

**THE CENTENNIAL
MEDITATION
OF COLUMBIA**

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The Centennial Meditation of Columbia by Sidney Lanier & Dudley Buck

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SIDNEY LANIER & DUDLEY BUCK

**THE CENTENNIAL
MEDITATION
OF COLUMBIA**

1776—1876.

BY APPOINTMENT OF THE U. S. CENTENNIAL COMMISSION.



THE

CENTENNIAL

MEDITATION OF COLUMBIA.

A CANTATA

FOR

THE INAUGURAL CEREMONIES

AT

PHILADELPHIA, MAY 10, 1876.

POEM BY

SIDNEY LANIER,

OF GEORGIA.

MUSIC BY

DUDLEY BUCK,

OF CONNECTICUT.

NEW YORK:

G. SCHIRMER, 701 BROADWAY.

1876.

Ms. 633.1.671

YALE UNIVERSITY
Department of Music
Gift of
Prof. J. K. PAINE,
Nov. 20, 1898

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THE CENTENNIAL MEDITATION OF COLUMBIA.

From this hundred-terraced height
Sight more large with nobler light
Ranges down yon towering years:
Humbler smiles and lordlier tears
 Shine and fall, shine and fall,
While old voices rise and call
Yonder where the to-and-fro
Weltering of my Long-Ago
Moves about the moveless base
Far below my resting-place.

Mayflower, Mayflower, slowly hither flying,
Trembling Westward o'er yon balking sea,
Hearts within *Farewell dear England* sighing,
Winds without *But dear in vain* replying,
Gray-lipp'd waves about thee shouted, crying
 No! It shall not be!

Jamestown, out of thee—
Plymouth, thee—thee, Albany—
Winter cries, *Ye freeze: away!*
Fever cries, *Ye burn: away!*
Hunger cries, *Ye starve: away!*
Vengeance cries, *Your graves shall stay!*

Then old Shapes and Masks of Things,
Framed like Faiths or clothed like Kings—
Ghosts of Goods once fleshed and fair,
Grown foul Bads in alien air—
War, and his most noisy lords,
Tongued with lithe and poisoned swords—

Error, Terror, Rage and Crime,
 All in a windy night of time
 Cried to me from land and sea,
No! Thou shalt not be!

Hark!

Huguenots whispering *yea* in the dark,
 Puritans answering *yea* in the dark!
Yea, like an arrow shot true to his mark,
 Darts through the tyrannous heart of Denial,
 Patience and Labor and solemn-souled Trial,
 Foiled, still beginning,
 Soiled, but not sinning,
 Toil through the stertorous death of the Night,
 Toil, when wild brother-wars new-dark the Light,
 Toil, and forgive, and kiss o'er, and replight.

Now Praise to God's oft-granted grace,
 Now Praise to Man's undaunted face,
 Despite the land, despite the sea,
 I was: I am: and I shall be—
 How long, Good Angel, O how long?
 Sing me from Heaven a man's own song!

"Long as thine Art shall love true love,
 Long as thy Science truth shall know,
 Long as thine Eagle harms no Dove,
 Long as thy Law by law shall grow,
 Long as thy God is God above,
 Thy brother every man below,
 So long, dear Land of all my love,
 Thy name shall shine, thy fame shall glow!"

O Music, from this height of time my Word unfold:
 In thy large signals all men's hearts Man's Heart behold:
 Mid-heaven unroll thy chords as friendly flags unfurled,
 And wave the world's best lover's welcome to the world.

SIDNEY LANIER.

CENTENNIAL CANTATA.

Poem by SYDNEY LANIER.*

Music by DUDLEY BUCK.*

Alliegro con Spirito ma Maestoso.

See.....

PIANO.

Musical score for the piano introduction, consisting of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment. The dynamic marking is *ff*.Musical score for the piano and woodwinds. The piano part continues with a rhythmic accompaniment. The woodwinds (Flute, Oboe, Clarinet, and Cor Anglais) enter with a melodic line. Dynamic markings include *sf* and *sf* for the woodwinds. The piano part has a *sf* marking.Musical score for the orchestra and strings. The strings (Violins, Violas, and Contrabasses) play a rhythmic accompaniment. The woodwinds (Flute, Oboe, Clarinet, and Cor Anglais) play a melodic line. Dynamic markings include *mp*, *poco cres.*, and *etc., sempre.*Musical score for the piano and strings. The piano part continues with a rhythmic accompaniment. The strings (Violins and Violas) play a melodic line. Dynamic markings include *dim.*, *p*, and *etc., sempre.*

* By appointment of the U. S. Centennial Commission.

Soprano. *cres.*

p From this hun - dred - ter - raced height, Sight more large with

Alto.

Tenor. *cres.*

p From this hun - dred - ter - raced height, Sight more large.....

Bass.

Sight more large with

Str. pizz. arco. *p* *cres.*

no - bler light Ran - ges down you tow'r - - ing

no - - bler light

.... with no - bler light Ran - ges down you tow'r - ing

no - bler light

Tr. *f*

years: Hum - bler smiles and lord - - - - - lie

years: Hum - bler smiles and lord - - - - - lie

dim. *p* *Viol. Egg. Horn.*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The piano part includes a section marked 'Viol. Egg. Horn.' with a dynamic of 'p' and a 'dim.' instruction. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

tears Shine and fall, Shine and fall,

tears, Shine and fall, Shine and fall, White old voi - ces

Shine and fall, Shine and fall,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a similar accompaniment style. The lyrics include 'White old voi - ces' with a dotted line indicating a continuation of the melody. The music is in the same key and time signature as the first system.