in the following year by the Handel and Haydn Society of Boston. The oratorio was highly praised and Mr. Paine was acknowledged as the leading American composer. He composed the Centennial Hymn, to the words of Whittier, which was sung at the opening of the Exposition in Philadelphia, 1876.

One of his most remarkable works is the music to the "Cedipus Tyrannus" of Sophocles, as performed in Greek at the Sanders Theatre, Cambridge, in May, 1881.

Among his subsequent compositions may especially be noticed the Columbus March and Hymn, composed by official invitation for the Opening Ceremonies of the World's Columbian Exposition (1892). The list of Prof. Paine's works also includes songs, part songs, motets, piano and organ compositions, and chamber music.

Undoubtedly Professor Paine's most important work is the opera "Azara," in three acts, on a Provençal subject, the libretto of which was written by the composer. This has been published (1901) by Breitkopf and Haertel of Leipzig. Selections from "Azara" have been given in the concert hall with great success, especially the ballet music, which has been performed repeatedly by the Boston Symphony Orchestra.

Professor Paine was the official delegate of Harvard University at the Wagner Festival in Berlin, October, 1903. He was the first of the foreign delegates to be presented to Prince Eitel at the unveiling of the statue of Wagner. At the banquet which followed Prof. Paine made an address and was honored with a diploma and gold medal. His Prelude to "Cedipus" was performed at the International Concert and was received with great enthusiasm.

By eminent critics in Germany and America Prof. Paine is ranked among the foremost living composers.

PROGRAM NOTE

"Hymn of the West" was written at the invitation of the management of the Louisiana Purchase Exposition held in St. Louis, Missouri in 1904. The words were by Edmund Clarence Stedman, the American poet, the music for which was composed by Professor John Knowles Paine, head of the music department at Harvard University. Paine is acknowledged as the first classical composer of America, referred to as the "Dean of the American School of Music."

"Hymn of the West" was heard for the first time on Saturday, April 30, 1904 at the Exposition and frequently thereafter in the musical programs of the "greatest of World's Fairs."

The original manuscript music for the composition is in the possession of Leonard B. Smith, having been acquired when he purchased the entire George W. Stewart and Boston Band libraries. Stewart was Director of Music for the Louisiana Purchase Exposition as well as for the Panama-Pacific Exposition held in San Francisco in 1915.

The band arrangement with chorus for "Hymn of the West" was made by Emil Mollenhauer, the distinguished and internationally famous Boston musician. It is published by Bovaco and is available only through the Detroit Concert Band, Inc., 7443 East Butherus, Suite 100, Scottsdale, Arizona 85260.

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HYMN OF THE WEST.

Words by
Edmund Clarence Stedman.

Composed by
John Knowles Paine.

Arranged for Band by Emil Mollenhauer.

Band parts are in Eb

INTRODUCTION.

Allegro non troppo. (♩ = 100 - 108.)

Tutti
ff (Trumpets)

f *cresc.*

Maestoso. (♩ = 42 - 48.)

Tutti 8.....
ff *f* (Bass Theme marked.)

1
ff

First system of musical notation for piano. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes dynamic markings: *f* (forte) at the beginning, *dim.* (diminuendo) in the middle, and *mf* (Theme.) (mezzo-forte) towards the end. There are also some triplet markings (3) over the notes.

Second system of musical notation for piano. It continues the piece with a *cresc.* (crescendo) marking and a triangle symbol (Δ) below the bass line. The word "(Theme.)" is written below the first measure. A fermata is placed over the eighth measure, with the number "8" above it.

Third system of musical notation for piano. It begins with a large number "2" above the staff. The dynamics are *ff* (fortissimo) and *ff marked.* (fortissimo marked). The tempo instruction *Più animato.* (More animated) is written above the staff. Percussion markings include "Cymb." and "B.D. Cymb." (Bass Drum Cymbal). There are several triplet markings (3) over the notes.

Fourth system of musical notation for piano. It starts with a large number "3" above the staff. The tempo instruction *Tempo I mo* (Tempo I) is written above the staff. The dynamic marking *decresc.* (decrescendo) is present. There are triplet markings (3) over the notes.

HYMN OF THE WEST

dim. - poco rit.
pp

4 *Allegro risoluto.* (♩ = 120 - 126.)

ff animated and vigorous. cresc.

meno mosso. rall. dim. ritard.

fff (Horns) (Trombones) ff
f (Trombones) pp

a tempo Imo *Tutti*

cresc.
fff
sf
sf

HYMN OF THE WEST

5

HYMN.

ff

1. O Thou, whose glo-rious orbs on high En-
2. Il - lu - mine Thou each path - way here, To

ff

1. O Thou, whose glo-rious orbs on high En-
2. Il - lu - mine Thou each path - way here, To

Broad and Spirited. *with movement* (2 beats) $\text{♩} = 58-63$.

ff

gird the earth with splen - dor round, From
show the mar - vels God hath wrought Since

gird the earth with splen - dor round, From
show the mar - vels God hath wrought Since

6 7

out Thy se-cret place draw nigh The courts and tem-ple's
first Thy peo-ple's chief and seer Looked up with that pro-

out Thy se-cret place draw nigh The courts and tem-ple's
first Thy peo-ple's chief and seer Looked up with that pro-

draw nigh the tem-ple's
Looked up with that pro-

7

of this ground; E-ter-nal Light, Fill with Thy
phetic thought, Bade Time un-roll The fate-ful

of this ground; E-ter-nal Light, Fill with Thy
phetic thought, Bade Time un-roll The fate-ful

HYMN OF THE WEST

8
ff Tutti

might These domes that in Thy pur - pose
scroll, And em - pire un - to Free - dom

might These domes that in Thy pur - pose
scroll, And em - pire un - to Free - dom

ff

3 3 3 3 3 3

grew, And lift a na - tion's heart a - new.
gave From cloud - land height to tro - pic wave.

grew, And lift a na - tion's heart a - new.
gave From cloud - land height to tro - pic wave.

3 3

HYMN OF THE WEST

INTERLUDE.

Allegro *Andante* (Trumpets)

Musical notation for the first system of the Interlude. It consists of two staves. The upper staff begins with a piano introduction marked *ff* and contains triplet patterns. The lower staff also features triplet patterns.

Musical notation for the second system of the Interlude. It consists of two staves. The upper staff continues with triplet patterns. The lower staff features a forte (*f*) dynamic and triplet patterns.

Musical notation for the third system of the Interlude. It consists of two staves. The upper staff is marked *Maestoso* and features a large number '9' above it. The lower staff is marked *cresc.* and *ff*. The system concludes with a measure change indicated by a dotted line and the number '8'.

Musical notation for the fourth system of the Interlude. It consists of two staves. The upper staff is marked *Più animato.* and features a large number '8' above it. The lower staff is marked *marked.* and contains triplet patterns.

Musical notation for the fifth system of the Interlude. It consists of two staves. Both staves feature dense triplet patterns.

HYMN OF THE WEST

Tempo I mo

ff *meno forte.*

10 *Animated.*

dim. *rit.* *pp* *ff*

cresc. *fff* *fff*

meno mosso, rall. *ritard.*

ff *f* *dim.* *pp*

a tempo I mo

cresc. *fff* *sf* *sf*

HYMN OF THE WEST

ff

3. Poured through the gate - ways
 4. Lo, through what years the
 5. Thou, whose high arch - ways

ff

3. Poured through the gate - ways
 4. Lo, through what years the
 5. Thou, whose high arch - ways

of the North Thy might - ty riv - ers
 soil hath lain At Thine own time to
 shine most clear A - bove the plen - teous

of the North Thy might - ty riv - ers
 soil hath lain At Thine own time to
 shine most clear A - bove the plen - teous

join their tide, And on the wings of
 give in - crease, The great - er and the
 west - ern plain, Thine an - cient tribes from

join their tide, And on the wings of
 give in - crease, The great - er and the
 west - ern plain, Thine an - cient tribes from

morn sent forth Their mists of far - off peaks di - vide. By
 less - er grain, The ri - pening boll the my - riad fleece! Thy
 round the sphere To breathe its quick - ning air are fain; And

morn sent forth Their mists of far - off peaks di - vide. By
 less - er grain, The ri - pening boll the my - riad fleece! Thy
 round the sphere To breathe its quick - ning air are fain; And

dim. *f*

dim. *f*

dim. *f*

Thee un - - sealed, The moun - - tains
 crea - tures graze Ap - poin - - ted
 smiles the sun To see made

Thee un - - sealed, The moun - - tains
 crea - tures graze Ap - poin - - ted
 smiles the sun To see made

cresc.

yield Ores that the wealth of
 ways; League af - ter league a - -
 one Their brood through - out Earth's

yield Ores that the wealth of
 ways; League af - ter league a - -
 one Their brood through - out Earth's

ff

ff

O - - phir shame And gems en -
cross the land The cease - less
green - est space, Land of the

wrought of seven - - hued flame.
herds o - - - bey Thy hand.
new and lord - - - lier race!

Note: In case all five stanzas are sung the interlude may be repeated between fourth and fifth stanzas.

HYMN OF THE WEST