

G. SCHIRMER'S OCTAVO CHORUSES FOR MIXED VOICES

No.	PRICE NET.		
151.	15	FR. v. FLOTOW	SERENADE. (Piano and Violin acc.)
152.	12	JAMES COWARD	PEACEFUL SLUMB'RING
153.	12	JAMES COWARD	THE SUN IS BRIGHT
154.	12	JAMES COWARD	AIRY FAIRY LILIAN
155.	10	WILLIAM BEALE	THE HUMBLE TENANT. (S.A.T.B.B.)
156.	15	WILLIAM BEALE	HOW OFTEN FROM THE STEEP. (Double Quartet)
157.	15	G. A. BARRY	O HOLY NIGHT. (S.S.A.T.B.)
158.	10	MAX VOGRICH	MY TRUE LOVE HATH MY HEART
159.	5	MAX VOGRICH	TAKE, OH TAKE THOSE LIPS AWAY
160.	6	MAX VOGRICH	THE NIGHT HAS A THOUSAND EYES
161.	20	M. von WEINZIERL	WHEN SPRING AWAKES
162.	10	T. BRADSKY	THOU ART MINE ALL
163.	10	CARL GÖTZE	O HAPPY DAY
164.	10	FR. VAN DER STUCKEN	SWEET AND LOW
165.	10	FR. VAN DER STUCKEN	MORNING SERENADE
166.	5	J. GALL	MAIDEN WITH THE LIPS SO ROSY
167.	75	MAX VOGRICH	THE DIVER
168.	75	W. GILCHRIST	PRAYER AND PRAISE
169.	75 15c	JOS. RHEINBERGER	HAROLD
170.	15	JULES JORDAN	TO-NIGHT
171.	15	L. C. VENABLES	THE BELLS OF ABERDOVEY. (Welsh Air)
172.	12	ALFRED DREGERT	SPRING'S RETURN
173.	6	F. MENDELSSOHN	IN THE WOODS
174.	10	F. MENDELSSOHN	O FLY WITH ME—ONE NIGHT THERE CAME—OVER THEIR GRAVE
175.	8	F. MENDELSSOHN	MAY SONG
176.	8	F. MENDELSSOHN	ON THE SEA
177.	8	F. MENDELSSOHN	{ THE FIRST DAY OF SPRING
178.	6	F. MENDELSSOHN	THE PRIMROSE
179.	6	F. MENDELSSOHN	THE CELEBRATION OF SPRING
180.	6	F. MENDELSSOHN	THE LARK'S SONG. (Canon)
181.	8	F. MENDELSSOHN	MORNING PRAYER
182.	8	F. MENDELSSOHN	AUTUMN SONG
183.	10	F. MENDELSSOHN	THE WOODS
184.	6	F. MENDELSSOHN	EARLY SPRING
185.	6	F. MENDELSSOHN	DEPARTURE
186.	6	F. MENDELSSOHN	THE NIGHTINGALE
187.	10	F. MENDELSSOHN	THE VALE OF REST
188.	6	F. MENDELSSOHN	HUNTING-SONG
189.	6	F. MENDELSSOHN	FOR THE NEW YEAR
190.	6	F. MENDELSSOHN	THE HAPPY LOVER
191.	10	F. MENDELSSOHN	THE SHEPHERD'S SONG
192.	6	F. MENDELSSOHN	THE WOOD MINSTRELS
193.	10	F. MENDELSSOHN	THE VICTOR'S RETURN
194.	6	F. MENDELSSOHN	THE WANDERING MINSTREL
195.	6	F. MENDELSSOHN	REMEMBRANCE
196.	8	F. MENDELSSOHN	THE PRAISE OF SPRING
197.	6	F. MENDELSSOHN	SPRING SONG
198.	10	A. J. CALDICOTT	IN THE FOREST
199.	15	MAX JOSEF BEER	LITTLE JACK HORNER. (Comic)
200.	6	J. BARNBY	SONG OF MAY
			SWEET AND LOW

When ordering, state: Octavo Choruses for Mixed Voices, and Number only.

**G. SCHIRMER
NEW-YORK**

HAROLD.

(Ged. v. Uhland.)

JOSEF RHEINBERGER.

Andante. (♩ = 100.)

SOPRANO.

ALTO.

TENOR.

BASS.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time, marked Andante. The first three measures show rests for all parts.

Andante. (♩ = 100.)

PIANO.

Piano accompaniment for the first three measures. It begins with a forte (f) dynamic and features a complex texture with chords and moving lines in both hands.

Vocal staves with lyrics for Soprano, Alto, Tenor, and Bass. The lyrics are: "The dough-tye-ro Har-old rode Be-fore his men at". The dynamics are marked *mf*.

Piano accompaniment for the fourth measure. It begins with a piano (p) dynamic and continues the musical texture from the previous measures.

night, — As through a for-est wild they pass'd The moon shone on them

night, — As through a for-est wild they pass'd The moon shone on them

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody with a fermata over the first measure of the vocal line. The piano accompaniment consists of chords and eighth-note patterns.

bright. They car-ry flags, in bat-tle won, Which flut-ter in the

bright. They car-ry flags, in bat-tle won, Which flut-ter in the

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats, and the time signature is 3/4. The music features a melody with a fermata over the first measure of the vocal line. The piano accompaniment includes triplets and chords.

air; — They sing glad songs of vic-to-ry Which winds o'er hill-tops

air; — They sing glad songs of vic-to-ry Which winds o'er hill-tops

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats, and the time signature is 3/4. The music features a melody with a fermata over the first measure of the vocal line. The piano accompaniment includes triplets and chords.

bear, Which winds o'er hill tops - bear.
 bear, Which winds o'er hill tops - bear. What

f *3* *mf* *p*

marc.

What bends to earth from
 rustles in the bushes soft? *mf*
 And sways 'neath silver beam?

clouds a - bove What scat - ters flow - ers here and
 And leaves the foaming stream?
 What scat - ters flow - ers here and

there, And sweet doth voice — up - lift? — What dances through the warriors'

there, And sweet doth voice — up - lift? — What dances through the warriors'

pp *f* *pp* *f* *pp* *f*

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte).

ranks, And — vaults on cour-sers swift? What speaks so soft and

And vaults — on cour-sers swift?

ranks, And — vaults on coursers swift? —

And — vaults on coursers swift? —

f *p dolce.* *f* *f* *p*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *p dolce.* (piano dolce).

kiss - - es sweet, And gen - - tly holds one pressed? — What
 And gen - - tly holds one pressed? — What

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "kiss - - es sweet, And gen - - tly holds one pressed? — What". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *p* and *f*.

takes the sword, and from one's horse, Bids one dis - mount and —
 takes the sword, and from one's horse, Bids one dis - mount and

This system contains the second vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "takes the sword, and from one's horse, Bids one dis - mount and —". The piano accompaniment continues with the eighth-note pattern. Dynamics include *cresc.* and *ff*.

Ad. * *Ad.* * *Ad.* *

rest, dis - mount and rest?

rest, dis - mount and rest?

dim.

dim.

dim.

poco rit.

p It

p It

poco rit.

Poco meno mosso.

is the glittering elf-in train, Which no one can with-

is the glittering elf-in train, Which no one can with-

f

f

f

Poco meno mosso.

p

f

f

stand; The warriors all are o - ver - come, They

stand; The warriors all are o - ver - come, They—

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

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

crsc.

Ad. *

are in fair - y land. The

are in fair - y land. The

p *p* *p* *p*

p

Ad. *

dough - - ty Harold, he alone, The brav - est stays be - -

dough - - ty Harold, he alone, The brav - est stays be - -

hind, His mighty frame in armor bright, Of

hind, His might-y frame in ar - mor bright, Of

steel is close con - fined.

steel is close con - fined.

pp
 Fled are his war - riors one and all, I - dly lie

pp
 Fled are his war - riors one and all, I - dly lie

pp

shield and sword; The hors - es through the for - est roam, To

shield and sword; The hors - es through the for - est roam, To

mf

cresc.

lib - er - ty re - stored! But Har - old,

lib - er - ty re - stored!

f *p*

ff *pp*

brave and val - iant Knight, Rode off in sor - row sore,

And. *

in sor - row sore, in sor - row

But Har - old, brave and val - iant Knight, Rode off in

mf *cresc.*

mf *cresc.*

mf *cresc.*

And. * *And.* * *And.* *

mf
sore, O - ver the for - est dark and vast,
mf
sor - - row_ - sore, O - ver the for - est dark and vast,
mf
f *mf*
* * *

Bright did the moon - beams_ pour. A lim - pid stream springs
Bright did the moon - beams_ pour. A lim - pid stream springs
p *cresc.*
p *cresc.*
p *cresc.*
* * *

from the rocks, — A lim - pid streamsprings from the rocks, And

from the rocks, A lim - pid streamsprings from the rocks, And

cresc. * * *

Har - old doth dis - mount; — Off from his

Har - old doth dis - mount; — Off from his

head he takes his casque, Drinks then, from out the fount.

head he takes his casque, Drinks then, from out the fount.

ff

But

But

hard - ly has he quenched his thirst, Be -

hard - ly has he quenched his thirst, Be -

cresc.

cresc.

cresc.

fore his limbs grow weak; He

fore his limbs grow weak; He

dim.

pp

pp

pp

dim.

pp

pp

seats him-self up - on the rock,

seats him-self up - on the rock,

pp

And there doth slum - ber seek. He

And there doth slum - ber seek. He

pp *mf* *pp* *mf* *pp* *mf*

p *morendo.* *mf*

Tempo I.

sleeps up - on the moss - grown rock, Full man - ya year and

sleeps up - on the moss - grown rock, Full man - ya year and

Tempo I.

day; His head has fal-len on his breast His beard and hair are

day; His head has fal-len on his breast His beard and hair are

This system contains the first two systems of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "day; His head has fal-len on his breast His beard and hair are". The piano part includes a bass line with a 7/8 time signature and a treble line with chords and eighth notes.

grey. When light-nings o'er the woods have flashed, And

grey. When light-nings o'er the woods have flashed, And

This system contains the third and fourth systems of the musical score. The lyrics are: "grey. When light-nings o'er the woods have flashed, And". The piano accompaniment includes a *marc.* (marcato) marking and triplet markings (3) over the vocal lines.

thun-der loud-ly rolled; He, e'er in dreams, has

thun-der loud-ly rolled; He, e'er in dreams, has

This system contains the fifth and sixth systems of the musical score. The lyrics are: "thun-der loud-ly rolled; He, e'er in dreams, has". The piano accompaniment includes a *f* (forte) marking and triplet markings (3) over the vocal lines.

Ed.

*

grasped his sword, This doughty Knight of old, — This dough - ty

grasped his sword, This doughty Knight of old, — This dough - ty

ff

ff

Knight, this dough - ty Knight of old.

Knight, this dough - ty Knight of old.

ff

f

mf

p dim.

pp

pp

alio

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No.	PRICE NET.		
101.	75	— TWELVE FAVORITE SCOTCH SONGS (Complete)	Harmonized by Max Vogrich
102.	12	—	AULD ROBIN GRAY
103.	10	—	MARY MORISON
104.	10	—	A HIGHLAND LAD MY LOVE WAS BORN
105.	6	—	MY LUVE IS LIKE A RED, RED ROSE
106.	10	—	JOCK O' HAZELDEAN
107.	6	—	JOHN ANDERSON, MY JO
108.	12	—	LOGIE O' BUCHAN
109.	10	—	COMIN' THRO' THE RYE
110.	10	—	AULD LANG SYNE
111.	10	—	AFTON WATER
112.	12	—	KELVIN GROVE
113.	10	—	YE BANKS AND BRAES
114.	75	— TWELVE OLD ENGLISH SONGS (Complete)	Harmonized by Max Vogrich
115.	10	—	THE THREE RAVENS
116.	10	—	HEARTS OF OAK
117.	10	—	THE ANCHOR'S WEIGHED
118.	6	—	DRINK TO ME ONLY WITH THINE EYES
119.	12	—	BLACK-EYED SUSAN
120.	10	—	TOM BOWLING
121.	10	—	SHADES OF EVENING
122.	10	—	THE THORN
123.	10	—	THE BAY OF BISCAY
124.	10	—	SALLY IN OUR ALLEY
125.	10	—	THE ARETHUSA
126.	10	—	TELL HER I'LL LOVE HER
127.	10	—	F. SCHUBERT SERENADE (Harmonized)
128.	10	—	R. SCHUMANN TO THE SUNSHINE (Harmonized)
129.	10	—	AMERICAN NATIONAL SONG HAIL! COLUMBIA (Harmonized)
130.	10	—	AMERICAN NATIONAL SONG THE STAR-SPANGLED BANNER (Harmonized)
131.	10	—	M. VOGRICH FAIR MORNING IS ON THE HARBOR
132.	10	—	M. VOGRICH THOSE WE LOVE
133.	10	—	R. WAGNER CHORAL from "Die Meistersinger" (AWAKE, AWAKE)
134.	1 00	—	M. BRUCH ARMINIUS (Vocal Score)
135.	1 00	—	R. SCHUMANN SCENES FROM FAUST
136.	75	—	R. SCHUMANN SCENES FROM FAUST (Part III. separate)
137.	1 25	—	H. BERLIOZ TE DEUM
138.	15	—	A. J. CALDICOTT POOR LITTLE TOM-EE. (Comic)
139.	15	—	A. J. CALDICOTT WHERE ARE YOU GOING, MY PRETTY MAID? (Comic)
140.	15	—	F. GERNSHEIM LOVE'S MESSENGER
141.	5	—	J. BRAHMS IN SILENT NIGHT
142.	25	—	J. BRAHMS A SAVING HEALTH TO US IS BROUGHT
143.	10	—	A. KRUG LOVE'S ASSURANCE
144.	15	—	A. KRUG ELSIE
145.	12	—	H. LESLIE WE ROAM AND RULE THE SEA
146.	14	—	H. LESLIE LULLABY OF LIFE
147.	12	—	H. LESLIE THE ANGEL'S VISIT
148.	14	—	E. HECHT AT NIGHT
149.	14	—	H. GADSBY SUMMER WINDS
150.	12	—	H. GADSBY THE SEA IS CALM

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