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G. SCHIRMER'S OCTAVO CHORUSES FOR MIXED VOICES

NO. PRICE
NET.

51.	15	----	JULES JORDAN	BUGLE-SONG
52.	10	----	E. LASSEN	MID-DAY
53.	10	----	E. LASSEN	EVENING
54.	12	----	E. LASSEN	NIGHT
55.	10	----	E. LASSEN	PRAYER
56.	10	----	E. LASSEN	THOU ALONE
57.	15	----	GEO. INGRAHAM	THE OWL AND THE PUSSY-CAT
58.	20	----	P. LACOME	ESTUDIANTINA
59.	10	----	H. KJERULF	LAST NIGHT
60.	10	----	J. RHEINBERGER	BROOKLET
61.	10	----	F. MÖHRING	PARTING
62.	12	----	F. MÖHRING	LOVE'S TIDINGS
63.	10	----	A. DREGERT	TAKE CARE
64.	10	----	H. PFEIL	CALM IS THE LAKE
65.	10	----	A. DREGERT	GOOD NIGHT, SWEET CHILD
66.	5	----	C. PINSUTI	GOOD NIGHT, GOOD NIGHT, BELOVED
67.	10	----	H. KJERULF	THE BRIDAL OF HARDANGER
68.	15	----	J. RHEINBERGER	INVOCATION
69.	25	----	J. RHEINBERGER	MORNING DEW
70.	25	----	J. RHEINBERGER	KING ERIC
71.	20	----	J. RHEINBERGER	THE MYSTIC LAKE
72.	25	----	J. RHEINBERGER	THE MERMAID
73.	40	----	F. MENDELSSOHN	COME, LET US SING (the 95th Psalm)
74.	40	----	F. MENDELSSOHN	AS THE HART PANTS
75.	50	----	F. MENDELSSOHN	HYMN OF PRAISE
76.	25	----	J. BRAHMS	SONG OF FATE
77.	25	----	F. H. HOFMANN	THE PILOT
78.	5	----	H. REINHOLD.	THE SORROWING BIRCH
79.	6	----	H. REINHOLD	NOW IS THE TIME
80.	25	----	A. JENSEN	THE FEAST OF ADONIS
81.	6	----	F. MENDELSSOHN	AS THE HART PANTS (from 42d Psalm)
82.	5	----	F. MENDELSSOHN	WHY, MY SOUL (from 42d Psalm)
83.	10	----	F. MENDELSSOHN	WHY, MY SOUL (2d setting) (from 42d Psalm)
84.	6	----	F. MENDELSSOHN	O COME, LET US WORSHIP (from 95th Psalm)
85.	10	----	F. MENDELSSOHN	O COME, LET US SING (from 95th Psalm)
86.	5	----	F. MENDELSSOHN	FOR HIS IS THE SEA (2d setting) (from 95th Psalm,
87.	75	----	TWELVE FAVORITE IRISH SONGS.	Harmonized by Max Vogric'
88.	10	----		KATHLEEN MAVOURNEEN
89.	6	----		OFT IN THE STILLY NIGHT
90.	6	----		THE MINSTREL BOY
91.	10	----		TERENCE'S FAREWELL TO KATHLEEN
92.	6	----		KATE KEARNEY
93.	10	----		SHULE AGF.
94.	10	----		THE CRUISKEEN LAWI.
95.	10	----		THO' THE LAST GLIMPSE OF ERIN
96.	10	----		SAVOURNEEN DEELISH
97.	10	----		THE GIRL I LEFT BEHIND ME
98.	10	----		HAS SORROW THY YOUNG DAYS SHADED
99.	6	----		THE HARP THAT ONCE THRO' TARA'S HALLS
100.	15	----	V. E. NESSLER	GOD BLESS THEE, LOVE!



The same singly }

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

G. SCHIRMER
NEW-YORK

KING ERIC.

(From the German of R. REINICK.)

English version by E. Buek.

J. RHEINBERGER.

Moderato. ♩ = 72.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Soprano: Sir Er - ic, the king's young

Alto: Sir Er - ic, the king's young

Tenor: Sir Er - ic, the king's young

Bass: Sir Er - ic, the king's young

PIANO.

lord - ly son, Fair An-na's love had won, Fair An-na's love had won;

lord - ly son, Fair An-na's love had won, Fair An-na's love had won;

lord - ly son, Fair An-na's love had won, Fair An-na's love had won;

lord - ly son, Fair An-na's love had won, Fair An-na's love had won;

f

cresc.

ℳ. * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.*

Fair An - na with the gold - en hair, The

The fair - est fish - er

Fair An - na with the

The fair - est maid, the

p dolce

p

dim.

p

* *ℳ.* * *ℳ.* * *ℳ.*

fair - est fish - er-maid that e'er in

maid that e'er in

gold - en hair, The fair - est fish - er - maid that e'er in

fair - est fish - er - maid that e'er in

f

f

f

f

f

* *ℳ.* * *ℳ.* * *ℳ.*

youth - ful beau - ty shone. For

youth - ful beau - ty shone. For

youth - ful beau - ty shone. For

youth - ful beau - ty shone. For

mf

her at dawn he wan - der'd forth To hunt the deer and bear; To

her at dawn he wan - der'd forth To hunt the deer and bear; To

her at dawn he wan - der'd forth To hunt the deer and bear; To

her at dawn he wan - der'd forth To hunt the deer and bear; To

cresc.

hunt the deer and bear. At

hunt the deer and bear. At

hunt the deer and bear. At

hunt the deer and bear. At

pdol.

p

dim.

p

At

e - ven when the sun sank low, With her up - on the bay he'd row

e - ven when the sun sank low,

pdolce.

At e - ven when the sun sank low, With her up - on the

e - ven when the sun sank low, With

p

Ad. * *Ad.* *

And fill the nets for her.

And fill the nets for her.

bay he'd row And fill the nets for her. *mf* "Fare-

her he'd row And fill the nets for her. *mf* "Fare-

her he'd row And fill the nets for her. *dim.* "Fare-

f *f* *f* *mf* *mf* *dim.*

Ad. *

dolce.

well, my love, fare-well, my love, my Sire commands, His will must I o -

dolce.

well, my love, fare-well, my love, my Sire commands, His will must I o -

dolce.

p

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "bey, But true to thee, I'll ev - er be, true". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *mf* and *p*. There are also markings for *And.* and an asterisk.

Musical score for the second system. The vocal line continues with "I'll ev - er be." and "A year had elapsed". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*, *dim.*, and *mf*. There are also markings for *And.* and an asterisk.

Musical score for the third system. The vocal line continues with "year had elapsed, re - turn then did he" and "lapsed, re - turn then did". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf*. There are also markings for *And.* and an asterisk.

turn then did he, Fair An - na fair

he, Fair An - na fair

he, Fair An - na fair

pp

An - na fair An - na in death

An - na fair An - na in death

An - na fair An - na in death

An - na fair An - na in death

pp

lay. A year had elapsed, re - turn then did he, Fair

lay. A year had elapsed, re - turn then did he, Fair

lay. A year had elapsed, re - turn then did he, Fair

lay. A year had elapsed, re - turn then did he, Fair

ff *p*

An - na in death lay, ———

An - na in death lay, ———

An - na in death lay, ——— *f* The

An - na in death lay, ——— *f* The old king's sands of

rit. f * Sir Er - ic wore the crown, ———

Sir Er - ic wore the crown, ———

old king's sands of life were run, Sir Er - ic wore the crown, ———

life were run, Sir Er - ic wore the crown, Sir Er - ic wore the crown, ———

ff

p "Sir Er - ic put thy woe a - side, Cease

p "Cease mourn - ing *p* for thy

p "Sir Er - ic put thy

p "Sir Er - ic cease thy

dim.

mourn - ing for thy lov'd lost bride. Think
 lov'd lost bride, Think
 woe a - side, cease mourn - ing for thy lov'd, lost bride, Think
 mourn - ing for - thy lov'd, lost bride, Think

of thy land and throne!
 of thy land and throne!
 of thy land and throne!
 of thy land and throne! *dim.*

Sir Er - ic then to mourn did cease, And
 Sir Er - ic then to mourn did cease, And
 Sir Er - ic then to mourn did cease, And
 Sir Er - ic then to mourn did cease, And

wise - ly he held sway, In times of peace with

wise - ly he held sway, In times of peace with

wise - ly he held sway, In times of peace with

wise - ly he held sway, In times of peace with

wise fore-thought, On land and sea he brave - ly fought, When

wise fore-thought, On land and sea he brave - ly fought, When

wise fore-thought, On land and sea he brave - ly fought, When

wise fore-thought, On land and sea he brave - ly fought, When

war called to the fray.

war called to the fray.

war called to the fray.

war called to the fray. When man - y years had

mf
When
mf
When
p
When man - y years had o'er him
mf
o'er him rolled, And
mf

man - y years had o'er him rolled
man - y years had o'er him rolled
f
rolled, And life was near - ly spent;
ff
life was near - ly spent, With bless - ings on his

f
3

Ad.

*

ff
 With bless - ings on his hap - py land,
ff
 Both spear and net he

ff
 With bless - ings on his hap - py land,
ff
 hap - py land, Both spear and net he

ff *p* *f*

dim.
 Both spear and net he took in hand,
 took in hand,

dim.
 Both spear and net he took in hand,
 took in hand,

ff *dim.*

ff *dim.* *p* *f* *ff* *dim.*

pp And to the bay And to the bay he *pp* *poco rit.*

pp And to the bay And to the bay he *pp*

pp And to the bay And to the bay he *pp*

pp And to the bay And to the bay he *pp*

pp *dolciss.* *ad lib.* *pp*

pp *pp*

And. *

went. *mf* In sol - i - tude a -

went. *mf* In sol - i - tude a - lone he lives,

went. *mf* In

went.

pp *mf* *cresc.*

And. *

lone he lives, None

None ev - er saw him

sol - i - tude a - lone he lives, None ev - er saw him more,

In sol - i - tude a - lone he lives, None

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'lone he lives,' and 'None'. The second staff is another vocal line with lyrics 'None ev - er saw him'. The third staff is a vocal line with lyrics 'sol - i - tude a - lone he lives, None ev - er saw him more,'. The fourth staff is a bass line with lyrics 'In sol - i - tude a - lone he lives, None'. Below these are two staves of piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* and *ff*.

ev - er saw him more: None ev - er saw him more, saw him more: _____

more, None ev - er saw him more. _____

None ev - er saw him more. _____

ev - - er, ev - er saw him more, e'er saw him more. _____

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'ev - er saw him more: None ev - er saw him more, saw him more: _____'. The second staff is a vocal line with lyrics 'more, None ev - er saw him more. _____'. The third staff is a vocal line with lyrics 'None ev - er saw him more. _____'. The fourth staff is a bass line with lyrics 'ev - - er, ev - er saw him more, e'er saw him more. _____'. Below these are two staves of piano accompaniment. The piano part continues with the eighth-note accompaniment and chords. Dynamics include *ff*.

cresc. *ff*

ff

Detailed description: This system contains the final two staves of music. The top staff is a piano line with chords and dynamics *cresc.* and *ff*. The bottom staff is a piano line with eighth-note accompaniment and triplets, with dynamics *ff* and a *Q. a.* marking at the end.

p In his lov'd one's de - sert - ed home, where
p In his lov'd one's de - sert - ed home, where
p In his lov'd one's de - sert - ed home, where
p In his lov'd one's de - sert - ed home, where

dim. *p*

Ad.

but the howl - ing winds carouse, He dreams of days of
 but the howl - ing winds carouse, He dreams of days of
 but the howl - ing winds carouse, He dreams of days of
 but the howl - ing winds carouse, He dreams of days of

f *f* *f* *f*

Ad. *Ad.*

yore, — He dreams of days of yore. At
 yore, He dreams of days of yore. At
 yore, He dreams of days of yore. — At
 yore, He dreams of days of yore. At

p *rit.* *Ad.* *f* *f* *f* *f*

dim. *p*

Ad. *

con molto maestà.

ff

dawn in - to the wood he roams, To hunt the deer and bear, To
 dawn in - to the wood he roams, To hunt the deer and bear, To
 dawn in - to the wood he roams, To hunt the deer and bear, To
 dawn in - to the wood he roams, To hunt the deer and bear, To

hunt the deer and bear. At e-ven when the sun sinks low, He
 hunt the deer and bear. He in the bay his
 hunt the deer and bear. At e-ven when the
 hunt the deer and bear. He in the bay his

pdolce.
p
dim.
p

in the bay his net does throw, For An - na as it
 net does throw, For An - na as it
 sun sinks low, He in the bay his net does throw, For An - na as it
 net does throw, his net does throw, For An - na as it

f
f
f
f

p dolce. *mf*
 were, And thus the hoar - y king lives on, His
p *mf*
 were, And thus the hoar - y king lives on, His
p *mf*
 were, And thus the hoar - y king lives on, His
p *mf*
 were, And thus the hoar - y king - lives - on, His

f *p*
 locks are sil - ver - white; — His heart to old-time love true still, He
f *p*
 locks are sil - ver - white; — His heart — to old-time love true still, He
f *p dolce.*
 locks are sil - ver - white; — His heart — to old-time love true still, He
f *p*
 locks are sil - ver - white; — His heart — to old-time love true still, He

waits but for that day that will, With An - na him u -

waits but for that day that will, With An - na him u -

He waits for that day that will, An - - na him u -

waitsbut for that day that will, With An - - na him u -

f *rit.* *

nite. In

nite. In

nite. In

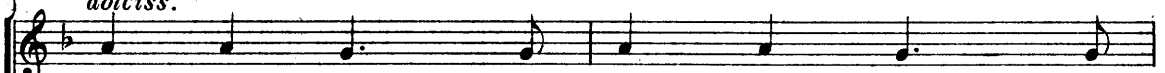
nite. In

ff *dim.* *p*

rit. *pp* *

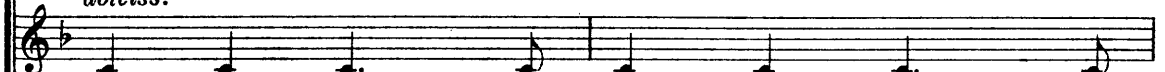
Poco meno mosso.

dolciss.



slum - ber bound a dream de - scends, A

dolciss.



slum - ber bound a dream de - scends, A

dolciss.

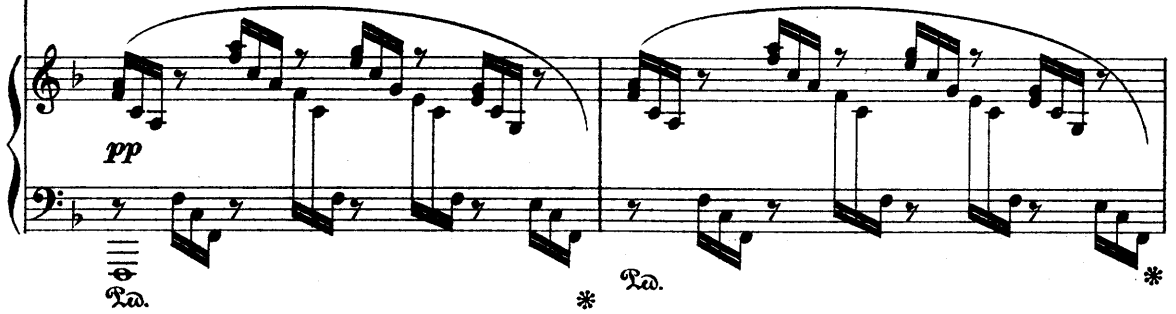


slum - ber bound a dream de - scends, A

dolciss.



slum - ber bound a dream de - scends, A



pp

Rd.

Rd.

pp

bless - ed form it takes; Fair

pp

bless - ed form it takes; Fair

pp

bless - ed form it takes; Fair

pp

bless - ed form it takes; Fair



Rd.

* *Rd.*

* *Rd.*

* *Rd.*

*

An - na doth to him ap - pear, She

An - na doth to him ap - pear, She

An - na doth to him ap - pear, She

An - na doth to him ap - pear, She

pp

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

dolce.
opes Heav'n's gates, bids him draw near; In

dolce.
opes Heav'n's gates, bids him draw near; In

dolce.
opes Heav'n's gates, bids him draw near; In

dolce.
opes Heav'n's gates, bids him draw near; In

pp

Ad. * *Ad.* *

ff
Heav - en he a -

ff div.
Heav - en he a -

ff
Heav - en he a -

ff
Heav - en he a -

ff *dim.* *pp*

Ad. * *Ad.* *

dim. *ppp*
wakes, In

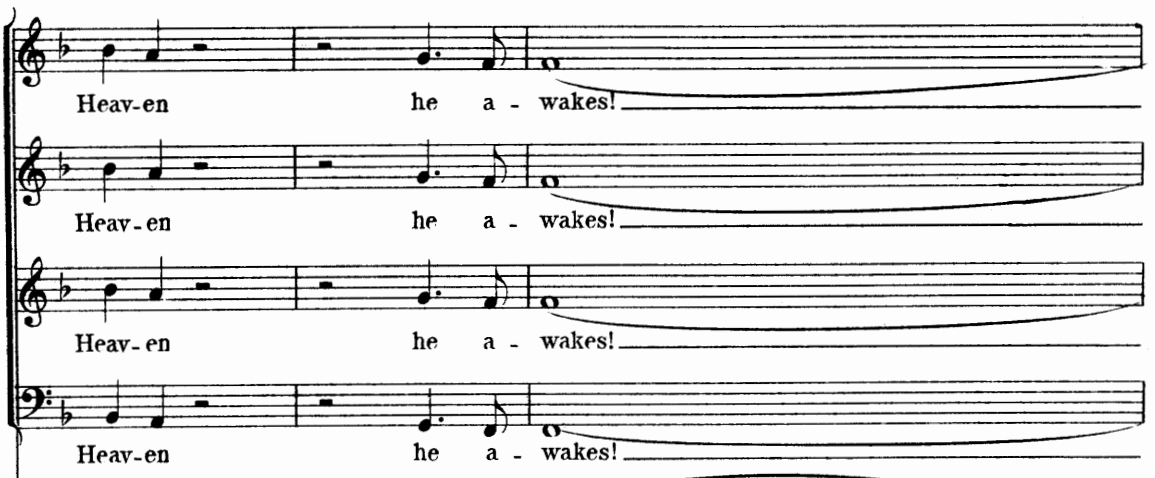
dim. *ppp*
wakes, In

dim. *ppp*
wakes, In

dim. *ppp*
wakes, In

pp

Ad. * *Ad.* *



Heav-en he a - wakes!

Heav-en he a - wakes!

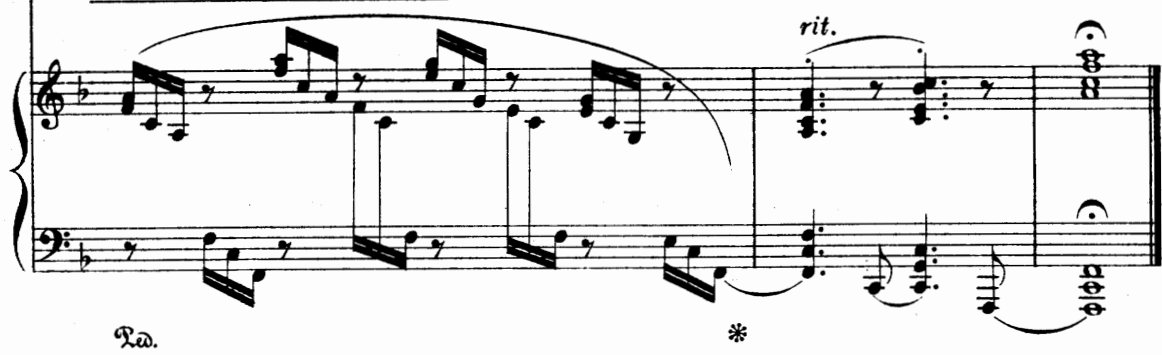
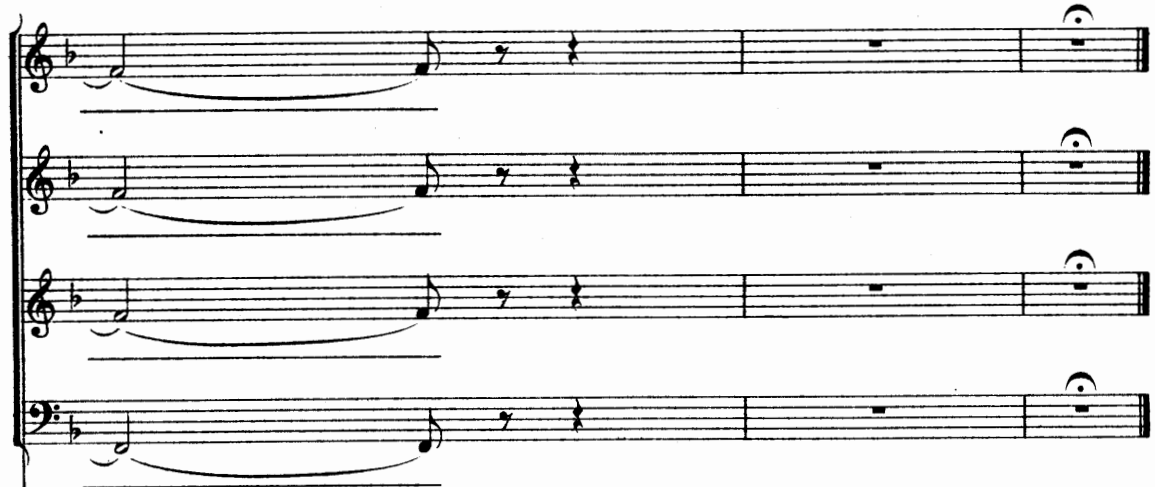
Heav-en he a - wakes!

Heav-en he a - wakes!



pp *ppp*

Ad. *



rit.

Ad. *

G. SCHIRMER'S OCTAVO CHORUSES FOR MIXED VOICES

NO.	PRICE NET.		
1.	12	L. DAMROSCH	RING OUT, WILD BELLS
2.	6	M. HAUPTMANN	LOVE IN SPRINGTIME
3.	6	A. HAUPTMANN	TWO RESOLUTE LOVERS
4.	15	CH. GOUNOD	SOLDIERS' CHORUS. (From "Faust")
5.	10	GREGOR AICHINGER	SALVE REGINA
6.	20	L. van BEETHOVEN	"TWINE YE THE GARLANDS." (From "Ruins of Athens")
7.	10	A. R. GAUL	JACK FROST
8.	30	S. P. WARREN	FAIR DAFFODILS
9.	8	F. H. COWEN	BRIDAL CHORUS. (From "The Rose Maiden")
10.	20	M. BRUCH	JUBILATE AMEN
11.	75	M. BRUCH	ODYSSEUS. (Chorus-parts only, in Score)
12.	10	CH. GOUNOD	"FROM THY LOVE AS A FATHER." (From "The Redemption")
13.	8	CH. GOUNOD	"LOVELY APPEAR." (From "The Redemption")
14.	35	M. BRUCH	FAIR ELLEN
15.	5	CH. GOUNOD	"UNFOLD, YE PORTALS." (From "The Redemption")
16.	25	J. RHEINBERGER	THE NIGHT
17.	20	H. N. BARTLETT	THE FROGS' SINGING-SCHOOL. (Quartet)
18.	30	J. RAFF	MORNING SONG
19.	16	R. WAGNER	PRAYER AND FINALE. (From "Lohengrin")
20.	5	G. F. HANDEL	HALLELUJAH CHORUS. (From "The Messiah")
21.	25	DUDLEY BUCK	HYMN TO MUSIC
22.	30	P. GOETSCHUIS	THE LORD IS MY SHEPHERD. (Psalm XXIII.)
23.	5	R. SCHUMANN	GYPSY LIFE
24.	8	R. WAGNER	HAIL, BRIGHT ABODE. (March and Chorus from "Tannhäuser")
25.	30	H. N. BARTLETT	"JACK HORNER" (Quartet)
26.	25	L. MILDE	SPRING WALTZ
27.	50	J. RHEINBERGER	CLARICE OF EBERSTEIN
28.	50	J. A. MACFARREN	MAY-DAY
29.	40	J. S. BACH	"ALL THEY FROM SABA SHALL COME"
30.	25	A. RUBINSTEIN	CHORUS OF ANGELS. (From "Paradise Lost")
31.	15	W. WESTMEYER	THE DANCE
32.	20	H. BERLIOZ	THE FLIGHT INTO EGYPT. (2nd Part of "The Childhood of Christ")
33.	2.00	W. W. GILCHRIST	THE UPLIFTED GATES. (With Four-hand accomp.)
33.*	25	W. W. GILCHRIST	THE UPLIFTED GATES. (Voice-parts in Score)
34.	40	J. RAFF	SONG OF THE HOURS. (Chorus-parts in Score)
35.	8	J. RHEINBERGER	THE STARS IN HEAVEN
36.	25	P. SCHARWENKA	A STYRIAN DANCE
37.	50	L. van BEETHOVEN	NINTH SYMPHONY. (Chorus-parts separate)
38.	40	F. MENDELSSOHN	LORELEY
39.	6	F. MENDELSSOHN	FIRST DAY OF SPRING
40.	25	F. MENDELSSOHN	HEAR MY PRAYER
41.	5	G. ROSSINI	INFLAMMATUS EST. (From "Stabat Mater")
42.	5	F. BERGER	NIGHT, LOVELY NIGHT
43.	8	G. M. GARRETT	MY LOVE'S LIKE A RED, RED ROSE
44.	5	J. L. ROECKEL	AIRS OF SUMMER
45.	25	L. MILDE	SERENADE
46.	15	J. NENTWICH	THE DANCE
47.	20	J. NENTWICH	SPRING SONG WALTZ
48.	50	W. W. GILCHRIST	THE ROSE
49.	15	FR. X. ARENS	SLEIGHING-SONG
50.	5	I. G. CONRADI	SUNSET

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NEW-YORK**