

# **Music in the Night**

**Music by**

**Elaine Hagenberg**

**Text by**

**Harriet Prescott Spofford**

**When stars pursue their solemn flight,  
Oft in the middle of the night,  
A strain of music visits me,  
Hushed in a moment silverly,—  
Such rich and rapturous strains as make  
The very soul of silence ache  
With longing for the melody;**

**Or how or whence those tones be heard,  
Hearing, the slumbering soul is stirred,  
As when a swiftly passing light  
Startles the shadows into flight;  
While one remembrance suddenly  
Thrills through the melting melody,—  
A strain of music in the night.**

# Music in the Night

SSATB Chorus and Piano

Text by  
HARRIET PRESCOTT SPOFFORD (1835-1921)

Music by  
ELAINE HAGENBERG (ASCAP)

Freely, with wonder (♩ = 70)

Piano



mf

The piano introduction consists of two systems of music. The first system has a treble clef with a 7-measure rest, followed by a melodic line of eighth notes. The bass clef has a 7-measure rest followed by a bass line of eighth notes. The second system continues the melodic and bass lines. The dynamic is marked *mf*.

4 rit. a tempo *mp*

S

A

When stars pur - sue their sol - emn

When stars pur - sue their sol - emn

4 rit. a tempo *mp*



The vocal parts (Soprano and Alto) and piano accompaniment are shown for measures 4-6. The vocal parts have a 4-measure rest, then enter with the lyrics "When stars pur - sue their sol - emn". The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef. The dynamic is marked *mp*. The tempo changes from *rit.* to *a tempo*.

7

S

A

flight, Oft in the mid - dle of the

flight, Oft in the mid - dle of the

7



The vocal parts (Soprano and Alto) and piano accompaniment are shown for measures 7-9. The vocal parts have a 7-measure rest, then enter with the lyrics "flight, Oft in the mid - dle of the". The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef. The dynamic is marked *mp*.

10

S night. Hushed in a mo-ment, *p*

A night. Hushed in a mo-ment, *p*

T *mf* A strain of mu - sic vis - its me, Hushed, *p*

B *mf* A strain of mu - sic vis - its me,

10

13

hushed in a mo-ment, *pp* hushed in a mo - ment sil-ver - ly,

Hushed in a mo-ment, *pp* hushed in a mo - ment sil-ver - ly, Such Rich

Hushed in a mo-ment, *p* hushed in a mo - ment sil-ver - ly, *pp*

hushed in a mo - ment sil-ver - ly, Such Rich

13

Più mosso (♩=74)

16

*mp*

rich and rap - t'rous strains as make the ver - y soul of si - lence

*mp*

ver - y soul of si - lence,

*mp*

rich and rap - t'rous strains as make the ver - y soul of si - lence

Più mosso (♩=74)

16

*mp*

18 *mf* **molto rit.**

*mf*

rich and rap - t'rous strains as make the ve - ry soul of si - lence

*mf*

ache, strains as make the ve - ry soul of si - lence

*mf*

rich and ra - p'trous strains as make the ve - ry soul of si - lence

*mf*

ache, strains as make the ve - ry soul of si - lence

**molto rit.**

18 *mf* **molto rit.**

*mf*

**molto rit.**



7

27

7

Musical score for measures 27-30. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have long, sustained notes with slurs. The piano part consists of a rhythmic accompaniment of eighth notes with triplets. There are 'oo' markings under the vocal staves, likely indicating breath marks.

Piano accompaniment for measures 27-30. The right hand plays a melodic line with eighth notes and triplets, while the left hand plays a rhythmic accompaniment of eighth notes with triplets. There are 'v' markings above the right hand notes, indicating accents.

Musical score for measures 29-30. It features five vocal staves (Soprano 1, Soprano 2, Alto, Tenor, Bass) and two piano staves. The vocal parts have melodic lines with slurs and dynamics markings like *mp* and *p*. The piano part continues with the rhythmic accompaniment of eighth notes and triplets. There are 'oo' markings under the vocal staves.

Piano accompaniment for measures 29-30. The right hand plays a melodic line with eighth notes and triplets, while the left hand plays a rhythmic accompaniment of eighth notes with triplets. There are 'v' markings above the right hand notes, indicating accents.

8 31 *mp*

S1

S2

*mp*

*mp*

*mp*

*mp*

Oo

Oo

Oo

Oo

Oo

Oo

31

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

33 *mp* *mf*

S1

S2

*mp*

*mp*

*mf*

*mf*

Oh

Oh

Oh

Oh

Oh

Oh

33

*mf*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9

35 9

S1 oh

S2 oh

oh oh

oh oh

oh oh

35

37 *f*

S1 ah

S2 ah

*f* ah

*f* ah

*f* ah

*f* ah

*f* ah

ah

37 *f*

37

rubato and molto rit.

39

S1 ah long - ing for the *mp* ah

S2 long - ing for the *mp*

ah long - ing for the *mp*

ah long - ing for the *mp*

ah long - ing for the *mp*

39

ah rubato and molto rit. *ff*

41 a tempo *p* molto rit.

S mel - - - o - - - dy

A mel - - - o - - - dy

T mel - - - o - - - 7 or

B mel - - - o - - - 7 or

41 a tempo *mp* *mf* molto rit. *l.h.*

\* optional soprano solo or small group

Tempo I (♩=70)

43

dy. Hear-ing the slum - b'ring

dy. Hear-ing the slum - b'ring

*mp* or how or whence those tones be heard, Hear-ing the slum - b'ring

*mp* or how or whence those tones be heard, Hear-ing the slum - b'ring

Tempo I (♩=70)

43

*mp*

46

soul is stirred.

soul is stirred, pass - ing light,

soul is stirred, swift - ly pass - ing light,

soul is and when a swift - ly pass - ing light,

46

49 *mp*

star-tles the shad-ows, — shad - ows, — star-tles — the shad-ows in - to

*mp*

star-tles the shad - ows, — star-tles the shad - ows, — star-tles — the shad-ows in - to

49 *mp*

*p*

52 *Più mosso*

flight. 5  
"one"

flight. *mf* thrills\_ through the melt-ing mel-o - dy

*mf* While one re-mem-brance sud-den - ly thrills\_ through the melt-ing mel-o - dy

*mf* While one re-mem-brand sud-den - ly thrills, B  
"one"

52 *Più mosso*

13

55 *mf* *rit.*

one re - mem-brance sud - den - ly — thrills through the melt - ing mel - o -  
 dy, thrills through the melt - ing mel - o -  
 dy, thrills through the melt - ing mel - o -  
 one re - mem-brance sud - den - ly — thrills — through the melt - ing mel - o -

55 *rit.*

*a tempo*

57 *p* *mp*

dy, A strain of mu - sic in the  
 dy, night,  
 dy, A strain of mu - sic in the night,  
 dy, A strain of mu - sic in the night,

57 *a tempo*





70 *a tempo*  
*p*

S  
night

A  
night, *p* in the night, *p*

T  
night in the night, *p*

B

*a tempo*  
70 *sub. p* *loco*

73 *pp* *rit.*

mu - sic in the night.

mu - sic in the night.

mu - sic in the night.

mu - sic in the night.

mu - sic in the night.

73 *rit.* *pp*