



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

FOLK-SONGS  
AND  
PART-SONGS

WITH  
Preparatory Exercises  
FOR  
Choral Classes

BY  
FRANK DAMROSCH

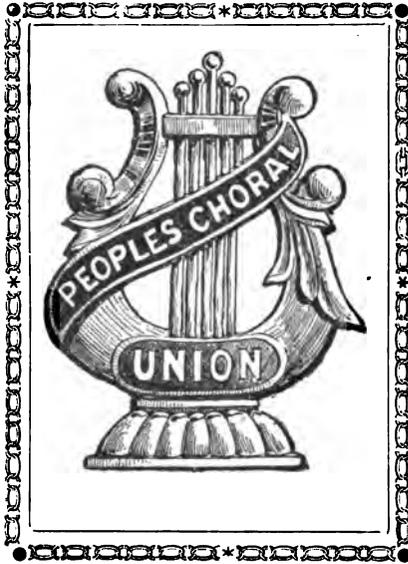


PR. 75c

NEW YORK: G. SCHIRMER

COPYRIGHT, 1896, BY G. SCHIRMER

Mus 510.8



**THIS COPY OF MUSIC . . .**

is given you in the expectation that you will be a regular attendant at the lessons throughout the season. As you know, the organization has no income except from dues, and in giving out an expensive piece of music without any extra charge, there is a direct loss from every member who takes the music without paying for it by subsequent good attendance. *If you have to leave the organization, therefore, before the end of the season, please return this music.*

LIBRARY



THE BEQUEST OF  
**EVERT JANSEN WENDELL**  
CLASS OF 1882  
OF NEW YORK

1918

**MUSIC LIBRARY**

3  
Apr 27 1900



FOLK-SONGS  
AND  
PART-SONGS

WITH  
Preparatory Exercises  
FOR  
Choral Classes

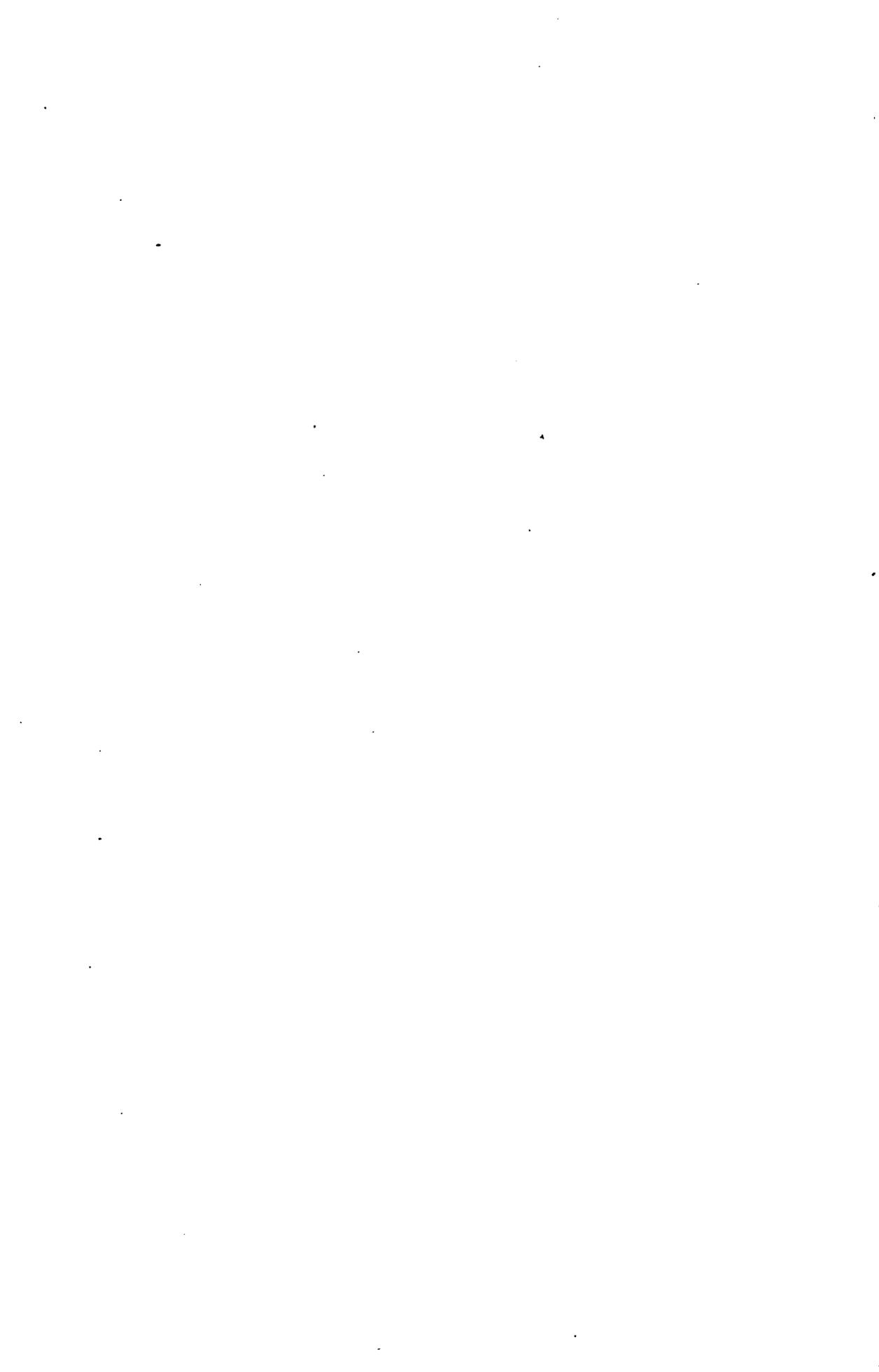
BY  
FRANK DAMROSCH



Pr. 75c

NEW YORK: G. SCHIRMER

COPYRIGHT, 1896, BY G. SCHIRMER



FOLK-SONGS  
AND  
PART-SONGS

WITH  
Preparatory Exercises  
FOR  
Choral Classes

BY  
FRANK DAMROSCH



Pr. 75c

NEW YORK: G. SCHIRMER

COPYRIGHT, 1896, BY G. SCHIRMER

M 110 E 10.8

✓

HARVARD COLLEGE LIBRARY  
BEQUEST OF  
EVERT JANSEN WENDELL  
1918

1. 4. 3

## INDEX.

---

	PAGE
Introduction	v
Solmization-syllables and their Pronunciation	vii
Drill-chart	viii
Musical Terms and Definitions	ix
Hints to Conductors of Choral Societies	xii

### FOLK-SONGS AND PART-SONGS.

Acknowledge me, my Keeper,	J. S. Bach	41
Anew we lift our song	Ringhardt	8
Arrival of Spring	Reiser	60
Aye trust in God's almighty power	Neumark	40
Blessed song	Old Hymn	1
Celebration of Spring	Mendelssohn	68
Chorus of Angels, from <i>Faust</i>	Schubert	57
Come again, sweet Love	Dowland	56
Could I a maiden find	Folk-song	3
Easter Song	Liszt	43
Fairest Griseldis	Folk-song	2
Hymn to the Night	Arr. from Beethoven	27
In May	Silcher	53
In the Forest	Mendelssohn	64
In the Spring	Folk-song	4
John Anderson, my jo	Folk-song	23
Let us sing	Savile	13
Lo, how a Rose	Praetorius	22
Lone am I	Weber	34
My luv'e's like a red, red rose	Schlettner	20
Now may the will of God	J. S. Bach	42

		PAGE
Oft in the stilly night	Folk-song	30
Oh blessed Jesus	Palestrina	47
Oh come, sweet maid	Folk-song	16
Oh Cross !	Palestrina	74
Oh fairest rose	Folk-song	11
Oh were my love	Schumann	35
Praise and glory	Palestrina	72
Praise of Spring	Mendelssohn	66
Sing hosannah !	Palestrina	75
St. Mary's Churchyard	Löwe	71
Sunlight through the window	Hauptmann	37
Sweet and low	Barnby	46
The Death of Jesus	Peter	38
The Dream	Schumann	79
The Flight of Love	Folk-song	5
The Heath-rose	Schumann	77
The Islet	Reinecke	44
The Rosebud	Goltermann	70
The Snowdrop	Maier	10
The Soldier	Silcher	29
The withered Wreath	Nessler	24
The Wood-bird	Folk-song	26
The Woods	Mendelssohn	62
Thou Shepherd of Israel	Bortniansky	49
Trust	Zumsteeg	32
Warily	Ramann	18
When I in pain and sorrow moan	Waldis-Praetorius	14
Within a quiet valley	Glück	6
Young Niclas	Maier	51

## INTRODUCTION.

---

In the general awakening to artistic impulses which is now going on in the United States, the desire for means and methods to bring the best music to all classes of people is one of the most noticeable. As one of the most effective means to stimulate and satisfy a taste for good music, choral singing is now cultivated in every part of the country by oratorio-societies, choral clubs, glee-clubs, and church-choirs in every variety of voice-combination, and this cannot fail to have a most beneficial effect upon the general culture of our people.

The chief difficulty met with by those who are active promoters and leaders of such choral societies, especially in the smaller towns and villages, is the lack of singers who are able to sing at sight. The slow process of teaching four-part songs by rote to such untrained material is discouraging, both to the conductor and the singers, and, as a result, the interest dies, and the society, which might have proved to be one of the most vivifying factors in the psychic and æsthetic development of the community, fails through lack of support.

It seems to be most desirable, therefore, that every possible opportunity should be offered to enable people who can sing a little, and who like to sing in chorus, to learn the simple art of singing at sight, which, if proper methods are employed, can be accomplished in a comparatively short time.

It is not to be denied, however, that it is very difficult to bring together a number of people who are all inspired with the desire to study seriously and are willing to do all the drudgery necessary to master the subject. A conductor who should tell his chorus that they must not sing songs until they had learned to sing at sight, would probably lose his position at once, or his chorus by gradual desertion.

Most people do not realize the value of the art of sight-singing until they have acquired it.

Meanwhile, they think that "where ignorance is bliss, 'tis folly to be wise". It must, therefore, be adroitly administered to them in sugar-coated pills and homœopathic doses (during the first steps, at any rate). In a little while they will need no urging, but will crave for more, with an appetite that is never stilled or satiated, however it may be fed from the unlimited stores of musical art.

It is to meet this condition that I venture to offer this collection of four-part songs to the public. It is not intended to be a sight-singing method, but a conductor can easily use it for such a purpose, with the aid of the preparatory exercises preceding most of the songs, and, if he likes the book, with my *Popular Method of Sight-singing*, from which he can at least select such pedagogical ideas and processes of instruction as may please him, even if he could not or should not wish to use the book as a whole in the rehearsals of his chorus.

Taking for granted, on the part of the chorus, an ability to sing the scale, and to bring its parts into relation with each other in the manner exhibited in the *Drill Chart*, page VIII, the general plan followed in the preparation of this volume is this :

1. To select choruses of simple construction in all keys and rhythms, combining beauty of melody with clearness and simplicity of harmony.

2. To arrange these choruses in progressive order, beginning with the most simple, and gradually introducing greater chromatic and rhythmic difficulties.

3. To precede each chorus with a few short exercises :—to introduce a new key ; to establish its principal harmonies, *i. e.*, the tonic, dominant, and subdominant chords ; for the practice of chromatic tones, and to assist in mastering a new rhythm.

It will be seen that, in trying to meet the

first condition, I drew largely upon the *folk-song*, chiefly the German, which, with its natural melodic beauty, its spontaneous, easy-flowing rhythm and simple harmonies, seemed to be well adapted to the purpose. In addition, songs by Palestrina, Praetorius, Bach, Schubert, Mendelssohn, Schumann, and others, open up a wider musical horizon, and should help to cultivate a purer taste, without making too great demands upon the proficiency of the singers.

In arranging these choruses, I decided not to follow a systematic plan in which each key, each rhythm and each chromatic tone was introduced consecutively, as is the case in the *Popular Method of Sight-singing*, but to be guided chiefly by the general degree of difficulty of the chorus, leaving it to the conductor to pick out whatever new or difficult feature it might contain, and to prepare his singers for it by suitable exercises and explanations.

To assist him in this, I have written the short exercises before-mentioned. They consist chiefly of scales and chords to establish the new key firmly in the eye and ear, and exercises in which chromatic tones are introduced in progression by *degrees*, not by *skips*. Further explanations of how to teach chromatic tones will be found in my *Popular Method of Sight-singing*, pp. 28-31. All exercises and songs should be sung without accompaniment.

A pitch-pipe or tuning-fork will suffice to establish the keynote.

There is one other contingency which I have tried to meet in this book, which, perhaps, requires explanation and apology. This refers to the Appendix : Hints to Conductors.

Far be it from me to presume to teach any conductor, great or small, how, what, or whom to conduct ; but, in the rapid development of musical culture, extending into the remotest hamlets, it is possible that it may fall to the lot of some one having, perhaps, a little more musical ability than his fellows, to direct a choral society, without having had opportunity to acquire either the necessary knowledge or experience. To such an one, these hints may prove of some value until such time, at any rate, as his experience has proved them all wrong.

I wish to acknowledge, gratefully, the able coöperation of Miss Mary Say Lawrence in the compilation of this book ; and for most of the English translations I am indebted to Miss Lawrence, Miss F. Josephine Pomeroy, Mr. P. J. Mosenthal, Mr. A. A. Welch, and Mr. Richard Burton.

In the hope that *Folk-songs and Part-songs* may help to spread the love and culture of good music in America, this collection of choruses is herewith offered to the public.

FRANK DAMROSCH

NEW YORK, August 1st, 1896.

# SOLMIZATION-SYLLABLES.

PRONUNCIATION IN PARENTHESES, ITALICIZED.

1	2	3	4	5	6	7	8
Do	Re ( <i>ray</i> )	Mi ( <i>mē</i> )	Fa ( <i>fah</i> )	Sol	La ( <i>lah</i> )	Si ( <i>see</i> )	Do
#1	#2		#4	#5	#6		
Di ( <i>dee</i> )	Ri ( <i>ree</i> )		Fi ( <i>fee</i> )	Si ( <i>see</i> )	Li ( <i>lee</i> )		
b2	b3		b5	b6	b7		
Ra ( <i>rah</i> )	Me ( <i>may</i> )		Se ( <i>say</i> )	Le ( <i>lay</i> )	Se ( <i>say</i> )		

## EXAMPLE IN KEY OF F.

Ascending Diatonic Major Scale in F.

Do Re Mi Fa Sol La Si Do.

Ascending Chromatic Scale in F.

Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do.

Descending Diatonic Scale in F.

Do Si La Sol Fa Mi Re Do.

Descending Chromatic Scale in F.

Do Si Se La Le Sol Se Fa Mi Me Re Ra Do.

Similarly in all other keys.

# DRILL-CHART.

## I.

81  
 12345678  
 87654321  
 121212  
 1231313'13  
 1234141414  
 12345151515  
 123456161616  
 1234567171717  
 123456781818  
 878787  
 876868686  
 8765858585  
 87654848484  
 876543838383  
 8765432828282  
 876543218181

## III.

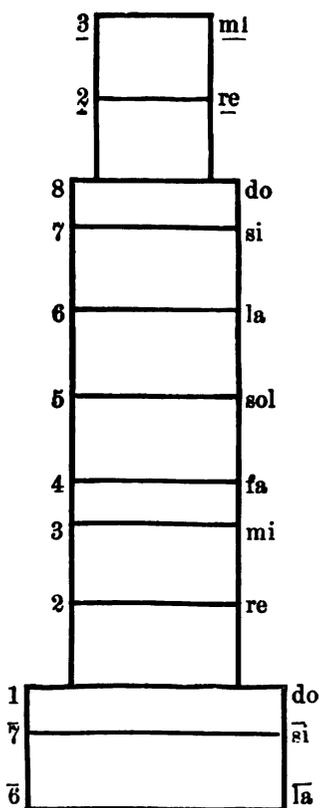
122342424  
 23452525  
 23456262626  
 234567272727  
 2345678282828  
 1233453535  
 3456363636  
 34567373737  
 345678383838  
 383634373531  
 12344564646  
 4567474747  
 45678484848  
 46484547843251  
 123456678686421  
 128138148158168178  
 871861851841831821  
 18811228822113388331  
 1448844115588551  
 16688661177887711881

## II.

12345  
 5454  
 543535353  
 5432525252  
 5432151  
 5313543251  
 56757575858  
 8768531  
 1356531  
 1356758531  
 122342425242321  
 1233453536353421  
 123445646453421  
 1865464324251  
 18642513578  
 1243546578

## IV.

82828  
 8238383  
 877827278  
 87782373728  
 8766782626728  
 867823636328  
 862873278  
 817171  
 176161671  
 1716671  
 122172721  
 122176262671  
 12332173721  
 12344721  
 12345571



## MUSICAL TERMS AND DEFINITIONS.

**ACCELERANDO OR ACCELERATO.** Gradually increasing the pace ; abbreviation, *accel.*

**ACCIDENTALS.** Sharps, flats, or naturals, introduced into a piece of music, beyond those already in the signature.

**ADAGIO.** Slowly ; also a name given to a movement written in that time.

**ALLA BREVE.** A two-part or four-part measure in which each beat is equal to a half-note.

**ALLARGANDO.** "Growing broader," *i.e.*, slower and more marked ; a crescendo is generally implied.

**ALLEGRETTO.** (Diminutive of *allegro.*) Slower than *allegro.*

**ALLEGRO.** Joyful, quick, lively.

**ALTO.** In modern music, same as *contralto.*

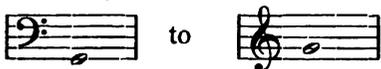
**ANDANTE.** Literally, "going, moving ;" indicates a tranquil and moderately slow movement.

**A POCO A POCO.** Little by little, by degrees. Applied to an increase in rapidity or in force.

**ASSAI.** Very. *Allegro assai*, very quick.

**A TEMPO.** In time.

**BARITONE VOICE.** A voice of fuller quality than a tenor and lighter than a bass, having a compass partly included in both ; namely :



**BASS VOICE.** The lowest register of the human voice, having a compass ranging between two octaves from lower D:



**CALANDO.** With decreasing volume of tone and slackening pace.

**CANTABILE.** In a singing (*i. e.*, melodious) style.

**CANTATA.** A cantata consisted originally of a mixture of recitative and melody, and was given to a single voice ; but it is now un-

derstood as a short work in the musical form of an oratorio.

**CAROL.** A song of praise ; applied to a species of song sung at Christmas-tide. It originally meant a song accompanied with dancing.

**CATCH.** A species of canon or round for three or four voices, in which the words are so contrived that, by the union of the voices, a different meaning is given by the singers catching at each other's words.

**CHROMATIC.** That which includes notes not belonging to a diatonic scale. A chromatic scale is one which consists of a succession of semitones.

**CLEF.** The sign placed at the commencement of a staff, showing the absolute pitch of the notes. The clefs in common use are:—



**COMMON OR DUPLÉ TIME.** Time with two beats in a bar, or any multiple of two beats in a bar. Common time is of two kinds, simple and compound. The signs used to express simple common time are the following :

$\frac{2}{1}$ ,  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{4}{8}$ , and the characters **C** and **C**.

**CONTRALTO VOICE.** The voice of deepest tone in females. It is of a quality allied to the tenor voice in men, and the usual compass is within two octaves.

**CRESCENDO.** Increasing ; a gradual increase in the force of sound, expressed by the sign  $\lessdot$ , or the abbreviation *cres.* or *cresc.*

**DA CAPO, OR D. C.** From the beginning. A direction that the performer must recommence the piece, and conclude at the double bar marked FINE.

**DA CAPO AL FINE.** From the beginning to the sign FINE.

- DAL SEGNO.** From the sign  $\text{S}$ .
- DECRESCENDO.** Decreasing gradually the volume of tone. Indicated in music by the abbreviations *decr.*, *decr.*, or the sign  $\text{>}$ .
- DIATONIC.** The modern major and minor scales. Chords, intervals, and melodic progressions, etc., belonging to one key-scale.
- DIMINUENDO.** Decreasing in power of sound.
- DOLCE.** Softly, sweetly.
- DOT.** (1) A point added to a note or rest, which lengthens its value by one-half. When a second dot is used, it adds one-half of the value of the previous dot. (2) When placed over notes, the dot means that the sounds are to be detached. (3) When two or four dots are placed on either side of two double bars, they are a direction to repeat the music between them.
- FALSETTO.** The artificial or supplementary tones of the voice, higher than the chest or natural voice.
- FERMATA.** A pause; expressed by the sign  $\text{^}$ .
- FINALE.** The last movement of a concerted piece, sonata, or symphony; the last piece in an act of an opera; the last piece in a programme.
- FINE.** The end; used to show the end of a piece, after a repeat.
- FORTE.** Loud; *forte-piano* (*fp*), loud, instantly becoming soft.
- FORTISSIMO.** Very loud.
- FORZANDO.** Literally, "forcing." Emphasis or musical accent upon specified notes or passages, marked by the signs *f*, *sf*, or  $\text{>}$ .
- GRAVE.** Slow, heavy; slowest movement after *largo*.
- INTERVAL.** The distance or difference in pitch between any two tones.
- LARGHETTO.** Literally, "rather broadly, widely." At a slow pace, but not so slow as *largo*.
- LARGO.** Slow, broadly; the slowest movement.
- LEGATO.** Bound, close, connected; in an even, smooth, and gliding manner.
- LEGGIERO.** Light, easy, swift.
- LENTO.** Slow; *lento assai* or *lento di molto*, very slow.
- LOCO.** "Place;" shows, after the mark *8va*, that the tones are to be sung at the pitch at which they are written. (See *Ottava*.)
- MAJOR.** Greater; a major third consists of 4 semitones; a minor third, of 3.
- MARCATO.** Marked or emphasized.
- MEZZA, MEZZO.** Half or medium.
- MINOR.** Less, smaller. (1) Intervals are minor when they contain one semitone less than major. (2) A scale is in the minor mode when its third and sixth are minor.
- MODERATO.** Moderately.
- MOLTO.** Much, very; as *molto adagio*, very slow; *molto allegro*, very quick; *molto sostenuto*, much sustained.
- MORENDO.** Dying away; gradually softening the tones, and slackening the pace.
- MOTO.** Motion, movement; as *con moto*, with spirited movement.
- ORATORIO.** A composition for voices and instruments, illustrating some sacred subject. The music consists of symphonies or overtures, airs, recitatives, duets, trios, choruses, etc., with accompaniments for orchestra or organ.
- OTTAVA.** Octave. *All' ottava*, or *8va*, indicates that the tones are to be sung an octave higher than they are noted. (See *Loco*.)
- PART-SONG.** A vocal composition, having a striking melody harmonized by other voices. It is sung by a number of voices to each part.
- PIANISSIMO.** Extremely soft.
- PIANO.** Softly; *piano assai*, very softly; *piano-forte* (*pf*), soft, then loud.
- POCO.** A little; as *poco a poco*, little by little; *poco animato*, rather animated; *poco lento*, rather slow; *poco meno mosso*, rather less quick; *poco piano*, rather soft; *poco più allegro*, rather faster; *poco presto*, somewhat rapid.
- PORTAMENTO.** A lifting of the voice, or gliding from one note to another.
- PRESTO.** Fast; *presto assai*, very fast; *prestissimo*, as fast as possible.
- RALLENTANDO.** Growing gradually slower.
- RECITATIVE.** Musical declamation; a kind of half-speaking and half-singing; a composition without any decided or rhythmical melody.
- RITARDANDO.** With gradually increasing slowness of pace.
- RITENUTO.** "Held back;" a change to a slower rate of speed.
- ROUND.** A composition in which several voices, starting at stated distances of time

from each other, sing each the same music, the combination of all the parts producing harmony.

**SCHERZO.** A term meaning literally a jest, applied to a movement, in a sonata or symphony, of a sportive, playful character.

**SEMI-CHORUS.** A direction that the passage marked is to be sung by half the chorus or a selected portion of it.

**SEMPRE.** Always, ever, continually; as *sempre forte*, loud throughout.

**SFORZANDO.** "Forced;" a note or notes marked by the sign *sf* should be strongly emphasized.

**SMORZANDO.** Gradually fading away.

**SOPRANO.** The highest kind of female or boy's voice.

**SOTTO.** Below, under; as *sotto voce*, in an undertone.

**STACCATO.** Detached, taken off, separated.

**STAFF, STAVE.** The horizontal parallel lines upon which the notes or rests are placed.

The ordinary staff consists of five lines.

**SYMPHONY.** A composition for an orchestra, similar in construction to the sonata, which is usually for a single instrument. A symphony has several varied movements, generally four, never less than three; namely, (1) an *allegro*; (2) an *adagio* or *andante*; (3) a *scherzo*, or *minuet* and *trio*; (4) an *allegro*.

**SYNCOPIATION.** A tone beginning on an unaccented and ending on an accented part of a measure, the accent of the latter being thrown back upon the former.

**TENOR.** The highest of male chest-voices.

**VIVACE, VIVO.** Lively, quick, sprightly.

- DAL SEGNO.** From the sign  $\text{S}$ .
- DECRESCENDO.** Decreasing gradually the volume of tone. Indicated in music by the abbreviations *decr.*, *deces.*, or the sign  $\text{>}$ .
- DIATONIC.** The modern major and minor scales. Chords, intervals, and melodic progressions, etc., belonging to one key-scale.
- DIMINUENDO.** Decreasing in power of sound.
- DOLCE.** Softly, sweetly.
- DOT.** (1) A point added to a note or rest, which lengthens its value by one-half. When a second dot is used, it adds one-half of the value of the previous dot. (2) When placed over notes, the dot means that the sounds are to be detached. (3) When two or four dots are placed on either side of two double bars, they are a direction to repeat the music between them.
- FALSETTO.** The artificial or supplementary tones of the voice, higher than the chest or natural voice.
- FERMATA.** A pause; expressed by the sign  $\text{^}$ .
- FINALE.** The last movement of a concerted piece, sonata, or symphony; the last piece in an act of an opera; the last piece in a programme.
- FINE.** The end; used to show the end of a piece, after a repeat.
- FORTE.** Loud; *forte-piano (fp)*, loud, instantly becoming soft.
- FORTISSIMO.** Very loud.
- FORZANDO.** Literally, "forcing." Emphasis or musical accent upon specified notes or passages, marked by the signs *f*, *sf*, or  $\text{>}$ .
- GRAVE.** Slow, heavy; slowest movement after *largo*.
- INTERVAL.** The distance or difference in pitch between any two tones.
- LARGHETTO.** Literally, "rather broadly, widely." At a slow pace, but not so slow as *largo*.
- LARGO.** Slow, broadly; the slowest movement.
- LEGATO.** Bound, close, connected; in an even, smooth, and gliding manner.
- LEGGIERO.** Light, easy, swift.
- LENTO.** Slow; *lento assai* or *lento di molto*, very slow.
- LOCO.** "Place;" shows, after the mark *8va*, that the tones are to be sung at the pitch at which they are written. (See *Ottava*.)
- MAJOR.** Greater; a major third consists of 4 semitones; a minor third, of 3.
- MARCATO.** Marked or emphasized.
- MEZZA, MEZZO.** Half or medium.
- MINOR.** Less, smaller. (1) Intervals are minor when they contain one semitone less than major. (2) A scale is in the minor mode when its third and sixth are minor.
- MODERATO.** Moderately.
- MOLTO.** Much, very; as *molto adagio*, very slow; *molto allegro*, very quick; *molto sostenuto*, much sustained.
- MORENDO.** Dying away; gradually softening the tones, and slackening the pace.
- MOTO.** Motion, movement; as *con moto*, with spirited movement.
- ORATORIO.** A composition for voices and instruments, illustrating some sacred subject. The music consists of symphonies or overtures, airs, recitatives, duets, trios, choruses, etc., with accompaniments for orchestra or organ.
- OTTAVA.** Octave. *All' ottava*, or *8va*, indicates that the tones are to be sung an octave higher than they are noted. (See *Loco*.)
- PART-SONG.** A vocal composition, having a striking melody harmonized by other voices. It is sung by a number of voices to each part.
- PIANISSIMO.** Extremely soft.
- PIANO.** Softly; *piano assai*, very softly; *piano-forte (pf)*, soft, then loud.
- POCO.** A little; as *poco a poco*, little by little; *poco animato*, rather animated; *poco lento*, rather slow; *poco meno mosso*, rather less quick; *poco piano*, rather soft; *poco più allegro*, rather faster; *poco presto*, somewhat rapid.
- PORTAMENTO.** A lifting of the voice, or gliding from one note to another.
- PRESTO.** Fast; *presto assai*, very fast; *prestissimo*, as fast as possible.
- RALLENTANDO.** Growing gradually slower.
- RECITATIVE.** Musical declamation; a kind of half-speaking and half-singing; a composition without any decided or rhythmical melody.
- RITARDANDO.** With gradually increasing slowness of pace.
- RITENUTO.** "Held back;" a change to a slower rate of speed.
- ROUND.** A composition in which several voices, starting at stated distances of time

from each other, sing each the same music, the combination of all the parts producing harmony.

**SCHERZO.** A term meaning literally a jest, applied to a movement, in a sonata or symphony, of a sportive, playful character.

**SEMI-CHORUS.** A direction that the passage marked is to be sung by half the chorus or a selected portion of it.

**SEMPRE.** Always, ever, continually; as *sempre forte*, loud throughout.

**SFORZANDO.** "Forced;" a note or notes marked by the sign *sf* should be strongly emphasized.

**SMORZANDO.** Gradually fading away.

**SOPRANO.** The highest kind of female or boy's voice.

**SOTTO.** Below, under; as *sotto voce*, in an undertone.

**STACCATO.** Detached, taken off, separated.

**STAFF, STAVE.** The horizontal parallel lines upon which the notes or rests are placed. The ordinary staff consists of five lines.

**SYMPHONY.** A composition for an orchestra, similar in construction to the sonata, which is usually for a single instrument. A symphony has several varied movements, generally four, never less than three; namely, (1) an *allegro*; (2) an *adagio* or *andante*; (3) a *scherzo*, or *minuet* and *trio*; (4) an *allegro*.

**SYNCOPATION.** A tone beginning on an unaccented and ending on an accented part of a measure, the accent of the latter being thrown back upon the former.

**TENOR.** The highest of male chest-voices.

**VIVACE, VIVO.** Lively, quick, sprightly.

## HINTS TO CONDUCTORS OF CHORAL SOCIETIES.

---

In organizing a chorus, it is necessary to observe the following important points in admitting applicants :

- a. Quality of voice.
- b. Correctness of musical ear.
- c. Ability to read at sight.
- d. Good balance of the voice-parts.
- e. Regularity of attendance at rehearsals.

Of these five, the last is the most important. Even with ordinary voices, and only fairly well balanced parts, much good work can be done if the members attend rehearsals regularly. This should, therefore, be made the first requisite for membership.

As for the quality of the individual voices and correctness of ear, each conductor must set his own standard, as the conditions differ so widely in different cases that a uniform standard is out of the question. A conductor who has a large number of voices to choose from, will naturally select the best ; but, if his recruiting field be limited, he need not be discouraged, for much can be done in developing both voice and ear by proper choral training. In the *People's Singing Classes*, which I organized for the working-people of New York, in 1892, I have never tried a voice or an ear, nor made any stipulation of musical ability, and yet the quality of tone of the chorus as a whole has been found to be very beautiful, the intonation perfectly true, and the ability to read at sight, after comparatively short training, quite remarkable.

For untrained voices, it will be found desirable to select such music as moves in the middle registers of the voice, touching the extremes as rarely as possible. Singing out of tune in chorus is frequently traceable to the

inability of some voices to reach very high or very low tones. The ear can be, and should be, trained by suitable exercises. The singing of consonances, such as octaves, fifths, thirds, and sixths, in two-part chorus, and of common chords in three- and four-part chorus, will do much to train the ear.

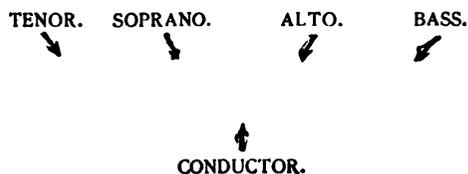
Ability to sing readily at sight can be obtained only by regular and systematic practice. This should be part of the regular curriculum of every school, for children learn to read music much more readily than adults ; but the latter can do much with a little application. In the *People's Singing Classes*, the pupils begin to read simple unison exercises and songs in the first lesson, two-part work in the fourth or fifth lesson, and three- and four-part work after the eighth or ninth lesson. By carefully grading the work, difficulties are mastered, unconsciously, by the pupils, until they are almost led to believe that none exist. Thus they gain and retain confidence in their ability, and this insures rapid progress.

The *balance of parts* means simply that no one part should predominate over, or be submerged by, the others. As a rule, the following proportions will be found satisfactory in a chorus of about 100 voices :

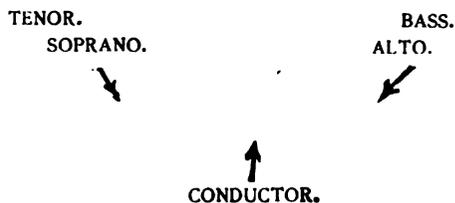
35 Sopranos,  
25 Altos,  
15 to 20 Tenors,  
20 to 25 Basses.

Tenors are usually difficult to find ; but, on the other hand, their voices are apt to be penetrating, so that a small number will suffice to balance a much larger number of the other parts. The conductor can soon tell which part requires strengthening, which reducing.

The chorus should be seated in a semi-circle, when possible. The usual order is either



or,



Every member must sit or stand in such a way that he can see the conductor, even when looking at his score. To insure this, either the seats of the singers must be raised amphitheatrically or the conductor's platform must be raised sufficiently high so that all can see him.

No talking should be permitted during rehearsal, as it distracts attention from the work and annoys those who desire to study seriously.

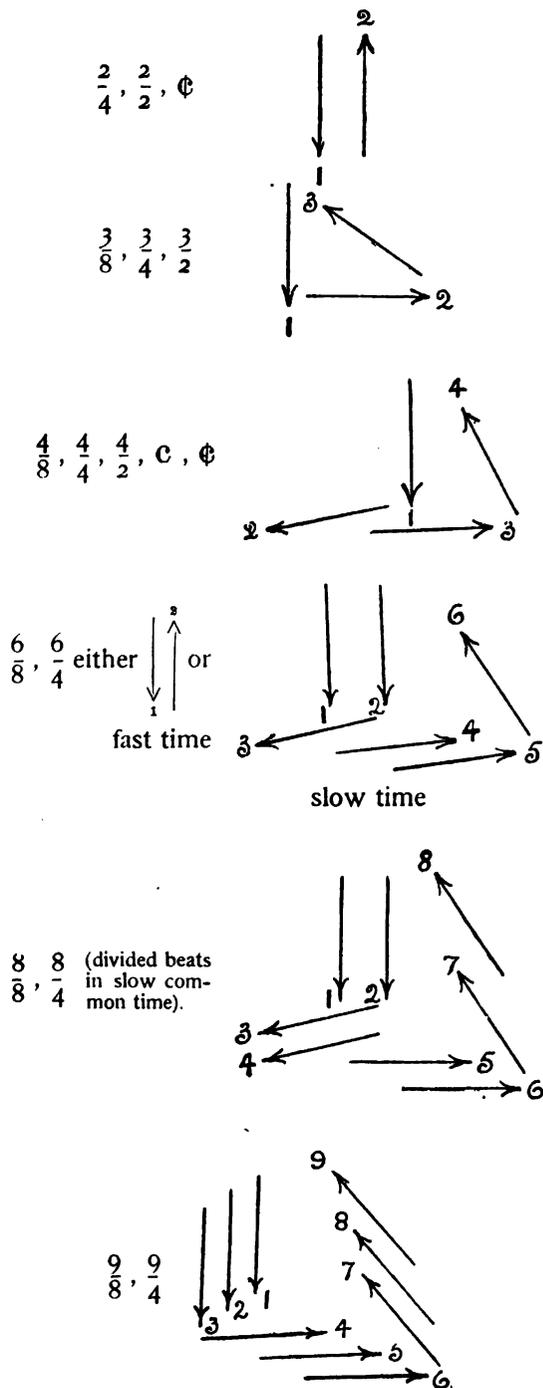
The conductor should know by heart every score which he gives to his chorus. He should be able to explain, in simple, comprehensive terms, the construction and salient features of each chorus, and he can add much to the pleasure and edification of the singers by giving them short but interesting talks on the composer, his life, his works, and the characteristics of the period or school to which he belongs.

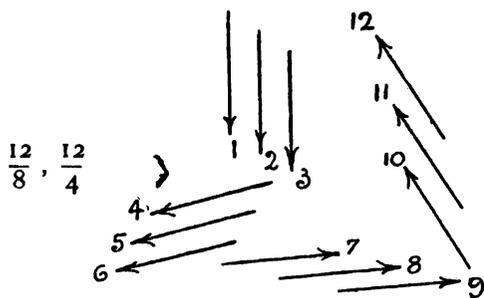
The mechanical part of beating time is easily acquired. The conductor should use a baton of common white wood, the lighter the better. Any carpenter or wood-turner can make one at small cost. It should be about 15 inches long, about  $\frac{3}{8}$ -inch thick at the base, tapering to a blunt point about  $\frac{1}{8}$ -inch in diameter at the upper end. Heavy, thick, black, silver, or other metal batons should not be used, as they are apt to cause stiff and clumsy movements, and are not so easily visible to the chorus.

The baton should be held lightly between the thumb, first and second fingers. The

upper arm should be extended slightly forward and sideways, just enough to keep it well clear of the body, and the motions should be made chiefly with the forearm and wrist. They should be firm and distinct, but elastic, not clumsy and machine-like.

The following are those most generally employed :





Baton held in right hand, the arrows pointing to the left represent a stroke across the front of the body, from right to left; those pointing to the right represent a stroke out and away from the body, to the right. Where several strokes are made successively in the same direction, they may be made in the same plane, by allowing the baton, at the end of each stroke, to rebound into its original position, so that the same beat can be made over again. This could not be represented pictorially; consequently, the arrows appear parallel to each other, instead of one over the other.

In beginning a chorus, give the beat preceding the one upon which it commences. Thus, if the chorus begins on the fourth beat in common time, give the third beat. This is the preparatory beat, and will enable the singers to attack with precision.

The down-beat should be brought as nearly as possible in front of the body. It looks awkward if beaten at the side. The beat should be marked, not so much by the *stroke* of the baton, as by the very slight pause at the completion of the stroke. The stroke should not be too long, but rather short and well-marked.

In subdivided rhythms, such as  $\frac{3}{8}$ ,  $\frac{6}{8}$ , or  $\frac{3}{4}$ -time, the principal beats should be more marked than the secondary. The left hand should be used sparingly, chiefly to indicate general dynamic changes. Extravagant motions should be avoided, but, on the other hand, they should be expressive, never cramped or mechanical. They should aim to express, naturally, the conductor's intentions in interpreting a musical composition.

When the chorus has thoroughly mastered the technical difficulties of a composition, its proper interpretation must be worked out. The marks of expression, as given by the composer, must be followed and, besides, the con-

ductor must use good judgment in choosing the right tempo, in bringing out the melody, in whatever voice it may appear, and in developing the proper climaxes, both of the individual phrases and of the work as a whole. To do all this correctly, is by no means easy, but requires much experience and artistic perception and training. For those who are not in a position to obtain these by the hearing of masterworks and listening to great artists, the only advice I can give is, to try to understand the true inward spirit of the composition and then to give expression to it in whatever tempo and whatever manner appears most natural and truthful. All affectation, all distortion, all insincerity of expression, and all sudden and extravagant dynamic variations merely to produce startling effects; are inartistic, not permissible.

One of the most common errors in this direction is the practice—cultivated chiefly in male choruses—of cutting off the end of every phrase, often of every word, in a short, snapping manner, under the mistaken idea that this is precision. It is a kind of precision, but not musical. It is an exaggeration of a detail by which the essential whole suffers.

This brings me, however, to a most important topic—enunciation. Too much attention can hardly be given to it by the conductor. He should insist upon purity of the vowels and distinctness of utterance of the consonants.

Whenever a vowel is composed of two sounds, as, for instance, *i*, which is a combination of *ah*—*ē*, the tone should be sung on the first sound, while the second is introduced only at the very end, and very short.

Many simple vowels are impurely or improperly pronounced in different ways in different localities. For instance, the word *here*, with the simple vowel *ē*, is pronounced like *hēär*, giving practically two distinct sounds instead of one.

The long sound of *ā* and of diphthongs which assume this sound, such as *ai*, *ay* and *eigh*, is rarely enunciated properly. The common practice is to produce two vowels, a flat *i* followed by an *ā*. It is difficult to describe this sound, but it is found in its strongest exaggeration in the cockney manner of pronouncing such a word as *lake*, viz., *läike*.

Consonants should be distinctly enunciated.

The *r* may be slightly exaggerated, also the *d* and *t* at the end of a word. Insist upon free action of the lips in forming sounds. Most English-speaking people acquire lazy habits of speech, scarcely moving their lips to form the sounds.

The conductor will find the cultivation of the following qualities in himself essential to success :

Earnestness and sincerity.

Gentle firmness and quiet authority.

Systematic methods of study and liberal methods of interpretation.

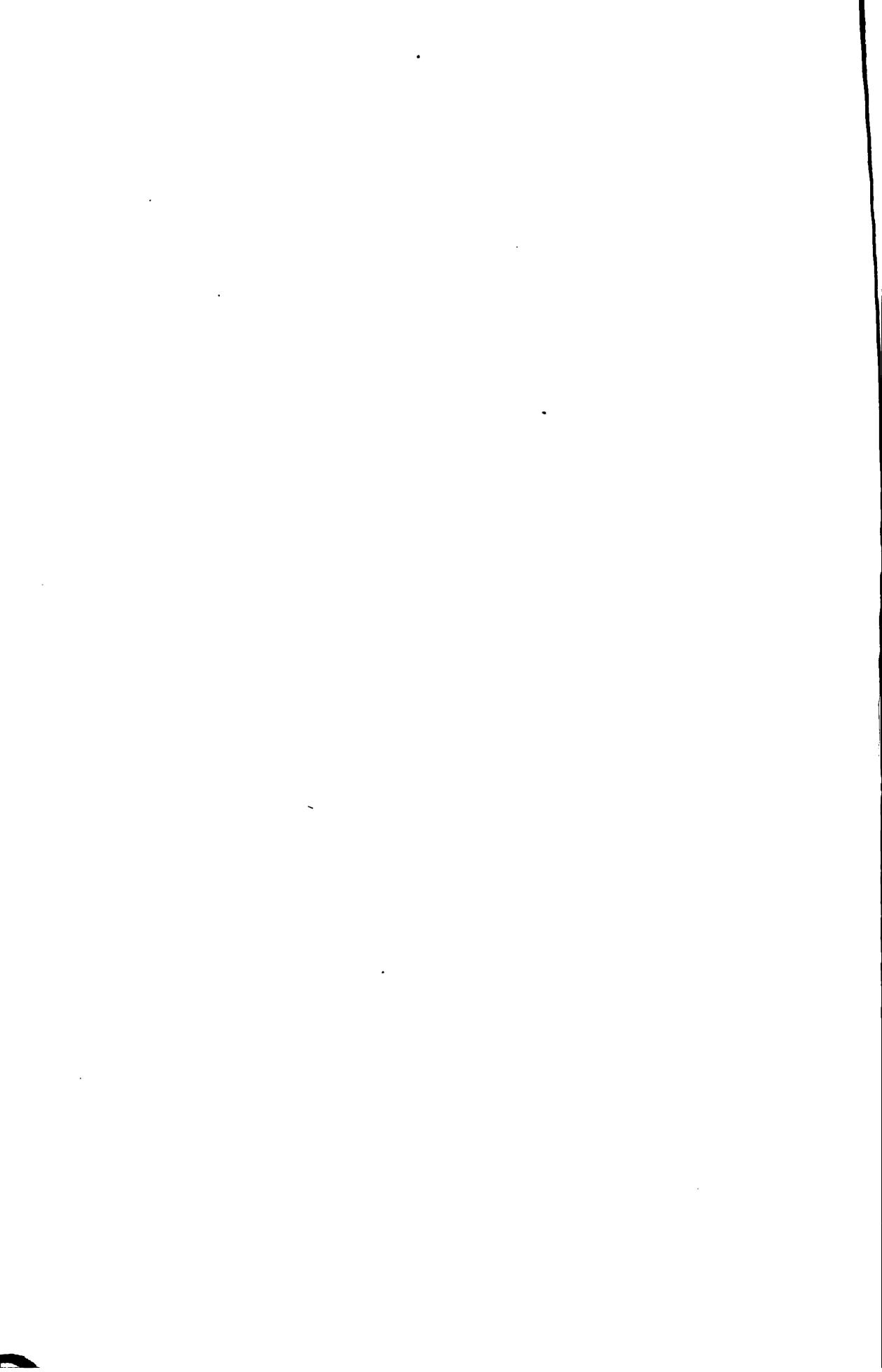
Diligence in preparing himself for each rehearsal.

Absolute impartiality in dealing with the members of the chorus.

Avoidance of any violence, either in language or motions.

Inspire the singers with the idea that all are working in the common cause of producing good music in the best possible manner, not for any selfish ends or the glorification of any individual.

Great conductors are usually born, not made; but, perhaps, these simple suggestions may help a few men and women in some out-of-the-way corners of this country to do good work and carry the gospel of good music to their fellow-beings.



## 1.

## Key of F.

Soprano.  
Alto.  
Tenor.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 3 5 5 #4 5 5 4 3 2 1

Bass.

Soprano.  
Alto.

Tenor.

Bass.

## Blessed Song.

Old Hymn.

Soprano.

1. { Blessed song, 'tis thee we cher-ish In our hearts for ev - er - more;  
Hope and com - fort nev - er per - ish Where thy gen - tle pin - ions soar.  
2. { Blessed song, thy voice ex - press - es All our feel - ing's se - cret lore,  
Grief's com - plaint and love's ca - res - es, All the things our hearts a - dore.

Alto.

Tenor.

1. { Blessed song, 'tis thee we cher-ish In our hearts for ev - er - more;  
Hope and com - fort nev - er per - ish Where thy gen - tle pin - ions soar.  
2. { Blessed song, thy voice ex - press - es All our feel - ing's se - cret lore,  
Grief's com - plaint and love's ca - res - es, All the things our hearts a - dore.

Bass.

1-2. Come and help us, come and cheer us, On our souls thy bless-ings pour.

1-2. Come and help us, come and cheer us, On our souls thy blessings pour.

Soprano.  
Alto.  
Tenor.  
Bass.

6 5 6 6 7 6 2 1 2 3 2 1

6 5 6 6 7 6 2 1 2 3 2 1

6 5 6 6 7 6 2 1 2 3 2 1

Fairest Griseldis.

(Brunette.)

Folksong.

Allegro.

Soprano.  
Alto.  
Tenor.  
Bass.

1. So fair as she, and slen - der, None in the ham-let are, With  
2. Two eyes so blue and shin - ing, They hold you by a spell, For-  
3. The blos-soms in the mead-ow, Al - tho' so fair a sight, Are

1. So fair as she, and slen - der, None in the ham-let are, With  
2. Two eyes so blue and shin - ing, They hold you by a spell, For-  
3. The blos-soms in the mead-ow, Al - tho' so fair a sight, Are

heart more soft and ev - er still re - thrown in dark - est ten - der Than clin - ing By - shad - ow, Her maid - ens near or far. Then say I this: } In her you love so well. Then say I this: } eyes gleam forth so bright. Then say I this: }

ham - let, glen and wold, She is call'd by young and old: "Fairest Gri - sel - dis."

3. Could I a maiden find. *allarg.*

*Allegro.*

Folksong.

Soprano. *mf*  
 1. Could I a maid - en find, As - good and sweet as - kind, And  
 2. Her hair is fine and brown, She looks de - mure - ly - down, Her  
 3. And when I came to sue, She said she would be true, I  
 4. And she will be my bride, And liv - ing side by side, As

Alto. *mf*

Tenor. *mf*

Bass. *mf*

fine as silk her eyes are dark, her gave her, bloom - ing one we'll laugh, as nut - brown hair, And lips are red, She's fra - grant - ly, Of one we'll cry, Un - dark her eyes, a all I've thought and Clove and fair - est til we bid the twink - ling pair: Then all I've said: And Ros - ma - ry. My world good - bye: Then

Soprano.  
Alto.  
Tenor.  
Bass.

6 #5 6 6 b7 6 2 #1 2 3 2 :1

6 #5 6 6 b7 6 2 #1 2 3 2 :1

6 #5 6 6 b7 6 2 #1 2 3 2 :1

### Fairest Griseldis.

(Brunette.)

Folksong.

*Allegro.*

Soprano.  
Alto.  
Tenor.  
Bass.

1. So fair as she, and slen-der, None in the ham-let are, With  
2. Two eyes so blue and shin-ing, They hold you by a spell, For-  
3. The blos-soms in the mead-ow, Al-tho' so fair a sight, Are

1. So fair as she, and slen-der, None in the ham-let are, With  
2. Two eyes so blue and shin-ing, They hold you by a spell, For-  
3. The blos-soms in the mead-ow, Al-tho' so fair a sight, Are

heart more soft and ev - er still re - thrown in dark - est ten - der Than clin - ing By - shad - ow, Her maid - ens near or far. Then say I this: } In her you love so well. Then say I this: } In eyes gleam forth so bright. Then say I this: } In

ham - let, glen and wold, She is call'd by young and old: "Fairest Gris - el - dis" ham - let, glen and wold, She is call'd by young and old: "Fairest Gris - el - dis"

3. Could I a maiden find. *allarg.*

Folksong.

**Allegro.** *mf*

Soprano.

1. Could I a maid-en find, As good and sweet as kind, And  
 2. Her hair is fine and brown, She looks de-mure-ly down, Her  
 3. And when I came to sue, She said she would be true, I  
 4. And she will be my bride, And liv-ing side by side, As

Alto.

Tenor.

1. Could I a maid-en find, As good and sweet as kind, And  
 2. Her hair is fine and brown, She looks de-mure-ly down, Her  
 3. And when I came to sue, She said she would be true, I  
 4. And she will be my bride, And liv-ing side by side, As

Bass.

fine as silk her eyes are dark, her gave her, bloom-ing one we'll laugh, as nut - brown hair, And lips are red, She's fra - grant-ly, Of dark her eyes, a all I've thought and twink-ling pair: Then fine as silk her eyes are dark, her gave her, bloom-ing one we'll laugh, as nut - brown hair, And lips are red, She's fra - grant-ly, Of dark her eyes, a all I've thought and twink-ling pair: Then

Soprano.  
Alto.  
Tenor.  
Bass.

### Fairest Griseldis.

(Brunette.)

Folksong.

*Allegro.*

Soprano.  
Alto.  
Tenor.  
Bass.

1. So fair as she, and slen-der, None in the ham-let are, With  
2. Two eyes so blue and shin-ing, They hold you by a spell, For-  
3. The blos-soms in the mead-ow, Al-tho' so fair a sight, Are

heart more soft and ev - er still re - thrown in dark - est ten - der Than clin - ing By - shad - ow, Her maid - ens near or far. Then say I this: }  
 ev - er still re - clin - ing By - her you love so well. Then say I this: } In  
 thrown in dark - est shad - ow, Her eyes gleam forth so bright. Then say I this: }

ham - let, glen and wold, She is call'd by young and old: 'Fairest Gris - el - dis''

3. Could I a maiden find. *allarg.*

*Allegro.*

Folksong.

Soprano. *mf*  
 1. Could I a maid - en find, As good and sweet as kind, And  
 2. Her hair is fine and brown, She looks de - mure - ly down, Her  
 3. And when I came to sue, She said she would be true, I  
 4. And she will be my bride, And liv - ing side by side, As

Alto. *mf*

Tenor. *mf*

Bass. *mf*

fine as silk her eyes are dark, her gave her, bloom - ing one we'll laugh, as nut - brown hair, And lips are red, She's fra - grant - ly, Of dark her eyes, a all I've thought and twink - ling pair: Then  
 fine as silk her eyes are dark, her gave her, bloom - ing one we'll laugh, as nut - brown hair, And lips are red, She's fra - grant - ly, Of Clove and fair - est Ros - ma - ry. My - world good - bye: Then

*cresc.* *allarg.*

she, then she, then she my love should share.  
 she, and she, and she's the one I'll wed.  
 love, my love, my love, is fair to see.  
 love, then love, then love, good - bye, good - bye!

then she,  
 and she,  
 my love,  
 then love,

*cresc.* *allarg.*

she, then she, then she my love should share.  
 she, and she, and she's the one I'll wed.  
 love, my love, my love, is fair to see.  
 love, then love, then love, good - bye, good - bye!

4.

Soprano. Alto.  
 Tenor.  
 Bass.

1 5 #4 5 2 5 #4 2 3 #4 3 2 1 8 7 8 6 7 7 6 8 7 7 6 5 7 8

1 5 #4 5 2 5 #4 2 3 #4 3 2 1 8 7 8 6 7 7 6 8 7 7 6 5 7 8

Andantino. In the Spring. Folksong.

Soprano. Alto.  
 Tenor.  
 Bass.

*p* *mf* *f*

1. In the Spring, in the Spring Sweet and fresh is  
 2. As God will, as God will, My fond heart yearns  
 3. Hush, my heart, hush, my heart! Joy will come and

*p* *mf* *f*

1. In the Spring, in the Spring Sweet and fresh is  
 2. As God will, as God will, My fond heart yearns  
 3. Hush, my heart, hush, my heart! Joy will come and

*un poco vivo.* *cresc.*

ev - 'ry - thing; Win - ter-winds no more are blow-ing, Blossoms fair all  
 toward him still. Should the heav'ns be o - ver - cloud-ed, All the earth in  
 pain de - part. If in sor - row thou art weep-ing, Great - er peace thou

*un poco vivo.* *cresc.*

ev - 'ry - thing; Win - ter-winds no more are blow-ing, Blossoms fair all  
 toward him still. Should the heav'ns be o - ver - cloud-ed, All the earth in  
 pain de - part. If in sor - row thou art weep-ing, Great - er peace thou

18060 *un poco vivo.*

*poco rit.*

'gin a - grow - ing,      Gai - ly mounts the\_      lark on\_ high!  
 dark - ness shroud - ed,      Light will sure - ly\_      shine a - gain.  
 shalt be\_ reap - ing,      Ev - er lift thine\_      eyes a - bove.

*poco rit.*

'gin a - grow - ing,      Gai - ly\_ mounts the\_      lark on high!\_  
 dark - ness shroud - ed,      Light will\_ sure - ly\_      shine a - gain.\_  
 shalt be reap - ing,      Ev - er\_ lift thine\_      eyes a - bove.\_

*poco rit.*

*pa tempo.*      *cresc.*      *f.*

In the Spring,      in the Spring\_      Sweet and fresh is\_      ev - 'ry - thing.  
 As God will, \_      as God will, \_      My fond heart yearns toward him still.  
 Hush, my heart, \_      hush, my heart, \_      Joy will come and      pain de - part.

*a tempo.*      *cresc.*      *f.*

In the Spring, \_      in the Spring      Sweet and fresh is      ev - 'ry - thing.  
 As God will, \_      as God will,      My fond heart yearns toward him still.  
 Hush, my heart, \_      hush, my heart,      Joy will come and      pain de - part.

*a tempo.*      *cresc.*      *f.*

M.S.L.

5.

Key of G.

Soprano.  
Alto.  
Tenor.

Bass.

1 7 6    5 6 7    1 2 3    4 5 6    5 4 3    2 1 7    6 7    8

Soprano.  
Alto.  
Tenor.  
Bass.

# The Flight of Love.

Allegretto.

Folksong

*p* *dim.*

Soprano.

1. If I a bird-ling were, And with two wings could fly, I'd fly to  
 2. Tho' far a-way from thee, Dream-ing I'm e'er with thee, Whis-pring to  
 3. There is no hour at night When thy dear im-age bright Strays from my

Alto.

Tenor.

1. If I a bird-ling were, And with two wings could fly, I'd fly to  
 2. Tho' far a-way from thee, Dream-ing I'm e'er with thee, Whis-pring to  
 3. There is no hour at night When thy dear im-age bright Strays from my

Bass.

*cresc.* *rit. e dim.* *dim.*

thee; But, as no wings are mine, But, as no wings are mine, That can-not be.  
 thee; But, when I wake at last, But, when I wake at last, Then I'm a-lone.  
 heart. Thou'st said ten thousand times, Thou'st said ten thousand times That mine thou art.

*cresc.* *rit. e dim.* *M.S.L.*

thee; But, as no wings are mine, But, as no wings are mine, That can-not be.  
 thee; But, when I wake at last, But, when I wake at last, Then I'm a-lone.  
 heart. Thou'st said ten thousand times, Thou'st said ten thousand times That mine thou art.

*cresc.* *rit. e dim.*

6.

Soprano.

Alto.

Tenor.

Bass.

## Within a quiet valley.

(Eichendorf.)

Glück.

Andante.

Soprano.

*p* *mf* *fun poco vivo.*

1. With in a qui-et val-ley There goes a mill-wheel  
 2. She swore she lov'd me tru-ly, And gave to me a  
 3. As min-strel I-would wan-der, In song my sor-row

Alto.

Tenor.

1. With in a qui-et val-ley There goes a mill-wheel  
 2. She swore she lov'd me tru-ly, And gave to me a  
 3. As min-strel I-would wan-der, In song my sor-row

Bass.

round: A - las! my love has van - ish'd From thence, where joy I found; A -  
ring; - But now I am de - sert - ed, And brok - en is the ring; But  
drown, And roam o'er vale and mountain, From ham - let un - to town; And

las! my love has van - ish'd From thence, where joy I found...  
now I am de - sert - ed, And brok - en is the ring...  
roam o'er vale and moun - tain, From ham - let un - to town...

*M. S. L.*

*ff* 4. I'd be a war - rior rid - ing Out to the blood - y  
*a tempo* 5. But when I hear the mill - wheel, I would my life were

*ff* 4. I'd be a war - rior rid - ing Out to the blood - y  
*pp* 5. But when I hear the mill - wheel, I would my life were

fray, - At night face cold and hun-ger, And scorching suns by day; - At  
o'er, - To death I look in long-ing, For then we weep no more, - To

fray, - At night face cold and hun-ger, And scorching suns by day; - At  
o'er, - To death I look in long-ing, For then we weep no more, - To

night face cold and hun - ger, And scorch-ing suns by day. -  
death I look in long - ing, For then we weep no more. -

night face cold and hun - ger, And scorch-ing suns by day. -  
death I look in long - ing, For then we weep no more. - *M. S. L.*

7.

Soprano.  
Alto.

Tenor.

Bass.

Anew we lift our song.

Ringhardt.

Soprano.

1. { A - new we lift our song, In stir - ring strains 'tis well - ing, }  
 { From ev - 'ry lip and tongue, Of high - er du - ties tell - ing. }  
 2. { For Right and Light we sing, And peace and Love we cher - ish. }  
 { May truth a - lone be king! May lies\_ and dark - ness per - ish! }

Alto.

Tenor.

Bass.

1. It ris - es to the skies In ev - er swell - ing might, Till  
 2. Pro - claim it to the skies In ev - er swell - ing might, Till

1. It ris - es to the skies In ev - er swell - ing might, Till  
 2. Pro - claim it to the skies In ev - er swell - ing might, Till

all the world\_ re - sounds The praise of Right and\_ Light!  
 all the world\_ re - sounds The praise of Right and\_ Light!

all the world\_ re - sounds The praise of Right and\_ Light!  
 all the world\_ re - sounds The praise of Right and\_ Light!

F.D.

Key of C.

Soprano  
Alto  
Tenor

Bass

Soprano  
Alto

Tenor  
Bass

The Snowdrop.

Grazioso.

von Weisenberg.

Maier

Soprano.

1. I know of a flow-er, so sim-ple, so fair, Like an  
2. While sor-rows the world in its glit-ter-ing white, In  
2. I love thee, sweet flow-er, on snow-cov-er'd meads, Thou

Alto.

Tenor.

1. I know of a flow-er, so sim-ple, so fair, Like an  
2. While sor-rows the world in its glit-ter-ing white, In  
2. I love thee, sweet flow-er, on snow-cov-er'd meads, Thou

Bass.

an-gel from Heav-en it glis-tens so rare; It bend-eth so meek-ly in  
mantle of snow is the pret-ty one dight. Full wist-ful it smiles on me  
herald of Spring and of love's ten-der deeds. Ah! teach me thy trust, make my

an-gel from Heav-en it glis-tens so rare; It bend-eth so meek-ly in  
mantle of snow is the pret-ty one dight. Full wist-ful it smiles on me  
herald of Spring and of love's ten-der deeds. Ah! teach me thy trust, make my

shy-ness its face, A greet - ing it nods in its sweet, ten - der  
 nodding its head, When the stars 'gin to twin - kle it has - tens to  
 spir-it like thine, Then peace and good will would bring com - fort di -

grace, A greet - ing it nods in its sweet, ten - der grace.  
 bed, When the stars 'gin to twin - kle it has - - tens to bed.  
 vine, Then peace and good will would bring com - - fort di - vine.

Key of A. 9.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

Key of C.

Soprano.  
Alto.  
Tenor.  
Bass.

1 2 3 4 5 6 7 1 2 3 4 3 3 2 1 7 6 5 4 3 2 1

Soprano.  
Alto.  
Tenor.  
Bass.

The Snowdrop.

(von Wesenberg.)

Maier.

Grazioso.

Soprano.  
Alto.  
Tenor.  
Bass.

1. I know of a flow-'ret, so sim-ple, so fair, Like an  
2. While sor-rows the world in its glit-ter-ing white, In  
3. I love thee, sweet flow-'ret, on snow-cov-erd meads, Thou

an-gel from Heav-en it glis-tens so rare; It bend-eth so meek-ly in  
mantle of snow is the pret-ty one dight. Full wist-ful it smiles on me,  
herald of Spring and of love's ten-der deeds. Ah! teach me thy trust, make my

an-gel from Heav-en it glis-tens so rare; It bend-eth so meek-ly in  
mantle of snow is the pret-ty one dight. Full wist-ful it smiles on me,  
herald of Spring and of love's ten-der deeds. Ah! teach me thy trust, make my

shy-ness its face, A greet - ing it nods in its sweet, ten - der  
 nodding its head, When the stars 'gin to twin - kle it has - tens to  
 spir-it like thine, Then peace and good will would bring com - fort di -

grace, A greet - ing it nods in its sweet, ten - der grace.  
 bed, When the stars 'gin to twin - kle it has - - tens to bed.  
 vine, Then peace and good will would bring com - - fort di - vine.

Key of A. 9.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

1 2 3 4 5 4 3 2 1 7 6 5 6 7 8

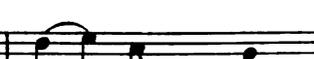
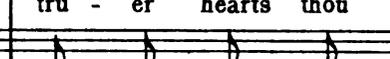
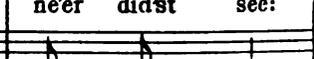
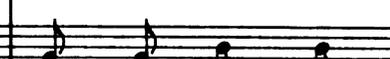
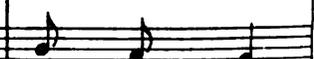
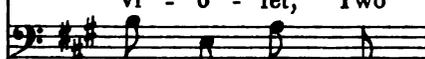
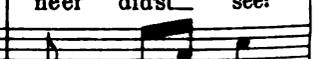
Soprano.  
 Alto.  
 Tenor.  
 Bass.

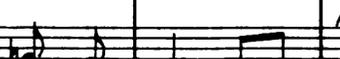
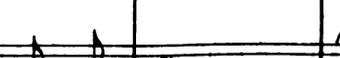
# Oh! fairest Rosa.

Andantino.

Folksong

Soprano.	
	<p>1. 'Mid sil - vry clouds the moon doth rise, Blue, blue</p> <p>2. And from the heav'ns his face so pale, Blue, blue</p> <p>3. Ah! smile, fair moon, up - on my sweet Blue, blue</p> <p>4. And see'st thou her, and see'st thou me, Blue, blue</p>
Alto.	
Tenor.	
	<p>1. 'Mid sil - vry clouds the moon doth rise, Blue, blue</p> <p>2. And from the heav'ns his face so pale, Blue, blue</p> <p>3. Ah! smile, fair moon, up - on my sweet Blue, blue</p> <p>4. And see'st thou her, and see'st thou me, Blue, blue</p>
Bass.	

		
vi - o - let, Soft	steal - ing through the	evn - ing skies:
vi - o - let, Looks	forth up - on the	smil - ing vale:
vi - o - let, For	me my love - ly	Ro - sa greet:
vi - o - let, Two	tru - er hearts thou	ne'er did'st see:
		
		
vi - o - let, Soft	steal - ing through the	evn - ing skies:
vi - o - let, Looks	forth up - on the	smil - ing vale:
vi - o - let, For	me my love - ly	Ro - sa greet:
vi - o - let, Two	tru - er hearts thou	ne'er did'st see:
		

			
1-2. Rose-bud so fair,	Maid-en so rare,	Oh! fair - est	Ro - - sa!
3-4. Rose-bud so fair,	Maid-en so rare,	Oh! fair - est	Ro - - sa!
			
			
1-2. Rose-bud so fair,	Maid-en so rare,	Oh! fair - est	Ro - - sa!
3-4. Rose-bud so fair,	Maid-en so rare,	Oh! fair - est	Ro - - sa!
			

M.S.L.

cresc.

10.

Key of B $\flat$ .

Soprano.  
Alto.  
Tenor.

Bass.

1 2 3 4 5 6 7 1 2 3 2 1 7 6 5 4 3 2 1

Soprano.  
Alto.

Tenor.

Bass.

Let us sing!

Vivace.

Savile. (1667)

Soprano.

*f* 1. Let us all sing, mer-ri-ly sing, let us all sing,  
*pp* 2. Fa la la la la la la, fa la la la

Alto.

Tenor.

*f* 1. Let us all sing, mer-ri-ly sing, let us all sing,  
*pp* 2. Fa la la la la la la, fa la la la

Bass.

mer - ri - ly sing, Till ech - o a - round us,  
 la la la la, fa la la la la la la,

mer - ri - ly sing, Till ech - o a - round us,  
 la la la la, fa la la la la la la,

ech-o a-round us, ech-o a-round us re - spon-sive shall ring!  
 fa la la la, fa la la la la la la, fa la la la la!

ech-o a-round us, ech-o a-round us re - spon-sive shall ring!  
 fa la la la, fa la la la la la la, fa la la la la!

Key of G minor.

11.

Soprano. <sup>\*)</sup>  
 Alto.  
 Tenor.  
 Bass.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

Soprano.  
 Alto.  
 Tenor.  
 Bass.

\*) Count four beats to the measure, each beat equal to a *minim*; (♩).

Two half-notes or minims are equal to a whole note, or *semibreve*; (○ = ♩♩).

Two semibreves are equal to a *breve*; (≡ = ○○) Hence, four *minims* to a measure give common time *alla breve*, indicated by signature:  $\text{C}$ .

Whenever in common time the beat is equal to a *minim*, the rhythm is called *alla breve*, even if the measure contains only the value of two minims. This is called the small *alla breve*, while the former, four minims to the measure, is called the large *alla breve*.

## When I in pain and sorrow moan.

Melody by B. Waldis.(1550)  
harm. by Praetorius.(1571-1621)

Andante.

Soprano. *mf*  
When I in pain and sor-row moan, And feel for-sak-en

Alto. *mf*

Tenor. *mf*  
When I in pain and sor-row moan, And feel for-sak-en

Bass. *mf*

and a-lone, 'Tis then I lift my eyes on high To God, for help on

To God, for help on

and a-lone, 'Tis then I lift my eyes on high To God, for help on

To God, for help on

him re-ly; And wait in patient pray'r be-low, Un-til his gracious love he show

him re-ly; And wait in patient pray'r be-low, Un-til his gracious love he show

M. S. L.

Soprano.  
Alto.  
Tenor.

6 #5 6 3 #5 6 6 #5 6 6 #5 4 3 6 4 5 1 6 7 6 6 #7 6 6 #7 6 5 #7 6

Bass.

Soprano.  
Alto.

Tenor.

Bass.

Oh come, sweet maid!

Vivace.

(Brunette.)

Folksong.

Soprano.

1. At ear - ly morn to town went I, A lit - tle lamb - kin  
2. "And when we to the green - wood hic," So spake the maid with  
3. "My pret - ty fay, dost thou not guess? Bold must I then to

Alto.

Tenor.

1. At ear - ly morn to town went I, A lit - tle lamb - kin  
2. "And when we to the green - wood hic," So spake the maid with  
3. "My pret - ty fay, dost thov not guess? Bold must I then to

Bass.

for to laugh-ing thee con - buy: When eye, "Per - fess, The see! a chancetoward flow'r - ets pret-ty oth-er red I maid comes flow'r-ets fain would nigh, With red, Thou pluck Grow spring - y may'st in - on thy

*f poco vivo.*

gait and cline thy ros - y laugh - ing way - ward lips, sweet eye. head. 1-3. Oh! chuck. come, sweet maid, to the

*mf a tempo.*

woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet

Soprano.  
Alto.  
Tenor.

6 #5 6 3 #5 6 6 #5 6 6 #5 4 3 6 4 5 1 6 7 6 6 7 6 6 7 6 5 7 6

Bass.

Soprano.  
Alto.

Tenor.

Bass.

Oh come, sweet maid!

Vivace.

(Brunette.)

Folksong.

Soprano.

1. At ear-ly morn to town went I, A lit-tle lamb-kin  
2. "And when we to the green-wood hie," So spake the maid with  
3. "My pret-ty fay, dost thou not guess? Bold must I then to

Alto.

Tenor.

1. At ear-ly morn to town went I, A lit-tle lamb-kin  
2. "And when we to the green-wood hie," So spake the maid with  
3. "My pret-ty fay, dost thov not guess? Bold must I then to

Bass.

for to laugh-ing thee con - buy: When eye, "Per - chancetoward flow'r - ets see! a pret-ty oth-er red I maid comes flow'r-ets fain would nigh, With red, Thou pluck Grow spring - y may'st in - on thy

*f poco vivo.*

gait and cline thy ros - y laugh - ing way - ward lips, sweet eye. head. 1-3. Oh! chuck. come, sweet maid, to the

*mf a tempo.*

woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet

*rit.* *pp*

maid, to the woods a - way, To gath - er there the flow'ets red and gay.

maid, to the woods a - way, To gath - er there the flow'ets red and gay.

*rit.* *pp*

maid, to the woods a - way, To gath - er there the flow'ets red and gay.

*rit.* *pp* *F. P.*

Key of E flat.

13.

Soprano.  
Alto.  
Tenor.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

Bass.

Soprano.  
Alto.  
Tenor.  
Bass.

# Warily!

(Lingg.)

Ramarn.

Allegretto.

*p*

Soprano.	<i>mf</i>	<i>p</i>
1. Night-in - gale,	war - i - ly!	Do not sing so sweet - ly.
2. Love-ly flow - er,	war - i - ly!	Blos-som not so bright - ly.
3. Beauteous maid-en,	war - i - ly!	Do not laugh so gay - ly.
Alto.	<i>mf</i>	<i>p</i>
Tenor.	<i>mf</i>	<i>p</i>
1. Night-in - gale,	war - i - ly!	Do not sing so sweet - ly.
2. Love-ly flow - er,	war - i - ly!	Blos-som not so bright - ly.
3. Beauteous maid-en,	war - i - ly!	Do not laugh so gay - ly.
Bass.	<i>mf</i>	<i>p</i>

<i>mf</i>	<i>cresc.</i>		
Ah! thy loud-est,	sweet-est sing-ing	Thee to sor - row	will be bring-ing:
Wouldst thou not with	all be shar-ing,	Of thy per - fume	be more spar - ing:
Hide your charm with	in your bow-er,	Think of night-in -	gale and flow - er:
<i>mf</i>	<i>cresc.</i>	<i>cresc.</i>	<i>cresc.</i>
Ah! thy loud-est,	sweet-est sing-ing	Thee to sor - row	will be bring-ing:
Wouldst thou not with	all be shar-ing,	Of thy per - fume	be more spar - ing:
Hide your charm with	in your bow-er,	Think of night-in -	gale and flow - er:

<i>p</i>	<i>mf</i>	<i>f</i>	
War - i - ly!	war - i - ly!	Night - in - gale,	war - i - ly!
War - i - ly!	war - i - ly!	Love - ly flow - er,	war - i - ly!
War - i - ly!	war - i - ly!	Beaut-eous maid - en,	war - i - ly!
<i>p</i>	<i>mf</i>	<i>f</i>	<i>f</i>
War - i - ly!	war - i - ly!	Night - in - gale,	war - i - ly!
War - i - ly!	war - i - ly!	Love - ly flow - er,	war - i - ly!
War - i - ly!	war - i - ly!	Beaut-eous maid - en,	war - i - ly!

M.S. L.

Key of E.

14.

Soprano.  
Alto.  
Tenor.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

Bass.

Soprano.  
Alto.

Tenor.

Bass.

My luve is like a red, red rose.

Allegretto.

(Burns.)

Schletterer.

Soprano.

1. My luve is like a red, red rose, That's new-ly sprung in  
2. Till a' the seas gang dry, my dear, Till rocks melt wi' the

Alto.

Tenor.

1. My luve is like a red, red rose, That's new-ly sprung in  
2. Till a' the seas gang dry, my dear, Till rocks melt wi' the

Bass.

*rit.*

June: My lve is like the mel- o - die That's sweet ly play'd in  
 sun; And I will lve thee still, my dear, While the sands of life shall

June: My lve is like the mel- o - die That's sweet ly play'd in  
 sun; And I will lve thee still, my dear, While the sands of life shall

*rit.*

*p a tempo.* *cresc.*

tune. As fair art thou, my bon- nie lass, So deep in lve am  
 run. And fare thee weel, my on- ly lve, And fare thee weel a -

*p*

*u tempo.* *cresc.*

tune. As fair art thou, my bon- nie lass, So deep in lve am  
 run. And fare thee weel, my on- ly lve, And fare thee weel a -

*p*

*cresc.*

*mf* *f rit.*

I, And I will lve thee still, my dear, Till a' the seas gang dry.  
 while, And I will come a - gain, my lve, Tho' 'twere ten thou- sand mile.

*mf*

*mf* *rit.*

I, And I will lve thee still, my dear, Till a' the seas gang dry.  
 while, And I will come a - gain, my lve, Tho' 'twere ten thou- sand mile.

*mf*

And I will lve thee still, my dear,  
 And I will come a - gain, my lve,

# Lo how a Rose e'er blooming.

Not to be sung in choral-style,  
but with animation, like a song.

M. Praetorius. a. d. 1609.

*p dolce tranquillo.*

Soprano.  
1. Lo how a Rose e'er blooming From ten-der stem hath sprung!  
2. I - sa-iah was re-told The Rose I have in mind,

Alto.  
From ten-der stem hath sprung!  
The Rose I have in mind,

Tenor.  
*p dolce tranquillo.*  
1. Lo how a Rose e'er blooming From ten-der stem hath sprung!  
2. I - sa-iah was re-told The Rose I have in mind,

Bass.  
From ten-der stem hath sprung!  
The Rose I have in mind,

From ten-der stem hath sprung!  
The Rose I have in mind,

*p* Of Jes-se's lineage com-ing, As men of old have sung. It came, a  
With Ma-ry we be-hold it, The Vir-gin Moth-er kind. To shew Gods

Alto.  
As men of old have sung.  
The Vir-gin Mother kind.

Tenor.  
Of Jes-se's lineage com-ing, As men of old have sung. It came, a  
With Ma-ry we be-hold it, The Vir-gin Moth-er kind. To shew Gods

Bass.  
Of Jes-se's lineage com-ing, As men of old have sung. It came, a  
With Ma-ry we be-hold it, The Vir-gin Moth-er kind. To shew Gods

As men of old have sung.  
The Vir-gin Moth-er kind.

flow'ret bright, A-mid the cold of win-ter, When half-spent was the night.  
love a-right She bore to men a Sav-ior, When half-spent was the night.

Alto.  
When half-spent was the night.  
When half-spent was the night.

Tenor.  
flow'ret bright, A-mid the cold of win-ter, When half-spent was the night.  
love a-right She bore to men a Sav-ior, When half-spent was the night.

Bass.  
flow'ret bright, A-mid the cold of win-ter, When half-spent was the night.  
love a-right She bore to men a Sav-ior, When half-spent was the night.

16.  
John Anderson, my jo.  
(Burns.)

Adagio.

Harmonized by Max Vogrich.

*pp*

Soprano. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

Alto. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

Tenor. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

Bass. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

locks were like the ra-ven, Your bon-nie brow was brent; But now your brow is

locks were like the ra-ven, Your bon-nie brow was brent; But now your brow is

locks were like the ra-ven, Your bon-nie brow was brent;

bald, John, Your locks are like the snow, Yet, bless-ings on your frost-y pow, John

bald, John, Your locks are like the snow, Yet, bless-ings on your frost-y pow, John

Your locks are like the snow, Yet, bless-ings on your frost-y pow, John

*pp* *piu*

*pp* *piu*

*pp* *piu*

*adagio.* *pp*

An-der-son, my jo. 2. John An-der-son, my jo, John, We clamb the hill to -

An-der-son, my jo. 2. John An-der-son, my jo, John, We clamb the hill to -

An-der-son, my jo. 2. John An-der-son, my jo, John, We clamb the hill to -

Lo, how a Rose e'er blooming.

Not to be sung in choral-style,  
but with animation, like a song.

M. Praetorius. a. d. 1609.

*p dolce tranquillo.* *pp* *rit. e dim.*

Soprano.  
1. Lo, how a Rose e'er bloom- ing From ten- der stem hath sprung!  
2. I - sa- iah 'twas foretold it, The Rose I have in mind,

Alto.  
*p dolce tranquillo.* *pp* *rit. e dim.*  
From ten- der stem hath sprung!  
The Rose I have in mind,

Tenor.  
1. Lo, how a Rose e'er bloom- ing From ten- der stem hath sprung!  
2. I - sa- iah 'twas foretold it, The Rose I have in mind,

Bass.  
*p* *pp* *rit. e dim.*

From ten- der stem hath sprung!  
The Rose I have in mind,

*p* *pp* *rit. e dim.* *mf*

Of Jes- se's lineage com- ing, As men of old have sung. It came, a  
With Ma- ry we be- hold it, The Vir- gin Moth- er kind. To shew God's

As men of old have sung.  
The Vir- gin Mother kind.

Of Jes- se's lineage com- ing, As men of old have sung. It came, a  
With Ma- ry we be- hold it, The Vir- gin Moth- er kind. To shew God's

As men of old have sung.  
The Vir- gin Moth- er kind.

*f* *p* *rit. e dim.* *pp*

flow' ret bright, A- mid the cold of win- ter, When half- spent was the night.  
love a- right She bore to men a Sav- ior, When half- spent was the night.

When half- spent was the night.  
When half- spent was the night.

flow' ret bright, A- mid the cold of win- ter, When half- spent was the night.  
love a- right She bore to men a Sav- ior, When half- spent was the night.

# John Anderson, my jo.

(Burns.)

Harmonized by Max Vogrich.

*Adagio.*

*pp*

Soprano. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

Alto. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

Tenor. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

Bass. 1. John An-der-son, my jo, John, When we were first ac-quent, Your

locks were like the ra-ven, Your bon-niebrow was brent; But now your brow is

locks were like the ra-ven, Your bon-niebrow was brent; But now your brow is

locks were like the ra-ven, Your bon-niebrow was brent;

*pp* *piu*

bald, John, Your locks are like the snow, Yet, bless-ings on your frost-y pow, John

bald, John, Your locks are like the snow, Yet, bless-ings on your frost-y pow, John

Your locks are like the snow, Yet, bless-ings on your frost-y pow, John

*adagio.* *pp*

An-der-son, my jo. 2. John An-der-son, my jo, John, We clamb the hill to -

An-der-son, my jo. 2. John An-der-son, my jo, John, We clamb the hill to -

An-der-son, my jo. 2. John An-der-son, my jo, John, We clamb the hill to -

gith-er; And monie a cant-y day, John, We've had wi' ane an - ith-er. Now

gith-er; And monie a cant-y day, John, We've had wi' ane an - ith-er. Now

gith-er; And monie a cant-y day, John, We've had wi' ane an - ith-er.

we maun tot - ter down, John, But hand in hand we'll go, And we'll

we maun tot - ter down, John, But hand in hand we'll go, And we'll

But hand in hand we'll go, And we'll

*pp più adagio.*

sleep to - gith - er at the foot, John An - der - son, my jo.

*pp*

sleep to - gith - er at the foot, John An - der - son, my jo.

*pp più adagio.*

sleep to - gith - er at the foot, John An - der - son, my jo.

*pp*

17.

Soprano.

Alto.

Tenor.

Bass.

# The withered wreath.

(Herz.)

Nessler.

Andante.

*p* *cresc.*

Soprano.

1. By my side, on heath so bright, 'Twas my lov-er's fond de-light  
 2. There a wreath of flow'rs I twined, Dar-ing scarce to look be-hind,  
 3. On that bright and beau-teous day, Si-lent-ly I slipp'd a-way,  
 4. Swift-er than the storm in May, First love flies, it does not stay:

Alto.

Tenor.

1. By my side, on heath so bright, 'Twas my lov-er's fond de-light  
 2. There a wreath of flow'rs I twined, Dar-ing scarce to look be-hind,  
 3. On that bright and beau-teous day, Si-lent-ly I slipp'd a-way,  
 4. Swift-er than the storm in May, First love flies, it does not stay:

Bass.

*cresc.*

*f* *pp* *mf un poco vivo.*

Glad-some hours to pass, hours to pass. In the bush the black-bird sang,  
 Tho' so near my bliss, near my bliss. Near-er still my lov-er press'd,  
 Dear-est love, from thee, love, from thee. Dreaming there up-on the heath,  
 Faith-less lov-er, thou! faith-less thou! That so far from me hast stray'd:

Glad-some hours to pass, hours to pass. In the bush the black-bird sang,  
 Tho' so near my bliss, near my bliss. Near-er still my lov-er press'd,  
 Dear-est love, from thee, love, from thee. Dreaming there up-on the heath,  
 Faith-less lov-er, thou! faith-less thou! That so far from me hast stray'd:

*a tempo.* *p* *f* *rall.* *pp*

Where wild ros-es sweet-ly hang In the dew-y grass, in the dew-y grass.  
 Soon his love to me con-fess'd, With a first sweet kiss, with a first sweet kiss.  
 Wet with dew I hung the wreath On the eld-er-tree, on the eld-er-tree.  
 Now my gar-land fair must fade On the eld-er-bough, on the eld-er-bough

Where wild ros-es sweet-ly hang In the dew-y grass, in the dew-y grass.  
 Soon his love to me con-fess'd, With a first sweet kiss, with a first sweet kiss.  
 Wet with dew I hung the wreath On the eld-er-tree, on the eld-er-tree.  
 Now my gar-land fair must fade On the eld-er-bough, on the eld-er-bough

*a tempo.* *f* *rall.* *pp*

*M. S. L.*

Soprano.  
Aito.  
Tenor.  
Bass.

Allegro.

The Wood-bird.

Folk-song.

Soprano.  
Alto.  
Tenor.  
Bass.

1. A lit - tle wood-bird did ap-pear Be - fore the win-dow  
 2. "Have you so long been fly - ing, Oh bird, and just for  
 3. He heard the words, the watch - man, Who stood and list - en'd

1. A lit - tle wood-bird did ap-pear Be - fore the win-dow  
 2. "Have you so long been fly - ing, Oh bird, and just for  
 3. He heard the words, the watch - man, Who stood and list - en'd

of his dear, And tap-ping light - ly, light - ly, With his gold bill, he  
 sake of me? Now list - en you, and heed me well, To - mor-row come at  
 by the wall. Oh pray, good watch-man, si - lence, I'll give to thee my

of his dear, And tap-ping light - ly, light - ly, With his gold bill, he  
 sake of me? Now list - en you, and heed me well, To - mor-row come at  
 by of the wall. Oh pray, good watch-man, si - lence, I'll give to thee my

quoth so clear: "A - wake, my sweet, for I am here, for  
 mid - night bell, When all are wrapt in slum - ber's spell, in  
 ver - y all. A fine new cloak, a ring so small, a

quoth so clear: "A - wake my sweet, a - wake my sweet, for  
 mid - night bell, When all are wrapt, when all are wrapt in  
 ver - y all. A fine new cloak, a fine new cloak, a

*mf*

I am here; Full long have I been fly - ing, To pleas-ure thee, my  
 slum - ber's spell; For then I straight will hide\_ you, Till morn the dark\_ shall  
 ring so\_ small; Oh pit-eous Christ in heav - en, When will the twi - light

*mf*

I am here; Full long have I been fly - ing, To pleas-ure thee, my  
 slum - ber's spell; For then I straight will hide\_ you, Till morn the dark shall  
 ring so small; Oh pit-eous Christ in heav - en, When will the twi - light

*mf*

*espr.* *f* *rit.*

dear, Full long been fly - ing, To pleas-ure thee, my dear."  
 quell, For then I straight will hide\_ you, Till morn the dark shall quell.  
 fall? Oh pit-eous Christ in heav - en, When will the twi-light fall?

*espr.* *f* *rit.*

dear, Full long have I been fly - ing, To pleas - ure thee, my dear."  
 quell, For then I straight will hide\_ you, Till morn the dark shall quell.  
 fall? Oh pit-eous Christ in heav - en, When will the twi - light fall? *R. B.*

dear, Full long have I been fly - ing, *rit.*  
 quell, For then I straight will hide\_ you,  
 fall? Oh pit - eous Christ in heav - en,

19.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

8 5 ♭6 5 8 ♭6 5 #4 5 3 #2 3 1

8 5 ♭6 5 8 ♭6 5 #4 5 3 #2 3 1

# Hymn to the night.

Andante.

Arranged from Beethoven  
by J. Heim.

Soprano.

1. Ho - ly night, thy won - drous balm Brings the wea - ry pil - grim rest;  
 2. Let thy dark - ness and thy calm Heal the pain with - in my breast;  
 2. Gen - tle breez - es soft - ly rise, Waft - ing mus - ic from a - bove;  
 2. From the gates of par - a - dise Comes the note of peace and love;

Alto.

Tenor.

Bass.

1 & 2. Star - light a - bove is gleam - ing, Down - ward to earth 'tis beam - ing,

1 & 2. Star - light a - bove is gleam - ing, Down - ward to earth 'tis beam - ing,

1 & 2. Star - light a - bove is gleam - ing, Down - ward to earth 'tis beam - ing,

1 & 2. Star - light a - bove is gleam - ing, Down - ward to earth 'tis beam - ing,

Up - ward my soul is stream - ing, Heav'n - ward my quest!

Up - ward my soul is stream - ing, Heav'n - ward my quest!

Up - ward my soul is stream - ing, Heav'n - ward my quest!

Up - ward my soul is stream - ing, Heav'n - ward my quest! p. f. M.

Soprano.  
Alto.  
Tenor.  
Bass.

*Alla marcia.* **The Soldier.** (von Chamisso.) *Silcher.*

Soprano.  
Alto.  
Tenor.  
Bass.

*mf*

1. Oh hark! hear the muf - fled bat - tle - song; Still  
 2. I love him a - lone of all the world, Who  
 3. His life is ebb - ing fast a - way, He

dis - tant the cit - y, the march still long: Would he were at rest\_ and  
 now at the feet of death is\_ hurled: The sound - ing of trum - pet  
 looks his last on God's beauteous day: From troub - le and pain - may

dis - tant the cit - y, the march still long: Would he were at rest\_ and  
 now at the feet of death is\_ hurled: The sound - ing of trum - pet  
 looks his last on God's beauteous day: From troub - le and pain - may

*pp*

all dan-ger o'er, My heart will break with this sor - row sore, My  
 calls to the raid, In which to join brave men are bade, In  
 death thee re - lease, And God give to thee ev - er - last - ing peace, And

all dan-ger o'er. My  
 calls to the raid. In  
 death thee re - lease. And

*cresc.*  
 heart will break with this sor - row sore.  
 which to join brave men are bade.  
 God give to thee ev - er - last - ing peace.

*cresc.*  
 heart will break with this sor - row sore.  
 which to join brave men are bade.  
 God give to thee ey - er - last - ing peace. *M. S. L.*

Key of A flat. 21.

Soprano.  
 Alto.  
 Tenor.

Bass.

8 7 6 5 6 7 1 2 3 4 3 2 8 7 8

Soprano.

Alto.

Tenor.

Bass.

# Off in the stilly night.

(Moore.)

Folk-song.

Andante.

Soprano.

1. Off in the stil - ly night, Ere slumbers chain hath bound me,  
 2. When I re - mem - ber all The friends so link'd to - geth - er,

Alto.

Tenor.

1. Off in the stil - ly night, Ere slumbers chain hath bound me,  
 2. When I re - mem - ber all The friends so link'd to - geth - er,

Bass.

Fond mem - ry brings the light Of oth - er days a - round me. The  
 I've seen a - round me fall Like leaves in au - tumn weath - er, I

Fond mem - ry brings the light Of oth - er days a - round me. The  
 I've seen a - round me fall Like leaves in au - tumn weath - er, I

*cresc.* smiles, the tears of boy - hoods years, The words of love then spok - en, The  
 feel - like one who treads a - lone Some ban - quet hall de - sert - ed, Whose

*cresc.* smiles, the tears of boy - hoods years, The words of love then spok - en, The  
 feel - like one who treads a - lone Some ban - quet hall de - sert - ed, Whose

eyes that shone, now dimm'd and gone, The cheer - ful hearts now brok - en!  
 lights are fled, whose gar - lands dead, And all but he de - part - ed.

eyes that shone, now dimm'd and gone, The cheer - ful hearts now brok - en!  
 lights are fled, whose gar - lands dead, And all but he de - part - ed.

*pp*

1-2. Thus, in the stil - ly night, Ere slum - ber's chain hath bound me,

*pp*

1-2. Thus, in the stil - ly night, Ere slum - ber's chain hath bound me,

*pp*

1-2. Thus, in the stil - ly night, Ere slum - ber's chain hath bound me,

*pp*

Sad mem - 'ry brings the light Of oth - er days a - round me.

*pp*

Sad mem - 'ry brings the light Of oth - er days a - round me.

*pp*

Sad mem - 'ry brings the light Of oth - er days a - round me.

*pp*

*rit.*

*rit.*

*rit.*

22.

Soprano.

Alto.

Tenor.

Bass.

## Trust.

Andante.

Zumsteeg.

Soprano.

1. Cloud-rifts must van-ish, cloud-rifts must van-ish, Griev-ing to  
 2. Star-light ef-ful-gent, star-light ef-ful-gent, Sheds its in-  
 3. Ev-er-more dar-ing, ev-er-more dar-ing, Nev-er de-

Alto.

Tenor.

1. Cloud-rifts must van-ish, cloud-rifts must van-ish, Griev-ing to  
 2. Star-light ef-ful-gent, star-light ef-ful-gent, Sheds its in-  
 3. Ev-er-more dar-ing, ev-er-more dar-ing, Nev-er de-

Bass.

ban-ish, Look to the mor-row, Search-ing with in, search-ing with in.  
 dul-gent Ra-di-ance, shed-ding Heav-en-ly rest, heav-en-ly rest.  
 spair-ing, Brave-I then ev-er Fate's dir-est ways, fate's dir-est ways.

ban-ish, Look to the mor-row, Search-ing with in, search-ing with in.  
 dul-gent Ra-di-ance, shed-ding Heav-en-ly rest, heav-en-ly rest.  
 spair-ing, Brave-I then ev-er Fate's dir-est ways, fate's dir-est ways.

*mf cresc.*

*mf cresc.*

*mf cresc.*

End-ed is sor-row, Joy may be-gin!  
 Earth-ward 'tis spread-ing, Peace in my breast,  
 Faint-heart-ed nev-er, Up-ward my gaze!

End-ed is sor-row, Joy may be-  
 Earth-ward 'tis spread-ing, Peace in my  
 Faint-heart-ed nev-er, Up-ward my

*p*

*p*

*p*

End-ed is sor-row, Joy may be-gin! Joy may,  
 Earth-ward 'tis spread-ing, Peace in my breast, Peace,  
 Faint-heart-ed nev-er, Up-ward my gaze! gaze! Up-ward,

joy may, joy may be-gin! Joy may be-gin!  
 peace, peace in my breast, Peace in my breast  
 up-ward, up-ward my gaze! gaze! Up-ward my gaze! gaze! Up-ward,

23.

Key of D.

Soprano. Alto.  
 Tenor.  
 Bass.

Lone am I, and yet not lonely.

Andante.

(Wolf)

v. Weber.

1. Lone am I, and yet not lone-ly, For there comes in  
 2. While I work, and while I pon-der, Be it joy, or  
 3. As the stars a-bove in heav-en Light the earth from

vis - ion clear, Pure and bright as moon - beams, round me,  
 be - it pain, While I stay, or while I wan - der,  
 pole to pole, Wheth - er far a - way, or nigh me,

Thy sweet, lov - ing face so dear, Thy sweet, lov - ing face so dear.  
 Turns my heart to thee a - gain, Turns my heart to thee a - gain.  
 Thou dost al - way fill my soul, Thou dost al - way fill my soul.

*dim.* *cresc.* *dim.*

*dim.* *cresc.* *dim.*

*dim.* *cresc.* *dim.*

(A. A. W.)

24.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

Piano introduction for the song, consisting of three staves of music in G major, 3/4 time, marked Andante.

O, were my love yon lilac fair.

Andante.

(Burns.)

Schumann.

Soprano. *p*

1. O, were my love\_yon\_ li - lac fair, Wi' pur - ple blos - soms to the  
 2. O gin my love\_were\_ yon red rose, That grows up - on the cas - tle -

Alto. *p*

Tenor. *p*

1. O, were my love\_yon\_ li - lac fair, Wi' pur - ple blos - soms to the  
 2. O gin my love\_were\_ yon red rose, That grows up - on the cas - tle -

Bass. *p*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in G major, 3/4 time, marked Andante. The lyrics are: "1. O, were my love\_yon\_ li - lac fair, Wi' pur - ple blos - soms to the / 2. O gin my love\_were\_ yon red rose, That grows up - on the cas - tle -".

spring, And I a bird to shel - ter there, When wea - ried on my  
 wa', And I my - sel' a drap o' dew In - to her bon - nie

Four vocal staves with lyrics: "spring, And I a bird to shel - ter there, When wea - ried on my / wa', And I my - sel' a drap o' dew In - to her bon - nie".

lit - tle wing, When wea - ried on my wing: How I wad mourn when  
 breast to fa! In - to her breast to fa! O there, be - yond ex -

Four vocal staves with lyrics: "lit - tle wing, When wea - ried on my wing: How I wad mourn when / breast to fa! In - to her breast to fa! O there, be - yond ex -".

it was torn By au - tumn wild, and win - ter rudel But  
 pres - sion blest, I'd feast on beau - ty a' the night, Seal'd

it was torn By au - tumn wild, and win - ter rude! But  
 pres - sion blest, I'd feast on beau - ty a' the night, Seal'd

I wad sing - on - wan - ton wing, When youth for May its bloom re - new'd.  
 on her silk - soft - faulds to rest, Till fleyd a - way by Phoe - bus' light!

I wad sing - on - wan - ton wing, When youth for May its bloom re - new'd.  
 on her silk - soft - faulds to rest, Till fleyd a - way by Phoe - bus' light!

25.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

1 3 1 2 b3 1 b3 2 1 1 7 1 2 #1 2 7 #1 2 3 2 1 8 5 #4 5 8 #4 5 3 4 5 5 4 3 2 1

Sunlight through the window.

Andante.

(Groth.)

Hauptmann.

*dolce.* *cresc.*

Soprano.  
 Alto.  
 Tenor.  
 Bass.

1. Sun-light through the win - dow stream - ing, While of heav'n my heart is  
 2. Gen - tle tears is Win - ter weep - ing, As the Spring comes soft - ly  
 3. Now 'tis time for mirth and pleas - ure, Joy for all in boun - teous

*dolce.* *cresc.*

1. Sun-light through the win - dow stream - ing, While of heav'n my heart is  
 2. Gen - tle tears is Win - ter weep - ing, As the Spring comes soft - ly  
 3. Now 'tis time for mirth and pleas - ure, Joy for all in boun - teous

*dolce.* *cresc.*

dreaming, Melt - ing care and pain a - way As the sun melts snow in May!  
 creep - ing, Hope. and pleas - ure fresh as dew, Laugh - ing from the sky so blue!  
 meas - ure, Spring will dry a - way each tear, Spring will bring to all good cheer!

(M. S. L.)

26.

Soprano.

Alto.  
6 5 4 3 #4 #5 6 7 1 2 3 2 1 7 6

Tenor.

Bass.

The death of Jesus.

Christoph Peter.

harm. by Graun. (1701-59)

Andante.

Soprano.  
1. Oh weep, mine eyes! The friend of man In pain and tor-ture sink - eth!  
2. Oh weep, mine eyes! The friend of man In ag - on - y is ly - ing;  
3. Oh sor - row - ful, Oh bit - ter pain! Can words speak our de - spair - ing?

Alto.  
1. Oh weep, mine eyes! The friend of man In pain and tor-ture sink - eth!  
2. Oh weep, mine eyes! The friend of man In ag - on - y is ly - ing;  
3. Oh sor - row - ful, Oh bit - ter pain! Can words speak our de - spair - ing?

Tenor.  
1. Oh weep, mine eyes! The friend of man In pain and tor-ture sink - eth!  
2. Oh weep, mine eyes! The friend of man In ag - on - y is ly - ing;  
3. Oh sor - row - ful, Oh bit - ter pain! Can words speak our de - spair - ing?

Bass.  
1. Oh weep, mine eyes! The friend of man In pain and tor-ture sink - eth!  
2. Oh weep, mine eyes! The friend of man In ag - on - y is ly - ing;  
3. Oh sor - row - ful, Oh bit - ter pain! Can words speak our de - spair - ing?

*p* While the bit - ter cup of woe To its dregs he drink - eth.  
 How they mock him, how he's spurnd, Shame-ful death he's dy - ing.  
 God our Fa - ther's on - ly Son To his grave they're bear - ing.

*mf* *p*

*p* While the bit - ter cup of woe To its dregs he drink - eth.  
 How they mock him, how he's spurnd, Shame-ful death he's dy - ing.  
 God our Fa - ther's on - ly Son To his grave they're bear - ing.

*mf* *p*

*pp* 4.Oh! wo - ful day! The cross is reard That tells the won - drous  
 5.Oh no - blest one, Great, ten - der, strong! In death our ser - vice

*pp* *p* *p*

*pp* 4.Oh! wo - ful day! The cross is reard That tells the won - drous  
 5.Oh no - blest one, Great, ten - der, strong! In death our ser - vice

*pp* *p* *p*

*p* sto - ry: Sin - ful man, for whom he died, Gains the heav'n - ly glo - ry!  
 own - ing; How thy life-blood ebbs a - way, Sins of man a - ton - ing!

*p* *mf* *p*

*p* sto - ry: Sin - ful man, for whom he died, Gains the heav'n - ly glo - ry!  
 own - ing; How thy life-blood ebbs a - way, Sins of man a - ton - ing!

*p* *mf* *p* (P. of M.)

Key of A minor.

Soprano.  
Alto.  
Tenor.

Bass.

6 7 1 2 3 #4 #5 6 6 7 1 2 3 2 1 7 6

Soprano.

Alto.

Tenor.

Bass.

6 7 1 2 3 2 1 7 6 5 4 3 #4 #5 6

Aye trust in God's almighty power.

Andante.

Neumark. (1621)

Soprano.

1. Aye trust in God's Al - might - y pow - er, Let hope neer  
2. Be with His will your soul con - tent - ed, Nor doubt His  
3. He knows the time for mirth and pleas - ure, And guides our  
4. Be lieve, in God's own foot - steps fol - low, And do your

Alto.

Tenor.

1. Aye trust in God's Al - might - y pow - er, Let hope neer  
2. Be with His will your soul con - tent - ed, Nor doubt His  
3. He knows the time for mirth and pleas - ure, And guides our  
4. Be lieve, in God's own foot - steps fol - low, And do your

Bass.

*p* *rit.* *a tempo.*

die till time shall end, Hell watch your lives in ev - 'ry hour,  
wis - dom or His love, Till wrong a - ton'd and sin re - pent - ed,  
steps in use - ful ways, If He but finds we prize the treas - ure,  
du - ty here on earth, Then full your days shall be, not hol - low,

*rit.* *a tempo.*

*p a tempo.* *mf*

In ev - 'ry sor - row be your friend; And faith in Him must  
 Bring you His bless - ings from a - bove; To God on high our  
 His truth and grace will bless our days; He'll give while yet we're  
 So teach to men what life is worth; For they who trust in

*p* *mf*

*p a tempo.* *mf*

In ev - 'ry sor - row be your friend; And faith in Him must  
 Bring you His bless - ings from a - bove; To God on high our  
 His truth and grace will bless our days; He'll give while yet we're  
 So teach to men what life is worth; For they who trust in

*p a tempo.* *mf*

firm - ly stand, E - rect on rock, not built on sand.  
 lives we owe, He knows the best for us be - low.  
 not a - ware Of bless - ings more than mor - tal share.  
 God's own might, He'll ev - er shield them in their right.

firm - ly stand, E - rect on rock, not built on sand.  
 lives we owe, He knows the best for us be - low.  
 not a - ware Of bless - ings more than mor - tal share.  
 God's own might, He'll ev - er shield them in their right.

(P. J. M.)

28.

Acknowledge me, my Keeper.

(Choral.)

J. S. Bach. (1685-1750.)

Soprano. { Ac - knowledge me, my Keep - er, My Shep - herd, own me thine, }  
 { Thou fount of bless - ings, deep - er Than deep - est want of mine. }

Alto.

Tenor. { Ac - knowledge me, my Keep - er, My Shep - herd, own me thine, }  
 { Thou fount of bless - ings, deep - er Than deep - est want of mine. }

Bass.

Thy mouth full oft hath fed me With milk and an-gel-food; Thy

Thy mouth full oft hath fed me With milk and an-gel-food; Thy

Thy mouth full oft hath fed me With milk and an-gel-food; Thy

Spi-rit still hath led me The way of heav'n-ly good.

Spi-rit still hath led me The way of heav'n-ly good.

Spi-rit still hath led me The way of heav'n-ly good.

29.

Key of B minor.

Soprano.  
Alto.

Tenor.

Bass.

6 7 1 2 3 #4 #5 6 7 1 2 1 7 6 #5 #4 3 2 1 7 6

6 7 1 2 3 #4 #5 6 7 1 2 1 7 6 #5 #4 3 2 1 7 6

Now may the will of God be done!

(Choral.)

J. S. Bach.

Soprano.

Alto.

Tenor.

Bass.

{Now may the will of God be done! His will I would not al-ter,  
His help is near to ev-'ry one, Let not our cour-age fal-ter.}

{Now may the will of God be done! His will I would not al-ter,  
His help is near to ev-'ry one, Let not our cour-age fal-ter.}

In all our need, Our friend in-deed, How ten-der-ly He chid-eth! To-

Him hold fast: He builds to last, Who still in God con-fid-eth!

30.

Soprano.  
Alto.  
Tenor.

8 6 b7 6 8 b7 6 7 8    1 5 #1 5 3 #1 5    1 2 3 #2 3 1 2 #2 3    8 6 #5 6 5 8

Bass.

Easter Song.

Andante.

(Landmesser.)

Liszt.

Soprano.

1. Ring out clear-ly, all ye church-bells, Let the breez-es waft the  
2. Flock ye then to God's high al-tar, There to join the choir of  
3. Si-lenc'd now the sound of wail-ing, All our bleed-ing wounds are

Alto.

Tenor.

Bass.

*cresc.*

tid-ings To all pil-grims, There to heal-ed, All our	heav-y - heart - ed hear the or - gan sor - rows now are	sin-ners, To all peal-ing Forth the o - ver, All our	those with sor - row hymn of loud re - long-ings hush'd for -
------------------------------------------------------------	----------------------------------------------------------------	------------------------------------------------------------	---------------------------------------------------------------------

*cresc.*

tid-ings To all pil-grims, There to heal-ed, All our	heav-y - heart - ed hear the or - gan sor - rows now are	sin-ners, To all peal-ing Forth the o - ver, All our	those with sor - row hymn of loud re - long-ings hush'd for -
------------------------------------------------------------	----------------------------------------------------------------	------------------------------------------------------------	---------------------------------------------------------------------

*cresc.*

lad - en: joic-ing! ev - er!	Je - sus Je - sus Je - sus	Christ is Christ is Christ is	ris'n to-day! ris'n to-day! ris'n to-day!	Je - sus Je - sus Je - sus	Christ is Christ is Christ is	ris'n to-day! ris'n to-day! ris'n to-day!
------------------------------------	----------------------------------	-------------------------------------	-------------------------------------------------	----------------------------------	-------------------------------------	-------------------------------------------------

*dim.* *pp*

lad - en: joic-ing! ev - er!	Je - sus Je - sus Je - sus	Christ is Christ is Christ is	ris'n to-day! ris'n to-day! ris'n to-day!	Je - sus Je - sus Je - sus	Christ is Christ is Christ is	ris'n to-day! ris'n to-day! ris'n to-day!
------------------------------------	----------------------------------	-------------------------------------	-------------------------------------------------	----------------------------------	-------------------------------------	-------------------------------------------------

*dim.* *pp* (F. J. P.)

31.

Key of E minor.

Soprano.	Musical notation for Soprano part																														
Alto.	Musical notation for Alto part																														
Tenor.	Musical notation for Tenor part																														
	6	7	1	2	3	#1	#5	6	#5	1	3	2	1	7	6	6	7	1	2	3	4	#5	6	6	#5	#4	3	2	1	7	6
Bass.	Musical notation for Bass part																														

## Key of E minor.

Soprano. *6 7 1 2 3 4 6 #5 4 3 2 1 7 6 7 1 2 3 4 6 5 4 3 2 1 7 6*

Alto.

Tenor.

Bass.

The Islet.  
(Bjenatzki.)

Andantino.

Reinecke.

Soprano. *mf*  
Is - let, cra - dled by the o - cean, Sleep - ing on the

Alto. *mf*  
Is - let, cra - dled by the o - cean, Sleep - ing on the

Tenor. *mf*  
Is - let, cra - dled by the o - cean, Sleep - ing on the

Bass. *mf*

waves soft breast, Fairest spot in earth's do - min - ions, Oh! dear - est home, for ev - er blest;

waves soft breast, Fairest spot in earth's do - min - ions, Oh! dear - est home, for ev - er blest;

waves soft breast, Fairest spot in earth's do - min - ions, Oh! dear - est home, for ev - er blest;

Oh! dear - est home, for ev - er blest;

*pp*

By no for-ests art thou hid-den, Round thee no vast moun-tains rise, All a-

*pp*

By no for-ests art thou hid-den, Round thee no vast moun-tains rise, All a-

*pp*

By no for-ests art thou hid-den, Round thee no vast moun-tains rise,

*mf*

bout thee, mov-ing wa-ters, Up a-bove thee, laugh-ing skies!

*mf*

bout thee, mov-ing wa-ters, Up a-bove thee, laugh-ing skies!

*mf*

All a-bout thee, mov-ing wa-ters, Up a-bove thee, laugh-ing skies! (M. S. L.)

32.

Sweet and low.

(Tennyson)

Larghetto.

Barnby.

*pp*

Soprano.

1. Sweet and low, sweet and low, Wind of the west-ern sea,—  
2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon,—

*pp*

Alto.

*pp*

Tenor.

1. Sweet and low, sweet and low, Wind of the west-ern sea,—  
2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon,—

*pp*

Bass.

Low, low,— breathe and blow, Wind of the west-ern sea;—  
Rest, rest on moth-ers breast, Fa-ther will come to thee soon.—

*p*

*sf*

*p*

Low, low,— breathe and blow, Wind of the west-ern sea;—  
Rest, rest on moth-ers breast, Fa-ther will come to thee soon.—

*p*

*sf*

*p*

*mf* O - ver the roll - ing wa - ters go, *pp* Come from the dy - ing moon and blow,  
 Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

*mf* O - ver the wa - ters go, Come from the moon and blow,  
 Fa - ther will come to his babe, Sil - ver sails all out of the west,

*mf* O - ver the roll - ing wa - ters go, *pp* Come from the dy - ing moon and blow,  
 Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

*mf* Come from the moon

*f* Blow him a - gain to me, *p* While my lit - tle one, while my pret - ty one sleeps. *pp*  
 Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret - ty one, sleep. *pp*

*f* Blow him a - gain to me, *p* While my lit - tle one, while my pret - ty one sleeps. *pp*  
 Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret - ty one, sleep. *pp*

*f* Blow him a - gain to me, *p* While my lit - tle one, while my pret - ty one sleeps. *pp*  
 Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret - ty one, sleep. *pp*

*f* *rall. e dim.* *pp*

33.

Key of B flat minor.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

6 7 1 2 3 #1 #5 6 6 #5 #4 3 2 1 7 6

6 #5 6 #5 4 3 3 5 #4 5 6 5 5 #4 5 #1 3 2 1 8 6 8 2 #1 2 6 7 #1 2

Soprano.  
 Alto.  
 Tenor.  
 Bass.

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

Oh Blessèd Jesus!

Grave. Palestrina. (?)

Soprano.  
 O bless-ed Je - sus! Send us thy com - pas - sion;

Alto.  
 O bless-ed Je - sus! Send us thy com - pas - sion;

Tenor.  
 O bless-ed Je - sus! Send us thy com - pas - sion;

Bass.  
 O bless-ed Je - sus! Send us thy com - pas - sion;

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Dynamics include *p* and *f*. The music is in a slow, grave tempo.

*pp* *p*

Thou who hast cre - a - ted us, Thou who re - deem - edst us

Thou who hast cre - a - ted us, Thou who re - deem - edst us

Thou who hast cre - a - ted us, Thou who re - deem - edst us

Thou who hast cre - a - ted us, Thou who re - deem - edst us

Four vocal staves with lyrics. Dynamics include *pp* and *p*. The music continues with a similar melodic structure.

*ff* *pp*

with thy pre - cious blood, thy pre - cious, pre - cious blood!

with thy pre - cious blood, thy pre - cious, pre - cious blood!

with thy pre - cious blood, thy pre - cious, pre - cious blood!

with thy pre - cious blood, thy pre - cious, pre - cious blood!

Four vocal staves with lyrics. Dynamics include *ff* and *pp*. The music features a powerful crescendo followed by a soft ending.

34.

Soprano.  
Alto.  
Tenor.

8 7 7 6 5 #4 7 #4 7 #4 5    5 #4 3 #4 5    5 #5 6 8 7 6 5

Bass.

5 6 7 5 7 6 5    5 #4 #4 3 3 2 1    1 #1 2 #1    1 6 2 #1 6 #1 2 2 #1

Thou Shepherd of Israel.

Adagio assai.

Bortniansky.

Soprano.  
Alto.  
Tenor.  
Bass.

Shep - herd of Is - ra - el! hearken, hearken,  
Thou Shep - herd of Is - ra - el! hearken, hearken,  
Thou Shep - herd of Is - ra - el! hearken, hearken,  
Thou Shep - herd of Is - ra - el! hearken, hearken,

Thou who guard - est Jo - - seph and the sheep - fold.  
Thou who guard - est Jo - seph and the sheep - fold.  
Thou who guard - est Jo - seph and the sheep - fold.  
Thou who guard - est Jo - seph and the sheep - fold.

Shep - herd of Is - ra - el! A - rise! now, Thou who art

Thou Shep - herd of Is - ra - el! A - rise! now, Thou who art

Thou Shep - herd of Is - ra - el! A - rise! now,

Thou Shep - herd of Is - ra - el! A - rise! now, Thou who art

ex - alt - ed o - ver Cher - u - bim.

ex - alt - ed o - ver Cher - u - bim.

Thou who art ex - alt - ed o - ver Cher - u - bim.

ex - alt - ed o - ver Cher - u - bim. (M.S.L.)

35.

Key of C minor.

Soprano.  
Alto.  
Tenor.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

Bass.

Soprano.  
Alto.

Tenor.

Bass.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

# Young Niclas.

(Reinick.)

Maier.

Allegro.

Soprano. *mf*

1. Young Nic - las sail'd a - way, To o - cean fell a  
 2. But when a year was o'er, And he re - turned no  
 3. 'Dost hear the sea - gull's cry? My son, dost naught e -

Alto. *mf*

Tenor. *mf*

1. Young Nic - las sail'd a - way, To o - cean fell a  
 2. But when a year was o'er, And he re - turned no  
 3. 'Dost hear the sea - gull's cry? My son, dost naught e -

Bass. *mf*

1. Young Nic - las sail'd a - way, To  
 2. But when a year was o'er, And  
 3. 'Dost hear the sea - gull's cry? My

prey. Fair Mar - garet by her moth - er sat With  
 more, One night fair Mar - garet soft - ly crept Up -  
 spy? Great God! where is my Mar - garet? Oh,

prey. Fair Mar - garet by her moth - er sat With  
 more, One night fair Mar - garet soft - ly crept Up -  
 spy? Great God! where is my Mar - garet? Oh,

o - cean fell a prey. Fair Mar - garet by her  
 he re - turned no more, One night fair Mar - garet  
 son, dost naught e - spy? Great God! where is my

tear - less eyes all day, Fair Mar - garet by her moth - er sat With  
 on the moon - lit shore, One night fair Mar - garet soft - ly crept Up -  
 whith - er did she fly? Great God! where is my Mar - garet? Oh,

tear - less eyes all day, Fair Mar - garet by her moth - er sat With  
 on the moon - lit shore, One night fair Mar - garet soft - ly crept Up -  
 whith - er did she fly? Great God! where is my Mar - garet? Oh,

moth - er sat With tear - less eyes all day, Fair Mar - garet by her  
 soft - ly crept Up - . on the moon - lit shore, One night fair Mar - garet  
 Mar - garet? Oh whith - er did she fly? Great God! where is my

tear - less on the whith - er - eyes moon did all - lit she day. shore. fly?"

moth - er sat With tear - less eyes all day. soft - ly crept Up on the moon - lit shore. Mar - garet? Oh! whith - er did she fly?"

*mf*  
4. They hur - ried to the strand, Each with a torch in  
5. Two forms it seem'd to hold, In moon-light pale and  
6. The moon sank out of sight, The waves roll'd black that

*mf*  
4. They hur - ried to the strand, Each with a torch in  
5. Two forms it seem'd to hold, In moon-light pale and  
6. The moon sank out of sight, The waves roll'd black that

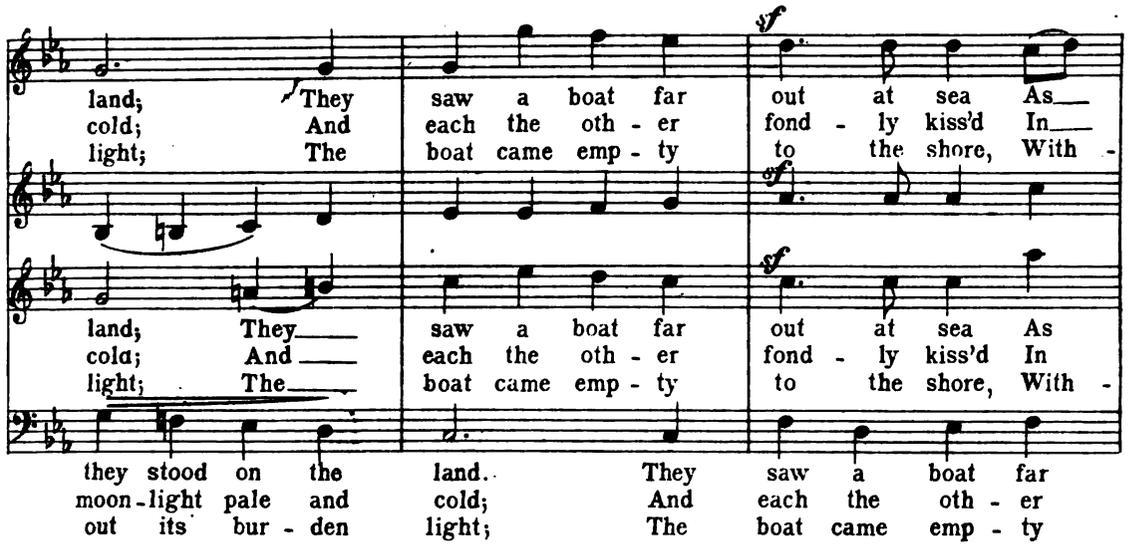
4. They hur - ried to the strand, Each  
5. Two forms it seem'd to hold, In  
6. The moon sank out of sight, The

hand, cold; night, They And saw a boat far out at sea As they stood on the moon-light pale and waves roll'd black that

hand, cold; night, They And saw a boat far out at sea As they stood on the moon-light pale and waves roll'd black that

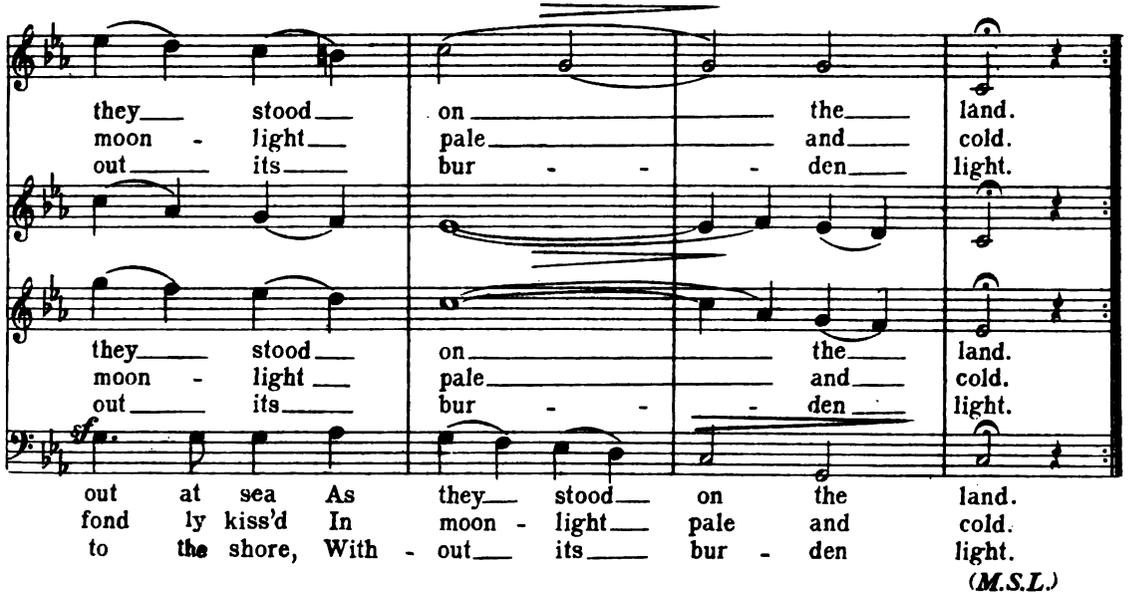
hand, cold; night, They And saw a boat far out at sea As they stood on the moon-light pale and waves roll'd black that

with a torch in hand, cold; They saw a boat far out at sea As moon-light pale and waves roll'd black that night, And each the oth - er fond - ly kiss'd In waves roll'd black that night, The boat came emp - ty to the shore, With - out its bur - den



land; cold; light; They And The saw a boat far each the oth - er boat came emp - ty out at sea As fond - ly kiss'd In to the shore, With -

they stood on the moon - light pale and out its bur - den land. cold; light; They And The saw a boat far each the oth - er boat came emp - ty out at sea As fond - ly kiss'd In to the shore, With -



they stood on the land. moon - light pale and cold. out its bur - den light.

they stood on the land. moon - light pale and cold. out its bur - den light.

out at sea As they stood on the land. fond ly kiss'd In moon - light pale and cold. to the shore, With - out its bur - den light.

(M.S.L.)

36.

Key of B.



Soprano.  
Alto.  
Tenor.  
Bass.

1 2 3 4 5 6 7 8 2 3 3 2 1 7 6 5 4 3 2 1



Soprano.  
Alto.  
Tenor.  
Bass.

In May.  
(Richter and Widmer.)

Vivace.

Silcher.

Soprano.	
	<p>1. Oh, the Spring's at its rar-est, And my heart is full of glee, And my</p> <p>2. When the birds are all bill-ing, And the morn-ing is bright, And their</p> <p>3. When the cur - few is ring-ing, And the sun's in the west, Neath her</p>
Alto.	
Tenor.	
	<p>1. Oh, the Spring's at its rar-est, And my heart is full of glee, And my</p> <p>2. When the birds are all bill-ing, And the morn-ing is bright, And their</p> <p>3. When the cur - few is ring-ing, And the sun's in the west, Neath her</p>
Bass.	

*cresc.* *f* *mf*

love is the fair - est Of all maid - ens that I see. Oh 'tis  
 song it is thrill - ing Thro' my bo - som with de - light; Then I  
 win - dow I'm sing - ing My be - lov - ed to her rest; Tho' the

*cresc.* *f* *mf*

love is the fair - est Of all maid - ens that I see. Oh 'tis  
 song it is thrill - ing Thro' my bo - som with de - light; Then I  
 win - dow I'm sing - ing My be - lov - ed to her rest; Tho' the

*cresc.* *f* *mf*

*rit.* *f* *fu tempo*

Spring-time, yes, it's play-time, And the sun of love doth shine, — In the  
 has - ten forth to meet her Where she lin - gers by the way, — And the  
 flow - ers all must per - ish, And the May must soon be by, — Yet my

*rit.* *f* *a tempo*

Spring-time, yes, it's play-time, And the sun of love doth shine, In the  
 has - ten forth to meet her Where she lin - gers by the way, And the  
 flow - ers all must per - ish, And the May must soon be by, Yet my

*rit.*

*mf* *pp* *pp*

May, in love-ly buds know, as they love I'll ev - er  
 May-time, She is greet her, She is cher - ish, For that  
 mine, she is fair - er than nev - er can die,  
 mine, she is fair - er than nev - er can die,  
 she is fair - er than nev - er can die!  
 mine! they! die!

*mf* *pp* *pp*

May, in love-ly buds know, as they love I'll ev - er  
 May-time, She is greet her, She is cher - ish, For that  
 mine, she is fair - er than nev - er can die, ah, —  
 mine, ah, — she is fair - er than nev - er can die, ah, —  
 mine! they! die!  
 mine! they! die!  
 (P.M.)

*pp*

Come again! sweet love.

Moderato.

Dowland. 1597.

Soprano.		1. Come a - gain! 2. Come a - gain!	sweet love doth now in - vite that I may cease to mourn,
Alto.		1. Come a - gain! 2. Come a - gain!	sweet love doth now in - vite that I may cease to mourn,
Tenor.		1. Come a - gain! 2. Come a - gain!	sweet love doth now in - vite that I may cease to mourn,
Bass.		1. Come a - gain! 2. Come a - gain!	sweet love doth now in - vite that I may cease to mourn,

	Thy grac - es Through thy un -	that re - frain kind dis - dain	To do me due de - light. For now left and for - lorn.
	Thy grac - es Through thy un -	that re - frain kind dis - dain	To do me due de - light. For now left and for - lorn.
	Thy grac - es Through thy un -	that re - frain kind dis - dain	To do me due de - light. For now left and for - lorn.
	Thy grac - es Through thy un -	that re - frain kind dis - dain	To do me due de - light. For now left and for - lorn.

	To see, to hear, I sit, I sigh,	to touch, to kiss, I weep, I faint,	to die I die
	To see, to hear, I sit, I sigh,	to touch, to kiss, I weep, I faint,	to die, I die,
	To see, to hear, I sit, I sigh,	to touch, to kiss, I weep, I faint,	to die, to die With I die, I die in
	To see, to hear, I sit, I sigh,	to touch, to kiss, I weep, I faint,	to die, to die, I die, I die in

With thee a - gain in sweet - est sym - pa - thy.  
 In dead - ly pain and end - less mis - er - y.  
 to die With thee a - gain in sweet - est sym - pa - thy.  
 I die In dead - ly pain and end - less mis - er - y.  
 thee a - gain, With thee a - gain in sweet - est sym - pa - thy.  
 dead - ly pain, In dead - ly pain and end - less mis - er - y.  
 die With thee a - gain in sweet - est sym - pa - thy.  
 die In dead - ly pain and end - less mis - er - y.

(Anon.)

38.

Soprano.

Alto.

Tenor.

Bass.

Chorus of Angels.  
From Faust.  
(Goethe.)

Schubert.

Andante.

*p* *f* *p* *f*

Soprano. Christ is a - ris - en! Christ is a - ris - en!

Alto. Christ is a - ris - en! Christ is a - ris - en!

Tenor. Christ is a - ris - en! Christ is a - ris - en!

Bass. Christ is a - ris - en! Christ is a - ris - en!

*p* *f* *pp*

Joy to the Mor - tal One! Whom the un - mer - it - ed,

Joy to the Mor - tal One! Whom the un - mer - it - ed,

Joy to the Mor - tal One! Whom the un - mer - it - ed,

Cling - ing, in - her - it - ed Needs did im - pris - on.

Cling - ing, in - her - it - ed Needs did im - pris - on.

Cling - ing, in - her - it - ed Needs did im - pris - on.

Joy to the

*p*

Whom the un - mer - it - ed,

*p* Joy to the Mor - tal One, Whom the un - mer - it - ed,

*p* Joy to the Mor - tal One, Whom the un - mer - it - ed,

Mor - tal One,

Cling - ing, Needs did im - pris - - on. Christ is a - ris - en!

Cling - ing, Needs did im - pris - - on. Christ is a - ris - en!

Cling - ing, Needs did im - pris - - on. Christ is a - ris - en!

Christ is a - ris - en! Joy to the Mor - tal One, Whom the un -

Christ is a - ris - en! Joy to the Mor - tal One, Whom the un -

Christ is a - ris - en! Joy to the Mor - tal One, Whom the un -

mer - it - ed, Cling - ing, in - her - it - ed Needs did im - pris - on.

mer - it - ed, Cling - ing, in - her - it - ed Needs did im - pris - on.

mer - it - ed, Cling - ing, in - her - it - ed Needs did im - pris - on.

Whom the un - mer - it - ed, Cling - ing, in - her - it - ed

Whom the un - mer - it - ed, Cling - ing, in - her - it - ed

Whom the un - mer - it - ed, Cling - ing, in - her - it - ed

Joy to the Mor - tal One, Whom the un - mer - it - ed, Cling - ing, in - her - it - ed

Needs did im-pris-on. 1 Christ is a - ris - en! Christ is a - ris - en!  
 Needs did im-pris-on. Christ is a - ris - en! Christ is a - ris - en!  
 Needs did im-pris-on. 1 Christ is a - ris - en! Christ is a - ris - en!  
 (Buyard Taylor)

39.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

1 2 3 3 2 #1 2 3 #1 2 3 4 2 1      8 7 6 #5 7 #5 6 5 8

The Arrival of Spring.

(Oser.)

Con anima.

Reiser.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

1. Blu - est hea - ven, gen - tlest breez - es, Ye ten thousand times we  
 2. E - ven though thou long hast tar - ried, Now at last we feel thy  
 3. Bloom, ye mead - ows, flow, ye brook - lets, Smile, oh sun, to greet the

greet! Wel - come, too, ye gold - en sun - beams, Welcome buds and per - fume  
 spell: Though for thee we've wait - ed dream - ing, All our dreams thou dost ex -  
 Spring! Mur - mur zeph - yrs, rus - tle branch - es, Sing, oh birds, in rap - ture

greet! Wel - come, too, ye gold - en sun - beams, Welcome buds and per - fume  
 spell: Though for thee we've wait - ed dream - ing, All our dreams thou dost ex -  
 Spring! Mur - mur zeph - yrs, rus - tle branch - es, Sing, oh birds, in rap - ture

*p*

sweet. cel. sing. 1.3. Blu - est heav - en, soft - est, gen - tlest

*pp*

1.3. Oh blu - est heav - en, soft - - - est

sweet. cel. sing. 1.3. Oh blu - est heav - en, soft - - - est

*pp*

breez - es, Ye ten thou-sand,thou-sand times we greet. How my

breez - es, Ye ten thou-sand times we greet, ye we

breez - es, Ye ten thou-sand times we greet, ye we

*p*

*p*

*p*

*p*

How my

heart doth shout with glee! Praise, oh

greet! My heart doth shout with glee! Praise, oh

greet! My heart doth shout with glee! Un - end - ing praise, oh

heart doth shout with glee!

*f*

*f*

*f*

*f*

*poco meno mosso rit.*

love - ly Spring, to thee! Un - end - ing praise, oh love - ly Spring, to thee! —

*p*

love - ly Spring, to thee! Un - end - ing praise, oh love - ly Spring, to thee! —

*p poco meno mosso rit.*

love - ly Spring, to thee! Un - end - ing praise, oh love - ly Spring, to thee! —

*p poco meno mosso rit.*

(M.S.L.)

40.

Soprano.  
Alto.  
Tenor.

1 3 5 #4 5 3 #4 5 1 7 6 b7 6 5 b7 6 b7 1 5 2 #1 2 5 #1 2 4 3 2 1

Bass.

The Woods.

(v. Chezy.)

Andante con moto.

Mendelssohn.

*mf*

Soprano.

1. Be-hold the woods in ver-dure drest, The heavns a - gain — are —  
2. For-sake thy bus - y haunts of men, Thou child of toil — and —  
3. Here o - dors float and zephyrs play, In mornings gold - en —

*mf*

Alto.

*mf*

Tenor.

1. Be-hold the woods in ver-dure drest, The heavns a - gain — are —  
2. For-sake thy bus - y haunts of men, Thou child of toil — and —  
3. Here o - dors float and zephyrs play, In mornings gold - en —

*mf*

Bass.



# 41. In the Forest.

**Allegro.**

Mendelssohn

Soprano. *f* *p*

1. The for - est, give me the for - est, Re - fresh - ing both bod - y and  
 2. The ver - dant wood is the tem - ple Of Na - ture's most beau - ti - ful

Alto. *f* *p*

Tenor. *f* *p*

1. The for - est, give me the for - est, Re - fresh - ing both bod - y and  
 2. The ver - dant wood is the tem - ple Of Na - ture's most beau - ti - ful

Bass. *f* *p*

1. The for - est, give me the for - est, \_\_\_\_\_  
 2. The ver - dant wood is the tem - ple \_\_\_\_\_

*cresc.* *cresc.*

mind, We fly from the sun-beam's en - coun - ter, New joys in the for - est to  
 sounds, They steal o'er our sens - es en - chant - ed, The heart with en - joy - ment a -

*cresc.* *cresc.*

mind, We fly from the sun-beam's en - coun - ter, New joys in the for - est to  
 sounds, They steal o'er our sens - es en - chant - ed, The heart with en - joy - ment a -

*cresc.* *cresc.*

*f* *pp*

find, new joys in the for - est, the for - est to find. There  
 bounds, the heart with en - joy - ment, en - joy - ment a - bounds. The

*f* *pp*

find, \_\_\_\_\_ new joys in the for - est to find. There  
 bounds, \_\_\_\_\_ the heart with en - joy - ment a - bounds. The

*f* *pp*

rest we at ease in its heart that to music is shad-ow, A-bove, an e-the-re-al dome, Which yield-ing Is touch'd by a strong master-hand, Then

*p*

shows ev-er near-er and near-er, shows near-er and near-er, Re-veal-whisper-ing voices sur-round it, then voic-es sur-round it, Like dreams which shows ev-er near-er and near-er, Re-then whispering voic-es sur-round it. Like shows ev-er near-er and near-er, which shows ev-er near-er and near-er, Re-whispering voic-es sur-round it, Like

*cresc.*

shows ——— ev-er near-er and near-er, Re-  
whis- - - per-ing voic-es sur-round it, Like

-ing a fair, heav'nly home, re-veal-ing, re-dreams from a far dis-tant land, like dreams from a fair, heav'nly home, a home, re-veal-ing a fair, heav'nly home, like dreams, like re-veal-ing, re-veal-ing a far dis-tant

*p*

veal-ing a fair, heav'nly home, a home, re-dreams from a far dis-tant land, like dreams, like

veal - ing a fair, heav'nly home, re - veal - ing a fair, heav'nly home.  
 far - dis - tant, far - dis - tant land, like dreams from a far dis - tant land.

veal - ing a  
 dreams from a

fair, heav'nly home, re - veal - ing a fair, heav'nly home.  
 far - dis - tant land, like dreams from a far dis - tant land.

veal - ing a fair, heav'nly home,  
 dreams from a far dis - tant land,

42.

Praise of Spring.

Con moto.

(Uhland.)

Mendelssohn.

Soprano. *p* Op'ning buds, black-birds call, Lark's sweet carol, sun-ny *sf*

Alto. *p* Op'ning buds, black-birds call, Lark's sweet carol, sun-ny *sf*

Tenor. *p* Op'ning buds, black-birds call, Lark's sweet carol, sun-ny *sf*

Bass. *p* Op'ning buds, black-birds call, Lark's sweet carol, sun-ny *sf*

*dim.* *p* *cresc.*  
 days, Fruitful showers, balmy gale! When of such sweet things we're chanting, Say, O

*dim.* *p* *cresc.*  
 days, Fruitful showers, balmy gale! When of such sweet things we're chanting, Say, O

*cresc.* *sf* *p*  
 Spring, what is there want-ing Here on earth to swell thy praise, here on

*cresc.* *sf* *p*  
 Spring, what is there want-ing Here on earth to swell thy praise, swell thy

earth to swell thy praise, here on earth to swell thy praise? Op'ning buds, black-bird's  
 praise, here on earth to swell thy praise? Op'ning buds. black-bird's  
 Op'ning buds,

call. Lark's sweet carol, sun - ny days, Fruitful showers, balmy gale, balmy  
 call, Lark's sweet carol, sun - ny days, Fruitful showers, balmy gale!  
 black-bird's call. Lark's sweet carol, Fruitful, fruitful showers, balmy

gale! When of such sweet things we're chanting, Say, O Spring, what is there  
 When of such sweet things we're chanting, Say, O Spring, what is there  
 gale! When of such sweet things we're chanting, Say, O Spring, what is there

want-ing Here on earth to swell thy\_ praise, here on earth to swell thy\_  
 want-ing Here on earth to swell thy praise, swell thy praise,



*p* glad - ness, all a - gain, all a - gain *f* *sf* *p* *pp* is - gladness.

*p* glad - ness, *f* *sf* *p* *pp* is gladness.

*p* glad - ness, all a - gain, all a - gain *f* *sf* *p* *pp* is gladness.

*f* *sf* is gladness.

*mf* While we hail with, ho - ly mirth, *f* Spring in all her splen - dor,

*mf* mirth, Spring in all her splen - dor,

*mf* While we hail with ho - ly mirth, Spring in all her splen - dor,

*mf* all her splen - dor,

*p* Un - to Him - now *cresc.* crown - ing *f* *sf* earth, Grate - ful *sf* praise, grateful

*p* Un - to Him, un - to Him now *cresc.* crowning earth, Grate - ful praise

*p* Un - to Him now *cresc.* crowning earth, Grate - ful praise, grateful

earth, Grate - ful praise we

*dim.* *p* *f* *dim.* *p* praise we ren - der, grateful praise, grate - ful praise we

*dim.* *p* *f* *dim.* *p* we ren - der, grateful praise, grateful praise we

*dim.* *p* *f* *dim.* *p* praise we ren - der, grateful praise, grateful praise we

ren - der, *f* *dim.*

ren - der, grate - ful praise we ren - der.  
 ren - der, grate - ful praise, grateful praise we ren - der.  
 ren - der, grateful praise we ren - der. (W. Bartholomew)

44.  
 The Rosebud.

praise we ren - der.

Allegro. (von Fallersleben.) Goltermann

Soprano.  
 1. Far in a dark for-est-bow'r Blossoms a rose-bud fair, Fair-est and  
 2. Gaz-ing at thee oft and long, Fond-ly and lov-ing-ly, Rose-bud, the  
 3. Soon'twill be bit-ter-ly cold, Ah! rosebud, stay not here, Come with me

Alto.  
 1. Far in a dark for-est-bow'r Blossoms a rose-bud fair, Fair-est and  
 2. Gaz-ing at thee oft and long, Fond-ly and lov-ing-ly, Rose-bud, the  
 3. Soon'twill be bit-ter-ly cold, Ah! rosebud, stay not here, Come with me

Tenor.  
 1. Far in a dark for-est-bow'r Blossoms a rose-bud fair, Fair-est and  
 2. Gaz-ing at thee oft and long, Fond-ly and lov-ing-ly, Rose-bud, the  
 3. Soon'twill be bit-ter-ly cold, Ah! rosebud, stay not here, Come with me

Bass.  
 1. Far in a dark for-est-bow'r Blossoms a rose-bud fair, Fair-est and  
 2. Gaz-ing at thee oft and long, Fond-ly and lov-ing-ly, Rose-bud, the  
 3. Soon'twill be bit-ter-ly cold, Ah! rosebud, stay not here, Come with me

sweet - est flow'r That groweth there. When that sweet rose I see, My heart doth  
 hunts - man strong Loves on - ly thee. Lov-eth but thee a - lone, Ev - er would  
 out - to the wold, Oh! come with me! Come, where no cold winds blow, Come, where no

sweet - est flow'r That groweth there. When that sweet rose I see, My heart doth  
 'hunts - man strong Loves on - ly thee. Lov-eth but thee a - lone, Ev - er would  
 out - to the wold, Oh! come with me! Come, where no cold winds blow, Come, where no

sing with glee, When that sweet rose I see, My heart doth sing, When that sweet  
 be thine own, Lov-eth but thee a - lone, but thee a - lone, Ev - er would  
 blossoms glow, Come, where no cold winds blow, Oh! come with me! Come where the

sing with glee, When that sweet rose I see, My heart doth sing, When that sweet  
 be thine own, Lov-eth but thee a - lone, but thee a - lone, Ev - er would  
 blossoms glow, Come, where no cold winds blow, Oh! come with me! Come where the

71

rose I see, My heart doth sing!  
be thine own, Ev - er thine own.  
blossoms grow, Oh come with me!

4-3. Hal - loh! hal - loh! hei - ho! hal - loh!

*Echo.*

*Echo.*

*pp Echo.*

*Echo.*

45. *f* *pp* *f*

### St. Mary's Churchyard.

Un poco adagio affettuoso.

Löwe.

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

Yon in St. Ma - ry's Church-yard they bu - ried the knight, The

*cresc.* *p*

choir holds the maiden sweet, Up - on her grave a red rose - bud still blooms. A

*cresc.* *p*

choir holds the maiden sweet, Up - on her grave a red rose - bud still blooms. A

*cresc.* *p*

*pp* *cresc.*

white thorn still grows at his feet, still grows at his feet. — They *cresc.*

*pp* *cresc.*

white thorn still grows at his feet, a white thorn still grows at his feet. — *cresc.*

still grows at his feet. — They

sigh and bend, and their boughs extend, For their love they fain would de-

They sigh and bend, and their boughs extend, For their love they fain would de-

sigh and bend, and their boughs extend, For their love they fain would de-

clare, That ev - 'ry one who pass - es by May

clare, de-clare, That ev - 'ry one who pass - es by May

clare, *cresc.*

know that two lovers rest there, may know that two lovers rest there.

there, may know that two lovers rest there.

know that two lovers rest there, may know that two lovers rest there. *dim.* (M. S. L.)

there, may know that two lovers rest there.

46.

Soprano.  
Alto.  
Tenor.  
Bass.

1 5 #4 5 | 4 3 2 1 | 1 2 2 #1 2 2 | 1 1 6 6 #5 6

6 7 6 | 5 4 3 | 1 5 6 6 | 5 #4 6 #4 6 #4 5 1

## Praise and Glory.

Palestrina.

Vivace.

*f*

Soprano. Praise and glo-ry to thee,

Alto. Praise and glo-ry to thee, oh Christ,— praise to

Tenor. Praise and glo-ry to thee,

Bass. Praise and glo-ry to

oh Christ! Born of the bless - - ed Vir - gin

— thee, oh Christ! Born of the bless - - ed Vir - gin

oh Christ! Born of the bless - ed Vir - - - gin

thee. oh Christ! Born of the bless - ed Vir - - - gin

Maid; to the Fa - ther, and to the Ho - ly Ghost, in all e -

Maid; to the Fa - ther, and to the Ho - ly Ghost, in all e -

ter - ni - ty, e - ter - ni - ty, in all e - ter - ni - ty, e - ter - ni - ty!

ter - ni - ty, e - ter - ni - ty, in all e - ter - ni - ty, e - ter - ni - ty!

47.  
Oh! Cross.

Palestrina

Adagio.

Soprano.

Alto.

Tenor.

Bass.

Oh! cross! thou on - ly hope and

Oh! cross! thou on - ly hope

Oh! cross! thou on - ly hope

Oh! cross! thou on - ly hope and

trust In this, the ho - ly Pas - sion - tide, give

and trust In this, the ho - ly Pas - sion - tide, The

and trust In this, the ho - ly Pas - sion - tide, The

trust In this, the ho - ly Pas - sion - tide, The

- the pi - ous thy shel - tring care,

pi - ous give thy shel - tring care, To

pi - ous give thy shel - tring care, To

pi - ous give thy shel - tring care, To

To sin - ners be thou ev - er a source of help!

sin - ners, to sin - ners a source of help!

sin - ners, to sin - ners be a source of help!

sin - ners be thou a source of help!

48.  
Sing Hosannah.

75

*Allegro vivace.*

Palestrina.

Soprano. Sing ho - sannah in the high -

Alto. Sing ho - sannah in the high -

Tenor. Sing ho -

Bass.

est, ho - san - nah in the high - est, sing ho -

est, sing ho - sannah in the high -

sannah in the high -

Sing ho - sannah in the high -

san - nah, sing ho - san - nah in the high - est, ho -

est,

est, sing ho - sannah in the high -

est, sing ho - san - nah in the high -

sannah in the high -

sing ho - sannah in the high - est, ho -

est,

est.

Ho - san - nah

est, Ho - san - na in the high -  
 san - nah in the high - est, sing ho -  
 Sing ho - san - nah in the high - est,  
 in the high - est, in the high -

est, sing ho - san - nah, ho - san - nah in the high  
 sannah in the high - est, ho -  
 ho - san - nah in the high - est,  
 - est, ho - sannah in the

- est, ho - san -  
 san - nah in the highest, sing ho - san - nah in the  
 sing ho - sannah in the high - est, sing ho -  
 high - est, sing ho - sannah in the

- nah in the high - est.  
 high - est, in the high - est.  
 san - nah in the high - est.  
 high - est.

49.

Soprano.  
Alto.  
Tenor.  
Bass.

Musical notation for Soprano, Alto, Tenor, and Bass, measures 1-4. The key signature is two sharps (F# and C#) and the time signature is 2/4. The Soprano and Alto parts have a melodic line with eighth and sixteenth notes. The Tenor and Bass parts provide harmonic support with quarter and eighth notes.

Musical notation for Soprano, Alto, Tenor, and Bass, measures 5-8. The Soprano and Alto parts continue their melodic lines. The Tenor and Bass parts continue their harmonic accompaniment.

Musical notation for Soprano, Alto, Tenor, and Bass, measures 9-12. The Soprano and Alto parts continue their melodic lines. The Tenor and Bass parts continue their harmonic accompaniment.

The Heath-rose.

(Goethe.)

Allegretto.

Schumann.

Soprano.  
Alto.  
Tenor.  
Bass.

*p*

1. Once a boy a rose-bud spied, Heath-rose fair and ten-der,—  
 2. Said the boy: "I'll now pick thee, Heath-rose fair and ten-der,"  
 3. Now the cru-el boy must pick Heath-rose fair and ten-der,—

*p*

1. Once a boy a rose-bud spied, Heath-rose fair and ten-der,—  
 2. Said the boy: "I'll now pick thee, Heath-rose fair and ten-der,"  
 3. Now the cru-el boy must pick Heath-rose fair and ten-der,—

*p*

Musical notation for Soprano, Alto, Tenor, and Bass, measures 13-16. The lyrics are printed below the vocal lines. The Soprano and Alto parts have a melodic line with eighth and sixteenth notes. The Tenor and Bass parts provide harmonic support with quarter and eighth notes. The piece concludes with a double bar line.

All ar-ray'd in youthful pride; Quick-ly to the spot he hied,  
Said the rose - bud: "I'll prick thee! So that thou'lt re - mem-ber me,  
Rose - bud did her best to prick, Vain'twas 'gainst her fate to kick,

*cresc.* *p*  
Rav - ish'd by her splen - dor. Rose - bud, rose - bud, rose - bud red,  
Ne'er will I sur - ren - der!" Rose - bud, rose - bud, rose - bud red,  
She must needs sur - ren - der. Rose - bud, rose - bud, rose - bud red,

*p* *cresc.* *fp*  
Heath - rose fair and ten - der, heath - rose fair and ten - der.  
Heath - rose fair and ten - der, heath - rose fair and ten - der.  
Heath - rose fair and ten - der, heath - rose fair and ten - der.  
*p* *cresc.* *fp*  
Heath - rose fair and ten - der, heath - rose fair and ten - der.  
Heath - rose fair and ten - der, heath - rose fair and ten - der.  
Heath - rose fair and ten - der, heath - rose fair and ten - der.  
*p* *cresc.* *fp*  
*(Bowring)*

50.  
The Dream.  
(Uhland.)

Andante.

Schumann.

Soprano. *p*

'Mid fair - est flow'rs two lov - ers Sat trembling hand in

Alto.

Tenor. *p*

'Mid fair - est flow'rs two lov - ers Sat trembling hand in

Bass. *p*

hand, Two forms so pale and so ghost - ly Ne'er roam'd in that gar - den -

hand, Two forms so pale and so ghost - ly Ne'er roam'd in that gar - den -

land. With close and ten - der em - braces, And kiss - es tell - ing their

land. With close and ten - der em - braces, And kiss - es tell - ing their

*cresc.*

*cresc.*

*cresc.*

*fp* *fp*

love, Their youth with its bloom re - turn - ing, Through fra - grant bow - ers they

*fp* *fp*

love, Their youth with its bloom re - turn - ing, Through fra - grant bow - ers they

*fp* *fp*

*pp*

rove. Two bells are soon heard ring - ing: A - las! the dream is

*pp*

rove. Two bells are soon heard ring - ing: A - las! the dream is

*pp*

*rit.*

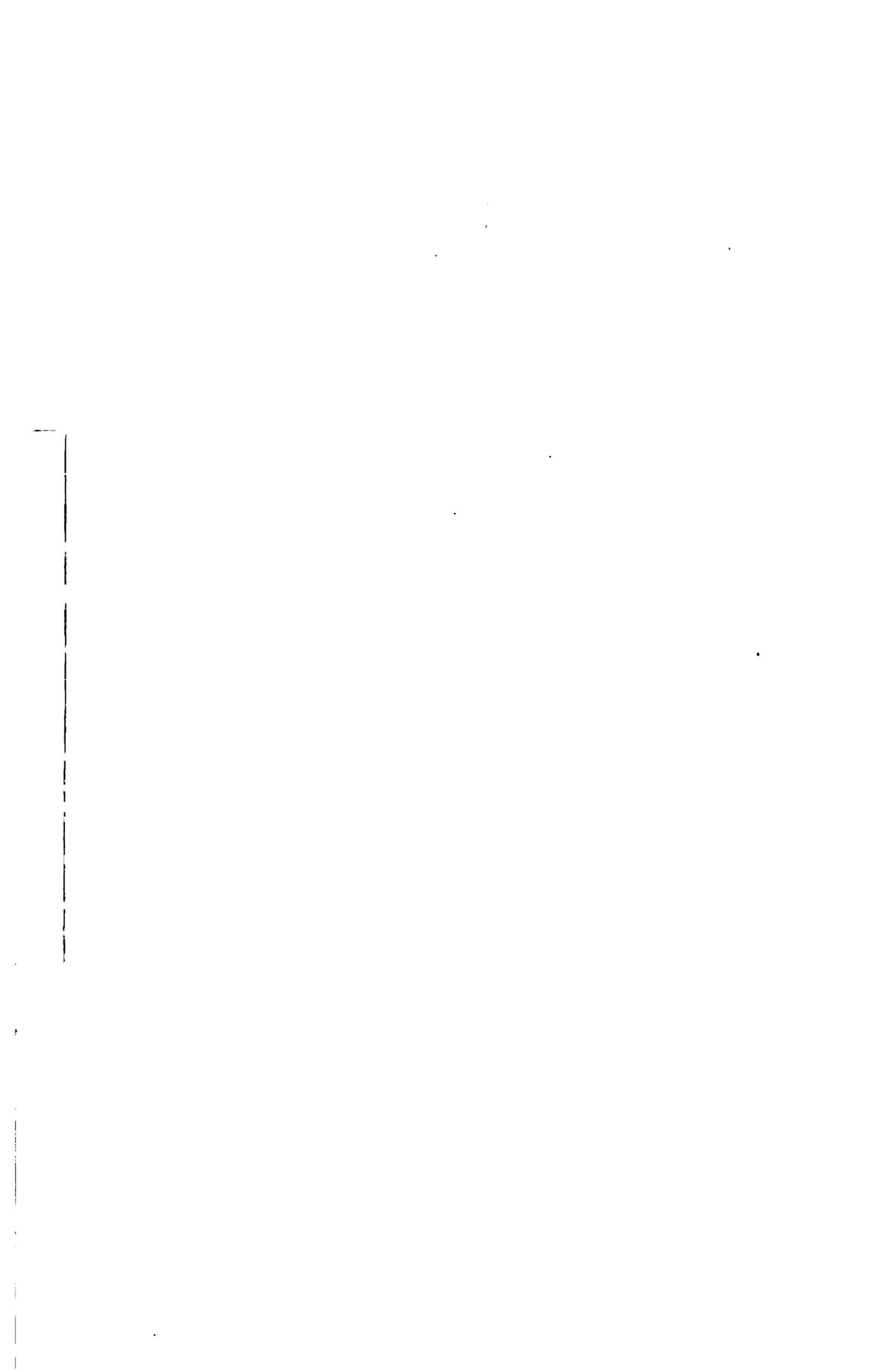
o'er; She lies in the clois - ter sleep - ing, He 'neath the tur - ret - floor.

*rit.*

o'er; She lies in the clois - ter sleep - ing, He 'neath the tur - ret - floor.

*rit.*

(M. S. L.)





Mus 510 .8  
Folk-songs and part-songs : with pr ATSI748  
Loeb Music Library



3 2044 040 907 610





