

Commissioned by Chanticleer (Joseph Jennings, director)
and the Chase Foundation

In Praise of Music

for SATB Chorus (divisi) unaccompanied

R. K.

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Tempo rubato ♩ = c. 52

p dolce *p poco a poco cresc.* *mp (cresc.)*

Soprano
O, Mu - sic: One Mu - sic From sound be -

p dolce *p poco a poco cresc.* *mp (cresc.)*

Alto
O, Mu - sic: One Mu - sic From sound be -

p dolce bring out *p poco a poco cresc.* *mp (cresc.)*

Tenor
O, Mu - sic: One Mu - sic From sound be -

p dolce *p poco a poco cresc.* *mp (cresc.)*

Bass
O, Mu - sic: One Mu - sic From sound be -

Tempo rubato ♩ = c. 52

Keyboard
(for rehearsal only)

A a tempo

7 *mf* (cresc.) *f* dim. *mf* (dim.) *mp* (dim.) *p*

S gin - ning, From time un - fold - - - ing

A *mf* (cresc.) *f* dim. *mf* (dim.) *mp* (dim.) *p* *p*

A gin - ning, From time un - fold - - - ing On - ly from

T *mf* (cresc.) *f* dim. *mf* (dim.) *mp* (dim.) *p* *p*

T gin - ning, From time un - fold - - - ing On - ly from

B gin - ning, From time un - fold - - - ing On - ly from

mf (cresc.) *f* dim. *mf* (dim.) *mp* (dim.) *p* *p*

A a tempo

14 *mp* cresc. *mp* cresc.

S E - merg-ing and flow-ing As

A *mf* *mp* *mf*

A si - lence E - merg-ing and flow-ing As

T *mf* dim. *mp* (dim.) *p* *mf* *mp*

T si - lence E - merg-ing and flow-ing as tones As

B si - lence E - merg-ing and flow-ing as tones As

mf *mp* *mf*

mp cresc. *mp* cresc.

19 *mf (cresc.)* *f (cresc.)* *molto f* *mp* **B** *p* *mf*

S tones From the hid-den life, Be-yond all sens - es On - ly from still -

A tones From the hid-den life, Be-yond all sens - es On - ly from still -

T tones From the hid-den life, Be-yond all sens - es On - ly from still -

B tones From the hid-den life, Be-yond all sens - es On - ly from still -

26 *p* *mf* *mp* *f* *mp* *mp cresc.* *mf (cresc.)*

S - ness A - ris - ing and flow - er - ing As new light from the

A - ness A - ris - ing and flow - er - ing As new light from the

T - ness A - ris ing and flow - er - ing from the un

B - ness A - ris - ing and flow - er - ing from the un

59 *f* *dim.* *mf (dim.)* *mp cresc.*

S 1 You de-light the lis - ten - er with mag - - -

S 2 You de-light the lis - - - ten-er with mag - - -

A You-de-light the lis - ten - er with mag - - -

T light _____ the lis - - - ten-er with mag - - -

B 1 light _____ the lis - ten - er with mag - - -

B 2 light _____ the lis - ten - er with mag - - -

63 *mf* (*cresc.*) *rit.* (*più f cresc.*) **F** *a tempo* (♩ = c. 52) *f* *mf*

S 1
- ic and beau - - ty. O,

S 2
- ic and beau - - ty. O, _____

A
- ic and beau - - ty. O, _____

T
- ic and beau - - ty. O, _____

B 1
- ic and beau - - ty. O, _____

B 2
- ic and beau - - ty. O,

F *a tempo* (♩ = c. 52)

The musical score consists of six vocal staves (S1, S2, A, T, B1, B2) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are '- ic and beau - - ty. O,'. The piano part is in G major and 4/4 time, featuring triplets and a ritardando. The score is marked with dynamics *mf* (*cresc.*), *rit.*, (*più f cresc.*), **F** *a tempo* (♩ = c. 52), *f*, and *mf*. The piano part includes triplets and a ritardando.

75 G *mp* *mf* *f*

S 1 ways, _____ From dark-ness in - to light, From won - der to won -

S 2 ways, _____ From dark-ness in - to light, From won - der to won -

A ways, _____ From dark-ness in - to light, From won - der to won -

T 8 ways, _____ From dark-ness in - to light, From won - der to won -

B 1 ways, _____ From dark-ness in - to light, From won - der to won -

B 2 *bring out* *mf* *f* ways, _____ From dark-ness in - to light From won - der to won -

G 3 3 3 3 3 3 3 3 3 3

79

S 1 *mp* *rit. cresc.* *mf (cresc.)* *f*
- der, From life in-to great - - er life.

S 2 *mp* *cresc.* *mf (cresc.)* *f*
- der, From life in-to great - - er life.

A *mp* *cresc.* *mf (cresc.)* *f*
- der, From life in-to great - - er life.

T *mp* *cresc.* *mf (cresc.) unis.* *f*
der, From life in-to great - - er life.

B *mp* *cresc.* *mf (cresc.)* *f unis.*
der, From life in-to great - - er life.

rit.

molto rit. *stagger breathing* *(sub-divide)*

J Quicker, flowing $\text{♩} = \text{c. } 56$

94 (*più f cresc.*) *stagger breathing* *f (cresc.)* *molto f* *poco f* *poco a poco cresc.*

S 1

sic. _____ O, _____

** () O, _____

S 2

sic. _____ O, _____

** () O, _____

A 1

sic. _____ O, _____

O, _____

A 2

sic. _____ O, _____

O, _____

T 1

sic. O, _____

** () O, _____

T 2

sic. O, _____

** () O, _____

T 3

sic. O, _____

** () O, _____

B 1

sic. O, _____

O, _____

B 2

*** sic. O, _____

O, _____

* Vocal slurs are omitted through the end of the piece to avoid a crowded appearance.

** The low "B" is optional for the sopranos and tenors.

*** A keyboard reduction is impractical for the final three pages of music.

98 *(poco a poco cresc.)* *f (cresc.)* *molto rit.*

S 1 O, ah,

S 2 O, ah.

S 3 O, ah.

A 1 ah.

A 2 ah.

A 3 ah.

T 1 O, ah,

T 2 ah,

T 3 O, ah.

B 1 O, ah.

B 2

102

molto f (cresc.)
(ah.)

ff

ah.

3

ah.

lunga

S 1

ah.

molto f (cresc.)

ff

lunga

S 2

molto f (cresc.)

ff

lunga

S 3

molto f (cresc.)

ff

lunga

A 1

molto f (cresc.)

3

ff

lunga

A 2

molto f (cresc.)

3

ff

lunga

A 3

molto f (cresc.)

ff

lunga

T 1

molto f (cresc.)

3

ah.

ff

lunga

T 2

molto f (cresc.)

3

3

ah.

ff

lunga

T 3

molto f (cresc.)

ff

lunga

B 1

molto f (cresc.)

ff

lunga

B 2

molto f (cresc.)

ah.

ff

lunga

* The high "B" may be sung by a soloist, or doubled by several sopranos.