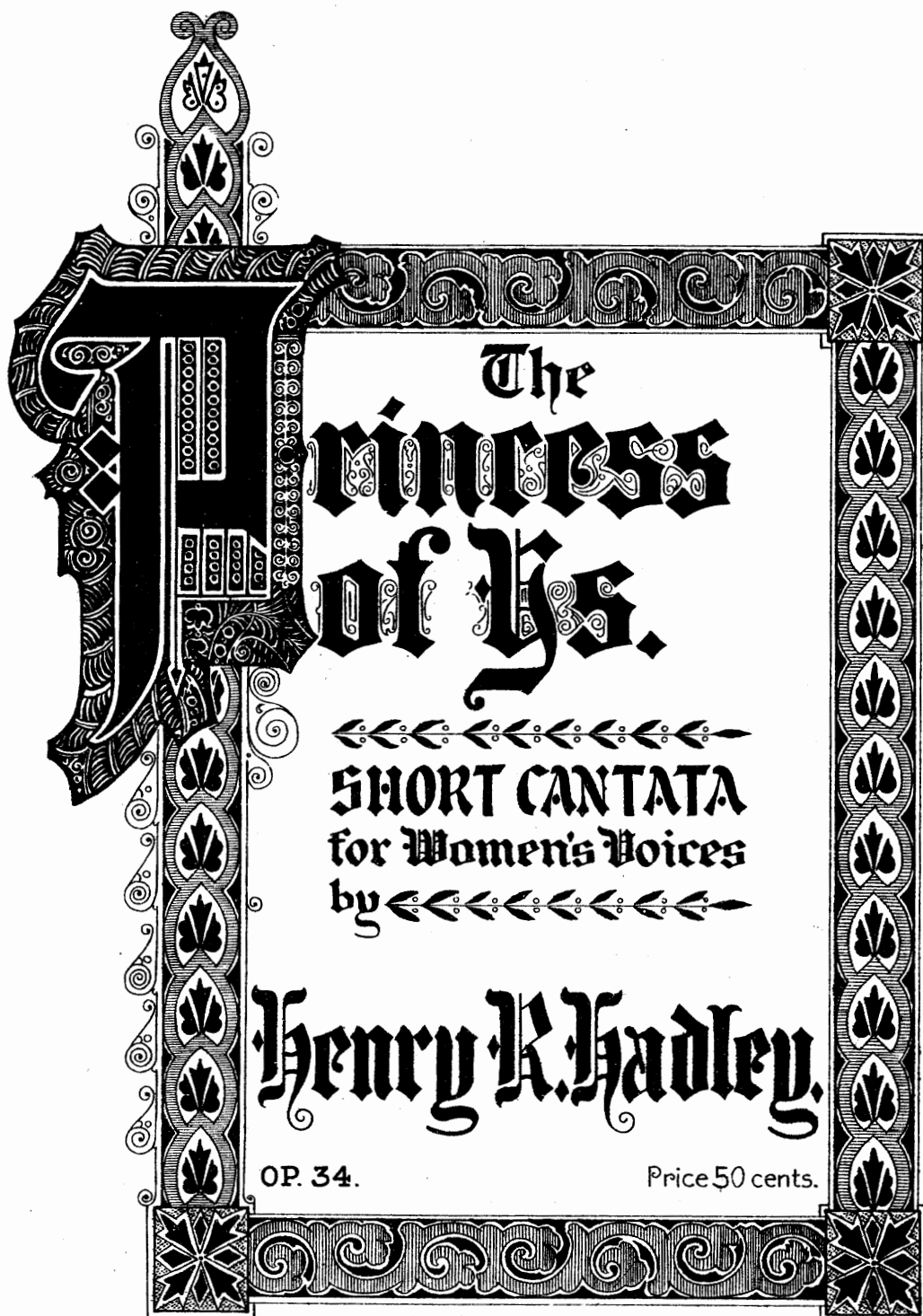


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The  
**Princess**  
of **Is.**

— — — — —  
SHORT CANTATA  
for Women's Voices  
by — — — — —

**Henry K. Hadley.**

OP. 34. Price 50 cents.

The **ARTHUR P. SCHMIDT Co.**  
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Written for and dedicated to his Choral Club. 1903

# The Princess of Ys.

Poem by

ETHEL WATTS MUMFORD.

HENRY K. HADLEY, Op.36.

Moderato tranquillo.

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in G minor, 3/4 time, and features a recurring triplet pattern in the bass line. The vocal parts are arranged in four staves, with lyrics: "A ges since they built a". The score includes dynamic markings such as *f*, *mf*, *p*, *cresc.*, and *dim.*, and performance instructions like *espress.* and *3* (triplets). The piano accompaniment is divided into three systems, each with a treble and bass clef staff. The vocal parts are arranged in two systems, each with two staves (Soprano I and II, Alto I and II).

ci - ty, Ys the might - y

ci - ty, Ys the might - y

and the strong; Scar - let

and the strong; Scar - let

ban - - ners sea ward stream ing

ban - - ners sea - ward stream - ing

All its bat - tle - ments a long.

All its bat - tle - ments a - long.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

*mf* Bells of gold the air made mel - low

*mf* Bells of gold the air made mel - low

The second system continues the vocal and piano parts. The vocal staves are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment maintains its rhythmic pattern, with some melodic flourishes in the right hand.

*p* With their sweet so - no - - rous

*p* With their sweet so - no - - rous

The third system concludes the page. The vocal staves are marked with a piano (*p*) dynamic. The piano accompaniment continues with its characteristic eighth-note accompaniment.

song.

song.

*mf*

*piu moto.*  
*mf Animato.*

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts are marked "song." and the piano part is marked "mf". The piano accompaniment features a complex texture with triplets and arpeggiated figures.

But the Prin-cess deep in ma-gic, Learned in Arts as black as hell,

*mf Animato.*

But, the Prin-cess deep in ma-gic, Learned in Arts as black as hell,

*piu moto.*

*Animato.*

*piu moto.*  
*ff* *mf*

This system contains the second and third vocal staves with lyrics and the piano accompaniment. The lyrics are "But the Prin-cess deep in ma-gic, Learned in Arts as black as hell,". The piano part is marked "Animato." and "piu moto." with dynamic markings "ff" and "mf".

Held the ci - ty in en - chant - ment,

*ff*

Held the ci - ty in en - chant - ment,

*ff*

This system contains the fourth and fifth vocal staves with lyrics and the piano accompaniment. The lyrics are "Held the ci - ty in en - chant - ment,". The piano part is marked "ff".

*p* *rit.*

Held it fast in rune and spell.

*pp* *rit.*

*S*

*All the Sopranos.*  
*mf a tempo.* *decresc.*

Cast the King in i - ron fet - ters In the blackest dun-geon cell.

*mf a tempo.* *decresc.*

*mf All the Altos.* *decresc.* *ritard.*

Cast the King in i - ron fet - ters In the cell.

*decresc.* *ritard.*

Poco più mosso.

*p* Came the fair  
*cre* - - - - *scen* - - - -

*p* Came the fair  
*cre* - - - - *scen* - - - -

*p* Came the fair  
*cre* - - - - *scen* - - - -

- do. *p* *cre* - - - -

est of God's

- do. *p* *cre* - - - -

est of God's

*do.* *p* *cre* - - - -

*scen* - - - - *do.* *p* Fly - - - - ing

*scen* - - - - *do.*

an - - - - gels,

*scen* *do.* *p*

o'er the ci - ty wall, Saw the  
Fly ing o'er the wall,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment features a complex texture with many chords and melodic lines, including a triplet in the right hand.

shame that wrapp'd its beau - - ty Like a  
Like a

The second system continues the musical score. The vocal staves have lyrics: "shame that wrapp'd its beau - - ty Like a" on the first line and "Like a" on the second line. The piano accompaniment includes a dynamic marking of *p* (piano) in both the vocal and piano parts.

dark and som - bre pall.  
dark and som - bre pall.

The third system concludes the musical score. The vocal staves have lyrics: "dark and som - bre pall." on the first line and "dark and som - bre pall." on the second line. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) and ends with a final cadence in 4/4 time.



Solo. Recit.

*mf* Cried the an-gel in his an-ger *f* "Lord now let thy ven-geance

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and a recitative style. The piano accompaniment is sparse, with some chords in the right hand and bass notes in the left hand. A forte (*f*) dynamic is indicated at the start of the second measure of the vocal line.

fall?" *p* "God of Hosts at-

Moderato tranquillo.

The second system continues the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic. The piano accompaniment is more active, with a tempo marking of "Moderato tranquillo." Dynamics include forte (*f*) and piano (*p*). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

tend I pray thee, See thy peo - ple in their sin,

The third system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics "tend I pray thee, See thy peo - ple in their sin,". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

*cresc.* In their pride they dare de - ny thee, Hear thy name with mock and

*cresc.*

The fourth system concludes the page. The vocal line has a crescendo (*cresc.*) dynamic. The piano accompaniment also features a crescendo and includes triplet markings in the bass line. The lyrics are "In their pride they dare de - ny thee, Hear thy name with mock and".

Allegro.

din! Bid me now un-chain the

*accel molto.* *f* *f*

Tem - pest, Bid me let the wa - ters

8 *f*

in!"

*f*

Chorus.

♩ = Allegro.

At the ban - quet mad with re - vel, Sat the Prin - cess

*f* (All the Altos.)

At the ban - quet mad with re - vel, Sat the Prin - cess

*f* *Allegro.* 8

in her pride, Decked in re - gal gold and

in her pride, Decked in re - gal gold and

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a treble clef. The piano accompaniment is in a major key with a bass clef. The lyrics are: "in her pride, Decked in re - gal gold and". The piano part includes various chords and melodic lines, with some notes marked with accents (>) and slurs.

je - wels, With her lo - ver at her side.

je - wels, With her lo - ver at her side.

Detailed description: This system contains the next two systems of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines continue the lyrics: "je - wels, With her lo - ver at her side.". The piano accompaniment continues with similar harmonic and melodic patterns, including accents and slurs.

(All the Sopranos.) *cresc.*  
Signed the An - gel on her fore-head, Leap-ing to her feet she cried,-

(All the Altos.) *cresc.*  
Signed the An - gel on her fore-head, Leap-ing to her feet she cried,-

*f* *cresc.*

Detailed description: This system contains the final two systems of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are marked with dynamics and include the instruction "(All the Sopranos.)" and "(All the Altos.)". The lyrics are: "Signed the An - gel on her fore-head, Leap-ing to her feet she cried,-". The piano accompaniment includes a forte (*f*) dynamic and a crescendo (*cresc.*) instruction. The piano part features complex chordal textures and melodic lines.

Moderato.

Moderato.

*Quasi Recit.*  
Solo.

" I am Queen of gods and dev-ils — I have po - wer o-ver all,

Give me straight the keys of sil - ver — I'll unlock the great sea-wall!

Ye shall see the o - cean cringing, — Like my whipped and coward thrawl!"

*Agitato.*

*All the Sopranos.*  
*p*  
 Through the streets she

*All the Altos.*  
*p*  
 Through the streets she

*cresc.* *p*

*cresc.*  
 sped at - tend - ed By her wild and drunk - en train, —

*cresc.*  
 sped at - tend - ed By her wild and drunk - en train, —

*cresc.*

*mf sempre cresc.*  
 Straight un - locked the gates of sil - ver That held back the hun - gry main!

*mf sempre cresc.*  
 Straight un - locked the gates of sil - ver That held back the hun - gry main!

*mf sempre cresc.*

*pp* *meno mosso.*

A - las! A -

*pp* *meno mosso.*

A - las! A -

*pp* *Bells.*  
*meno mosso.*

*pp* (*unaccom.*)

*f*

*fp*

las! for Ys the gold - en Nev - er saw

las! for Ys the gold - en Nev - er saw

*rit.*

the light a - gain.

*rit.*

the light a - gain.

*rit.*

*rit.*

Più moderato.

Piano introduction for the first system, marked "Più moderato." The music is in G major and 4/4 time. It features a piano (p) dynamic and consists of a series of ascending and descending eighth-note patterns in both the right and left hands, with a melodic line in the right hand.

All the Sopranos. Poco allegro.

Vocal and piano accompaniment for the second system, marked "All the Sopranos. Poco allegro." The vocal line begins with a mezzo-forte (mf) dynamic. The lyrics are "Fell the pal - a - ces in ru - ins,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic.

Vocal and piano accompaniment for the third system, marked "f" and "cresc.". The vocal line continues with the lyrics "Crum - bled ev - 'ry migh - ty tow - er, Rushed the waves in". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (f) dynamic and a crescendo (cresc.) marking.

Vocal and piano accompaniment for the fourth system, marked "All the Altos. f" and "cresc.". The vocal line begins with the lyrics "sud - den fu - ry" and "Through each sculp - tured hall and bow - er,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (f) dynamic and a crescendo (cresc.) marking.

*ff*

While the gold - en bells rang pan - ic, In their last and

While the bells \_\_\_\_\_ rang In their last and

black - est hour.

black - est hour.

*Andante con moto.*

*ritard.*

*p*

*p*



Solo.

*p*

To. the cell — of the King cap - tive, Came, forewarned, a ho - ly

*mf*

man — “ Hor - ses twain, with - out, a - wait us,

*mf*

Save — thy-self if yet thou can! God e - lects thee and thee

on - ly — Free from this his curse and ban.”

Chorus.  
Più moto.

*cresc.*

Swift the King rode thro' the tem - pest, — Swift - er ev - er came the

*cresc.*

Più moto.

*p*

*cresc.*

sea, — And the Prin - cess shrieked and fol - lowed, —

The Princess shrieked and fol - lowed, —

*f* Solo.

Cry - ing out — in ag - o - ny, — " Fa - - ther! King! Have

Cry - ing out — in ag - o - ny.

*ff*

mer - cy! mer - cy! Fa - ther! King! O save thou me!"

*ff*

Chorus.  
Più Allegro.

*mf*

Staggered then the stalwart charg-er, As she clung and prayed and wept,

*mf*

Staggered then the stalwart charg-er, As she clung and prayed and wept,

Più Allegro.

*mf*

*cresc.* *f*

Till the saint unclasped her fin - gers, For - ward then the charger leapt,

*cresc.* *f*

Till the saint unclasped her fin - gers, For - ward then the charger leapt,

*cresc.* *f* *cresc.*

*ff*

While with deep er dark er

*ff*

While with dark er

The first system of music consists of four staves. The top two staves are vocal parts 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 common time. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

fu - - ry, High - er yet the

fu - - ry, High - er

The second system of music consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

wa - - ters swept

wa - - ters swept

*fff*

The third system of music consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand. The system ends with a *fff* dynamic marking.

Meno mosso.

Back the wa - ters

Back the wa - ters

*p* Meno mosso.

swirled tri - umph - ant, And where Ys — the fair and tall

swirled tri - umph - ant, And where Ys — the fair and tall

*p* Meno mosso.

*p* decrease. *pp*

Once had flaunt - ed scar - let ban - ners, Sand and weeds have spread their pall,

*p* decrease. *pp*

Once had flaunt - ed scar - let ban - ners, Sand and weeds have spread their pall,

*p* decrease. *pp*

Here the sob - ing waves break soft - ly, As the stars \_\_\_\_\_ shine

Waves break soft - ly, Stars \_\_\_\_\_ shine o -

o - ver all.

ver ail.

*Solo.*  
*Moderato.*

*p* Pass not there Oh care-less sail - ors, List - en not or you may hear

Songs that lure and lure to mad - ness, Through lips dead a thou - sand years!

Chorus.

*mf* >

Cross your-selves! the witch is call-ing From her king-dom wild and

*mf* >

Cross your-selves! the witch is call-ing From her king-dom wild and

drear!

drear!

*Tempo I.*

*mf*

*cresc.*

*f*

*p*

Far be - neath, where

*p*

Far be - neath, where

*p*

*dim.*

wa - ters beck - on, Lies great

wa - ters beck - on, Lies great

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The vocal lines are simple, with notes corresponding to the lyrics. The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

The piano accompaniment for the first system is shown in two staves. It features a continuous, flowing arpeggiated pattern in the right hand, with notes moving in a generally upward and then downward direction. The left hand provides a steady, rhythmic accompaniment with eighth notes.

-Ys the fair and free

Ys the fair and free

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal lines are simple, with notes corresponding to the lyrics. The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

The piano accompaniment for the second system is shown in two staves. It continues the flowing, arpeggiated pattern in the right hand and the rhythmic bass line in the left hand.

And the hosts who died de -

And the hosts who died de -

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal lines are simple, with notes corresponding to the lyrics. The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

The piano accompaniment for the third system is shown in two staves. It continues the flowing, arpeggiated pattern in the right hand and the rhythmic bass line in the left hand.



fi - ant, Nev - er know God's

fi - ant, Nev - er know God's

min - is - try. Hark! it

min - is - try. Hark! it

is the rest - less ring - ing

is the rest - less ring - ing

*mf*

*mf*

*mf*

*s.*

*s.*

*p*  
Gold - en bells be neath

*p*  
Gold - en bells be neath

*p*

the sea.

the sea.

*mf*

*p* Hark!

*p* Hark!

*p* (unaccom.)

*pp*  
 it is the rest-less, long - ing Gold en  
*pp*  
 it is the rest-less, long - ing Gold - en

*rit.*  
 bells be - neath the sea.  
*rit.*  
 bells be - neath the sea.

*rit.*  
*p*

*rit.*

*ped.* *Bell.*  
*ped.* *Bell.*  
*ped.* *Bell.*  
*ped.* *Bell.*  
*perdendosi.*

# CANTATAS

for

== WOMEN'S VOICES. ==

The Rose of Avontown . . . . .	<i>Mrs. H. H. A. Beach</i>	.35
Hesperus . . . . .	<i>John Hyatt Brewer</i>	.35
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