

G. SCHIRMER'S OCTAVO CHORUSES FOR MEN'S VOICES

NO.	PRICE NET.		
4992.	5 ———	F. MENDELSSOHN-BARTHOLDY	THE HUNTER'S FAREWELL
5002.	5 ———	PH. WOLFRUM (arr. by)	SERENADE (Folk-song from Baden)
5003.	5 ———	ED. KREMSER	WHERE TRUE LOVERS ARE
5011.	25 ———	JOHN HYATT BREWER	HYMN TO APOLLO
5013.	5 ———	REICHARDT-BERGER	LOVELY NIGHT
5014.	5 ———	FRANZ SCHUBERT	LOVE
5015.	10 ———	J. HERBECK	YOUNG WERNER'S SONG
5019.	10 ———	ROB. FRANZ	NIGHT SONG
5020.	10 ———	ZUCCALMAGLIO-G. SCHUMANN	DOUBTFUL RECOVERY (German Folk-song)
5021.	5 ———	ZUCCALMAGLIO-GERNSHEIM	THE MOON STEALS UP ACROSS THE SKIES (Folk-tune from the lower Rhine)
5022.	10 ———	J. RIETZ	MAYTIME
5023.	5 ———	REICHARDT-BERGER	CAVALIER'S FAREWELL (German Folk-song)
5024.	5 ———	G. SCHUMANN	FARE THEE WELL
5025.	15 ———	F. LISZT	THE BROTHERHOOD OF PROGRESS
5027.	15 ———	ZÖLLNER-BREWER	THE ALPHABET
5035.	10 ———	F. LACHNER-BUCK	CANON (WHEN I KNOW WHAT YOU KNOW)
5042.	10 ———	WILLIAM Y. WEBBE	INVICTUS
5043.	10 ———	WILLIAM Y. WEBBE	A LATE LARK TWITTERS FROM THE QUIET SKIES
5083.	10 ———	F. HEGAR	MAY DAY
5084.	12 ———	E. KREMSER	THE CHOICE
5085.	12 ———	E. KREMSER	AT THE DANCE
5108.	10 ———	SCHUBERT-RIVA	THOU ART REPOSE
5109.	5 ———	PRAETORIUS-GAUL	LO, HOW A ROSE E'ER BLOOMING
5111.	10 ———	F. VAN DER STUCKEN	THE HUNT IS UP
5115.	10 ———	H. JACOBSEN	JUST BEING HAPPY
5116.	5 ———	H. JACOBSEN	PEACE
5118.	10 ———	F. VAN DER STUCKEN	O SWEET DELIGHT
5119.	10 ———	LENZ-BREWER	WANDERER'S NIGHT SONG
5120.	10 ———	MENDELSSOHN-BREWER	THE CHEERFUL WANDERER
5121.	15 ———	HORATIO PARKER	PISCATRIX
5137.	10 ———	FOSTER-SPICKER	COME WHERE MY LOVE LIES DREAMING
5139.	15 ———	R. WEINWURM	FIVE LOVE-SONGS
5178.	20 ———	C. JOS. BRAMBACH	WALDMEISTER'S WOOING
5182.	10 ———	LEONARD B. McWHOOD	ABSENCE
5183.	10 ———	LEONARD B. McWHOOD	THE WOODS ARE BRIGHT
5190.	12 ———	HARRY ROWE SHELLEY	DE COPPAH MOON
5193.	15 ———	W. H. NEIDLINGER	THE OLD MILLWHEEL
5214.	10 ———	A. ARKHANGELSKY	SATURDAY BRINGS RAINY WEATHER
5222.	15 ———	HUGO BRÜCKLER	MARCH OF THE RURAL GUARD
5225.	15 ———	HORATIO PARKER	TWO MINNELIEDER (Moonrise—Three Roses)
5226.	10 ———	HORATIO PARKER	THE SHAN VAN VOGT
5227.	10 ———	HORATIO PARKER	AT THE MID HOUR OF NIGHT
5228.	12 ———	HORATIO PARKER	KITTY MAGEE

} Three Irish
} Folk-Songs

When Ordering, state: Octavo Choruses for Men's Voices, and Number only.

New York: G. Schirmer
Boston: Boston Music Co.

The Old Mill-wheel

For Chorus of Men's Voices
with Tenor Solo

Poem by Franz Christian

W. H. Neidlinger

Andante

Tenor I *p* *cresc.*
There's the mill, the grinding mill, Rest-less mill, nev-er still,

Tenor II *p* *cresc.*
There's the mill, grinding mill, Rest-less mill, nev-er still,

Bass I *p* *cresc.*
There's the mill, grinding mill, Rest-less mill, nev-er still,

Bass II *p* *cresc.*
There's the mill, grinding mill, Nev-er, never, nev-er, nev-er,

Accomp. (only for rehearsal) *p* *cresc.*

Andante (♩ = 116)

mf
Ah, nev-er fast, nev-er slow, Ev-er on-ward you go, on you go.

mf
Nev - - er fast, nev - - er

mf
Nev - - er fast, nev - - er

mf
nev-er, nev-er, nev-er, nev-er, nev-er, nev-er,

mp
 There's the mill, the grind-ing mill,
mp
 There's the mill, grind-ing mill,
mp
 There's the mill, grind-ing mill,
 nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er,

Rest-less mill, nev-er still, Ah, nev-er fast, nev-er
 Rest-less mill, nev-er still, Nev-er
 Rest-less mill, nev-er still, Nev-er
 nev-er, ah, nev-er, nev-er, ah, nev-er, Nev-er

slow, Ev-er on-ward you go, on you go, (humming)
 fast, nev-er-er- (humming)
 fast, nev-er-er- (humming)
 fast, nev-er-er- (humming)

Tenor Solo

p
O - ver and o - ver, thou madd'ning wheel,

pp
(humming)

pp
(humming)

pp
(humming)

pp
(humming)

pp

mp
Stead - i - ly on al - way;

mp
Grind - ing my heart with thine

mp

mp

mp

mp

mf
 ev - 'ry turn, Crush - ing its life a - way.

p Watch - ing thee once, in a hap - pier time, *mp* Ah, thine in - sis - tence was

dear: - Now, like the Ham - mer of Fate, it seems

mf

This system contains the first five staves of a musical score. The top staff is a vocal line in treble clef, starting with a whole note rest followed by the lyrics 'dear: - Now, like the Ham - mer of Fate, it seems'. The second and third staves are vocal lines in treble clef, with the first staff starting with a whole note rest and the second staff starting with a half note. The fourth and fifth staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with accents. The key signature is one sharp (F#) and the time signature is common time (C).

But to em - bold - en my fear.

f

This system contains the next five staves of the musical score. The top staff is a vocal line in treble clef with the lyrics 'But to em - bold - en my fear.'. The second and third staves are vocal lines in treble clef, with the first staff starting with a half note and the second staff starting with a half note. The fourth and fifth staves are piano accompaniment in bass clef, continuing the rhythmic pattern of eighth notes with accents. The key signature is one sharp (F#) and the time signature is common time (C).

mp *p*
Stead - i - ly, stead - i - ly

mp
on al - way, Grind - ing my heart with re - morse - less sway,
mp
Grind - ing with re - morse - less sway,
mp
For ev - er Grind - ing with re - morse - less sway,
mp
For ev - er, for ev - er, remorseless, remorseless,
mp
Grind - ing, grind - ing,

mf Crush-ing its life a - way, *rit.* crushing its life a -
mf Crush-ing its life a - way, *rit.* crushing its life a -
mf Crush-ing its life a - way, *rit.* crush - ing life a -
mf Crush - ing, crushing, remorseless sway, *rit.* crush - ing, remorseless
mf crush - ing life, ——— remorseless grind - ing a -

f a tempo way, On with remorse - less — sway, ———
f a tempo way, On with remorse - less — sway,
f a tempo way, crush - ing life,
f a tempo sway, grinding its life a - way, remorseless, remorseless, remorseless sway,
f a tempo way, crush - ing life, ——— remorseless

Grind - ing my heart a - way. (a - way.)

Grind - ing my heart a - way. (humming)

Grind - ing my heart a - way. (humming)

Grind - ing, grind - ing, grind - ing my heart a - way. (humming)

Grind - ing, grind - ing. (humming)

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

The musical score is written in G major (one sharp) and 4/4 time. It features five vocal parts and piano accompaniment. The piano part consists of a right-hand chordal accompaniment and a left-hand eighth-note accompaniment. Dynamics include piano (*p*), mezzo-piano (*mp*), and pianissimo (*pp*). The score includes various musical notations such as slurs, ties, and fermatas.

p

Once, with my love, as we watched thee turn, Peace was in ev - 'ry

p

p

p

p

p

Detailed description: This system contains the first six staves of music. The top staff is the vocal line, starting with a piano (*p*) dynamic. It contains the lyrics "Once, with my love, as we watched thee turn, Peace was in ev - 'ry". The second and third staves are the vocal line's accompaniment, also marked *p*. The fourth and fifth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The sixth staff is the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

breath: *mp* Now she is gone, and thy pond'rous whirl

mp

mp

mp

mp

mp

Detailed description: This system contains the next six staves of music. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic. It contains the lyrics "breath: Now she is gone, and thy pond'rous whirl". The second and third staves are the vocal line's accompaniment, also marked *mp*. The fourth and fifth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The sixth staff is the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

mf Seems but a dirge of death. *p* Then there were birds, and the

The first system of the musical score consists of six staves. The top staff is the vocal line, with lyrics "Seems but a dirge of death." and "Then there were birds, and the". The dynamic markings are *mf* and *p*. The second and third staves are the upper piano accompaniment, with *mf* and *p* markings. The fourth and fifth staves are the lower piano accompaniment, with *mf* and *p* markings. The sixth staff is the grand staff (treble and bass clefs) for the piano accompaniment, with *mf* and *p* markings.

sky was bright, *mp* Then all thy song was of cheer -

The second system of the musical score consists of six staves. The top staff is the vocal line, with lyrics "sky was bright," and "Then all thy song was of cheer -". The dynamic marking is *mp*. The second and third staves are the upper piano accompaniment, with *mp* markings. The fourth and fifth staves are the lower piano accompaniment, with *mp* markings. The sixth staff is the grand staff (treble and bass clefs) for the piano accompaniment, with *mp* markings.

mf Now, like the Ham - mer of Fate, it seems *f* But to em - bold - en my

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

fear .

mp

mp

mp

mp

mp

mp

p Stead - i - ly, stead - i - ly on al - way, *mp* Grind - ing my heart with re -

p *mp* Grind - ing with re -

p *mp* For ev - er Grind - ing with re -

p *mp* For ev - er, for ev - er

p *mp* Grind - ing,

mf morse - less sway, Crush - ing its life a - way,

mf morse - less sway, Crush - ing its life a - way,

mf morse - less sway, Crush - ing its life a - way,

mf remorseless, remorseless, Crush - ing, crushing, remorseless sway,

mf grind - ing, Crush - ing life, remorseless

rit.
crush - ing its life a - way,

rit.
crush - ing its life a - way,

rit.
crush - ing life a - way,

rit.
crush - ing, re - morse - less sway, grind - ing its life a - way,

rit.
grind - - - ing a - way,

rit.
p

f a tempo
On with re - morse - less _____ sway, _____

f a tempo
On with re - morse - less _____ sway,

f a tempo
crush - - - ing life,

f a tempo
re - morse - less, re - morse - less, re - morse - less sway,

f a tempo
crush - - - ing life, _____ re - morse - less

f a tempo

Grind-ing my heart a - way. (a - way.)

Grind-ing my heart a - way. (humming)

Grind-ing my heart a - way. (humming)

Grind - ing, grind - ing, grinding my heart a - way. (humming)

Grind - ing, grind - - ing. (humming)

p

mp *rit.* *pp*

mp *rit.* *pp*

mp *rit.* *pp*

mp *rit.* *pp*

p *p* *p*

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NO.	PRICE NET.		
4825.	10	— — — WILLIAM Y. WEBBE	I INTENDED AN ODE
4828.	5	— — — WILLIAM Y. WEBBE	JENNY KISSED ME
4829.	10	— — — FRANK S. HASTINGS	HYMN OF THE VEERY
4830.	10	— — — FRANK S. HASTINGS	BRING HER AGAIN
4854.	10	— — — MAX REGER	OVER THE MOUNTAINS
4855.	10	— — — MAX REGER	EVENING DANCE
4856.	10	— — — MAX REGER	SUNSHINE THROUGH MY WINDOW BEAMING
4857.	10	— — — A. VON OTHEGRAVEN	THIEVERY
4858.	10	— — — A. VON OTHEGRAVEN	SUMMER MORNING
4859.	10	— — — A. VON OTHEGRAVEN (T. T. B. B. B.)	THE LOVED ONE IN THE GRAVE
4860.	10	— — — A. VON OTHEGRAVEN (T. T. B. B. B. B.)	JEALOUSY
4861.	10	— — — A. VON OTHEGRAVEN	WARNING
4862.	10	— — — A. VON OTHEGRAVEN	THE DREADFUL DREAM
4863.	10	— — — A. VON OTHEGRAVEN (T. T. B. B. B.)	THE HANDORGAN MAN
4864.	10	— — — A. VON OTHEGRAVEN	THE DYING SWEETHEART
4867.	10	— — — DANIEL PROTHEROE	DE SANDMAN
4868.	5	— — — DANIEL PROTHEROE	TO ME THOU ART A FLOWER
4875.	10	— — — W. D. RAPHAELSON (arr. by)	JOHNNY SCHMOKER
4900.	15	— — — MAX BRUCH	WAR SONG (From "The Cross of Fire")
4903.	12	— — — W. FREUDENBERG	SONG OF THE NORTHMEN
4904.	10	— — — W. FREUDENBERG	THOU ART COME
4905.	15	— — — W. FREUDENBERG	EVERYWHERE
4906.	12	— — — W. FREUDENBERG	AVE MARIA
4923.	10	— — — EDUARD KREMSEK	SERENADE (T. T. T. T. B. B. B. B.)
4928.	5	— — — E. T. CARTER	MARY'S LITTLE WISE MAN
4938.	10	— — — F. FLAXINGTON HARKER	CROSSING THE BAR
4940.	10	— — — MAX SPICKER	BY MOONLIGHT
4947.	10	— — — E. KREMSEK (arr. by)	PRAYER OF THANKSGIVING
4963.	15	— — — E. S. ENGELSBERG	IT WAS A LOVER AND HIS LASS
4966.	10	— — — SILCHER—FÖRSTLER	MY SWEETHEART IS PRETTY
4967.	10	— — — ROB. SCHUMANN	THE LOTUS-FLOWER
4968.	15	— — — GEORG SCHUMANN (arr. by)	THE NIGHTINGALE (Baden Folk-song)
4969.	5	— — — J. S. BACH (arr. by G. SCHUMANN)	SONG OF DEATH
4970.	10	— — — GEORG SCHUMANN (arr. by), (T. T. T. B. B. B.)	CUCKOO'S DEATH (German Folk-song)
4971.	10	— — — FRIEDR. HEGAR (arr. by)	HEARTACHE (Folk-tune from Gotha)
4972.	10	— — — ED. KREMSEK	NIGHT SONG
4973.	10	— — — ED. KREMSEK	SING, DRINK, KISS
4974.	15	— — — ED. KREMSEK	FOREST-YEARNING
4975.	10	— — — ED. KREMSEK	LOVE'S LEAVE-TAKING
4976.	15	— — — HUGO JÜNGST	THE SCISSORS-GRINDER (Flemish Folk-song)
4977.	15	— — — ED. KREMSEK	THE DUO
4979.	10	— — — ED. KREMSEK	SUNSHINE THRO' MY WINDOW BEAMING
4980.	15	— — — R. HEUBERGER	MINSTREL'S SONG
4981.	15	— — — G. F. HÄNDEL (arr. by G. SCHUMANN)	ASK IF YON DAMASK ROSE BE SWEET
4982.	15	— — — ED. KREMSEK	SWEET-SCENTED OVER HILL AND DALE
4984.	10	— — — ED. KREMSEK	HOW THE RILLS ARE MURM'RING
4987.	15	— — — JOS. REITER	THE SPRINGTIME OF LOVE
4988.	15	— — — A. VON OTHEGRAVEN (arr. by)	THE CHRISTCHILD'S LULLABY
4989.	5	— — — G. F. HÄNDEL (arr. by G. SCHUMANN)	PARTING
4991.	10	— — — ROBERT FRANZ	RHINE-WINE SONG

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