

# 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.	<del>75</del> 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

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**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 (one flat) and common time. Each staff contains three measures of rests, indicating that the vocalists enter in the fourth measure.

Andante. (♩ = 100.)

PIANO.

Piano accompaniment for the first three measures. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *f* to *mf*.

Vocal staves for Soprano, Alto, Tenor, and Bass with lyrics. The lyrics are: "The dough-tye-ro Har-old rode Be-fore his men at". The music is in G major and common time, with a *mf* dynamic.

Piano accompaniment for the vocal entry. The right hand has a melody with eighth notes, and the left hand has a rhythmic accompaniment. The dynamic is *p*.

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

*marc.*

*f* *mf* *p*

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

*mf*

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* *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). The key signature has two flats, and the time signature is common time.

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* *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). The key signature has two flats, and the time signature is common time.

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

And gen - - tly holds one pressed?— What

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

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include piano (*p*) and forte (*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

*cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

*Ad.* \*

This system continues the vocal and piano parts. The piano accompaniment includes dynamic markings for crescendo (*cresc.*) and fortissimo (*ff*). The system concludes with a double bar line and the marking *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* *cresc.*

*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*

*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,

This system contains the vocal melody and piano accompaniment for the first line of the song. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

*Ad.* \*

This block shows the piano accompaniment for the first system, including the grand staff and dynamic markings. The tempo is marked *Ad.* (Ad libitum) and there is an asterisk (\*) below the piano part.

in sor - row sore, in sor - row

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

*mf* *cresc.* *mf* *cresc.*

This system contains the vocal melody and piano accompaniment for the second line of the song. The vocal line is written in a treble clef. The piano accompaniment is written in a grand staff. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

*mf* *cresc.*

*Ad.* \* *Ad.* \* *Ad.* \*

This block shows the piano accompaniment for the second system, including the grand staff and dynamic markings. The tempo is marked *Ad.* (Ad libitum) and there are asterisks (\*) below the piano part.

sore, O - ver the for - est dark and vast,

sor - - row\_ - sore, O - ver the for - est dark and vast,

*f* *mf* *mf* *mf*

*f* *mf*

Ped. \* Ped. \*

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.*

Ped. \* Ped. \* Ped. \*

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

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

*cresc.*

*f* *f* *f*

*rit.* \* *rit.* \*

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.*

*f*

*cresc.*

*f*

*cresc.*

*f*

fore his limbs grow weak; He

fore his limbs grow weak; He

*dim.*

*pp*

*pp*

*pp*

*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 music. The first system has two vocal staves and a piano accompaniment. The lyrics are "day; His head has fal-len on his breast His beard and hair are". The second system is identical to the first. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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 music. The lyrics are "grey. When light-nings o'er the woods have flashed, And". The third system has two vocal staves and a piano accompaniment. The fourth system is identical to the third. The piano accompaniment includes a *marc.* (marcato) marking and features triplet figures in the right hand.

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 music. The lyrics are "thun-der loud-ly rolled; He, e'er in dreams, has". The fifth system has two vocal staves and a piano accompaniment. The sixth system is identical to the fifth. The piano accompaniment includes a *f* (forte) marking and features triplet figures in the right hand.

Ed.

\*

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

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

Knight, this dough - ty Knight of old.

Knight, this dough - ty Knight of old.



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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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