

# 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.	6	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.	35	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.	10	F. MENDELSSOHN	FOR HIS IS THE SEA (2d setting) (from 95th Psalm)
87.	75	TWELVE FAVORITE IRISH SONGS.	Harmonized by Max Vogrich
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 AGRA
94.	10		THE CRUISKEEN LAWN
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**



# THE MERMAID.

(from the German of H. Lingg.)

(DIE WASSERFEE.)

English Version by E. BUEK.

JOS. RHEINBERGER.

Adagio. (♩ = 69.)

SOPRANO. *pp* Bound - less o'er the

ALTO. *pp* Bound - less o'er the

TENOR. *pp* Bound - less o'er the

BASS. *pp* Bound - less o'er the

PIANO. *pp*

wa - ters, mist - - - y Show - ers

wa - ters, mist - - - y Show - ers

wa - ters, mist - - - y Show - ers

wa - ters, mist - y Show - ers

*p*  
 to the clouds ex - - tend, to the clouds ex - -  
 to the clouds ex - - tend, to the clouds ex - -  
 to the clouds ex - - tend, to the clouds ex - -  
 to the clouds ex - - tend, to the clouds ex - -

*cresc.*

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

tend; tend; tend; tend;

*f* *p*  
 Sea-gulls in the waves are

*sf dimin.* *p.*

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

*p*  
 Sea-gulls in the waves are dip - - ping,  
 dip - - ping,  
 Sea-gulls in the waves are  
 Sea-gulls in the waves are dip - - ping,

*cresc.*

*mf* Gloom and night o'er earth de - scend, *dimin.* gloom and  
 Gloom and night o'er earth de - scend, *dimin.*  
 dip - - ping, *mf* Gloom and night de - - scend, gloom -  
 Gloom and night de - - scend, gloom and night o'er

*pp* night - - de - scend. *p* And the  
*pp* de - - scend. *p* And the  
*dimin.* *pp* - and night o'er earth de - scend.  
 earth de - - scend.

*pp* waves are beat-ing to and fro, to and  
 waves are beat-ing to and fro, to and  
*mf* And the waves are beat-ing to and  
*mf* And the waves are beat-ing to and

fro, Ev - er greet - ing as they go, *ff*

fro, Ev - er greet - ing as they go, Ev - er

fro, Ev - er greet - ing as they go, Ev - er

fro, Ev - er greet - ing as they go, Ev - er

*f* *ff* *f* *ff*

Lays re - peat - ing, sweet and

greet - ing as they go, Lays re - peat - ing, sweet and

Lays re - peat - ing, sweet and

Lays re - peat - ing, sweet and

greet - ing as they go, Lays re - peat - ing, sweet and

*p* *p* *p* *p*

low.

low, *mf* lays re - peat - ing, sweet and low.

low.

low.

*mf* *p* *pp*

*pp*  
 Hark, and hear, hark, and hear,  
*pp*  
 Hark, and hear, hark, and hear,  
*pp*  
 Hark, and hear, hark, and hear,  
*pp*  
 Hark, and hear, hark, and hear,

the mermaid there, the mermaid there.  
 the mermaid there, the mermaid there.  
 the mermaid there, the mermaid there.  
 the mermaid there, the mermaid there.

Storms are  
 Storms are  
 Storms are  
 Storms are

dark - - ling, — bil - lows swell - ing,

dark - - ling, — bil - lows swell - ing,

dark - - ling, — bil - lows swell - ing,

dark - - ling, — bil - lows swell - ing,

*Ad.* \*

Are they lost souls that have left Earth's joys there to

Are they lost souls that have left Earth's joys there to

Are they lost souls that have left Earth's joys there to

Are they lost souls that have left Earth's joys there to

Are they lost souls that have left Earth's joys there to

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

find a dwell - ing, Robbed and of all love bereft?

find a dwell - ing, Robbed and of all love bereft?

find a dwell - ing, Robbed and of all love bereft?

find a dwell - ing, Robbed and of all love bereft?

*sf* *Ad.* \*



*ff* Dost thou hear her sing - ing, *mf* fish and  
 Dost thou hear her sing - ing, *ff* fish and *mf*

*ff* Dost thou hear her sing - ing, *ff*

Dost thou hear her sing - ing, *mf*

maid, Garments cling - ing, charms betrayed, Jew - els ring - ing un - dis -  
 maid, Garments cling - ing, charms betrayed, Jew - els ring - ing un - dis -  
 Jew - els ring - ing un - dismayed? Jew - els

*fp* *fp* *fp*

*sf* mayed? Jew - els ring - ing un - dis - mayed? Hark, and  
 mayed? Jew - els ring - ing un - dis - mayed? Hark, and  
 ring - ing un - dis - mayed? Hark, and hear, hark, and

*fp* Hark, and hear, hark, and

hear, — hark, hark, the mermaid there, the  
 hear, — hark, hark, the mermaid there, — the  
 hear, — hark, hark, the mermaid there, — the  
 hear, — hark, hark, the mermaid there, — the

*p* *pp* *ppp*

*p* *pp* *ppp*

*p* *pp* *ppp*

*p* *pp* *ppp*

*pp*

\* *ℳ* \*

mer - maid there! Long - ing,  
 mer - maid there! Long - ing,  
 mer - maid there! Long - ing,  
 mer - maid there! Long - ing,

*p*

*p*

*p*

*p*

*pp*

*ℳ* \* *ℳ* \* *ℳ* \*

long - ing from these lips — is speak - ing,  
 long - ing from these lips — is speak - ing,  
 long - ing from these lips — is speak - ing,  
 long - ing from these lips — is speak - ing,

*sf*

*sf*

*sf*

*sf*

*ℳ* \* *ℳ* \* *ℳ* \*

From these lips so pale and wan Sighs from rocks and cliffs are

From these lips so pale and wan

From these lips so pale and wan Sighs from rocks and

From these lips so pale and wan Sighs from rocks and

*sf* *p* *pp* *pp*

*Rd.* \* *Rd.* \* *Rd.* \*

break - ing, For all hope of Heav'n is gone.

Sighs from rocks and cliffs are break - ing, For all hope of Heav'n is

cliffs, sighs from rocks are break - ing:

cliffs, For all hope of Heav'n is

*p*

*Rd.* \* *Rd.* \* *Rd.* \*

"All our life and liv - ing, is a cry, gone.

gone. "All our life and liv - ing, is a

"All our life and liv - ing,

gone. "All our life and

*mf* *mf* *mf* *mf*

*Rd.* \* *Rd.* \* *Rd.* \* *Rd.* \*

Weep - ing, weav - ing, sing and sigh, —  
 cry, — Weep - ing, weav - ing, sing and sigh, —  
 is — a — cry, — Weep - ing, weav - ing, sing and  
 liv - ing is — a — cry, — Weep - ing, weav - ing, *cresc.*

*f. espress.*  
 Moan - ing, striv - ing, and then die, —  
 Moan - ing, striv - ing, Moan - ing, striv - ing, —  
 sigh, — Moan - ing, striv - ing, Moan - ing, striv - ing, —  
 sing and sigh, — Moan - ing, striv - ing, and

*pp*  
 — and die!" —  
 and — then die!" —  
 and — then die!" —  
 — then die!" — Hark, and

*ff*  
The mermaid there!

*mf* *ff*  
The mermaid there!

Hark, and hear, the mer-maid there!

hear,— the mermaid there!

*rit.* *pp*  
Eyes with strange en-treat-y fill - ing,

*rit.* *pp*  
Eyes with strange en-treat-y fill - ing,

*rit.* *pp*  
Eyes with strange en-treat-y fill - ing,

*rit.* *pp*  
Eyes with strange en-treat-y fill - ing,

Up - - - ward gaze — Up - ward gaze in love and

Up - ward gaze, Up - ward gaze in love and

Up - - - ward gaze — Up - ward gaze in love and

Up - ward gaze, Up - ward gaze in love and

pain, up - ward gaze in love and pain,  
 pain, up - ward gaze in love and pain,  
 pain, up - ward gaze, in love and pain,

Waves are surg - ing and a thrill - ing As of harp - strings sounds a -  
 Waves are surg - ing and a thrill - ing As of harp - strings  
 Waves are surg - ing and a thrill - ing As of harp - strings sounds a -  
 Wave are surg - ing and a thrill - ing As of harp - strings

main; And the ech - - o says re - turn - - ing: "Come  
 sounds a - main; And the ech - - o says re - turn - - ing: "Come  
 main; And the ech - - o says re - turn - - ing: "Come  
 sounds a - main; And the ech - - o says re - turn - - ing: "Come

bring, de - light, I am yearn - ing for your  
 bring, bring de - light, I am yearn - ing for your  
 bring de - - light, I am yearn - ing for your  
 bring de - - light, I am yearn - ing for your

This system contains four vocal staves and two piano accompaniment staves. The vocal parts feature a melody with triplet rhythms and a dynamic marking of *f* (forte). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sight, Lips so burn - ing, cheeks so bright, I am  
 sight, Lips so burn - ing, cheeks so bright, I am  
 sight, Lips so burn - ing, cheeks so bright, I am  
 sight, Lips so burn - ing, cheeks so bright, I am

This system contains four vocal staves and two piano accompaniment staves. The vocal parts continue the melody with dynamic markings of *p* (piano) and *f* (forte). The piano accompaniment includes *pp* (pianissimo) passages and dynamic markings of *f* (forte).

yearn - ing for your sight, Lips so burn - ing, cheeks so  
 I am yearn - ing for your sight, I am  
 yearn - ing for your sight, Lips so burn - ing, cheeks so  
 I am yearn - ing for your sight, I am

This system contains four vocal staves and two piano accompaniment staves. The vocal parts feature *cresc.* (crescendo) markings and dynamic markings of *p* (piano) and *f* (forte). The piano accompaniment includes *cresc.* markings and a rhythmic accompaniment.

*f* bright!" \_\_\_\_\_ *p* Hark, and hear, \_\_\_\_\_ *p* hark, and

yearn - ing for your sight, Lips \_\_\_\_\_ *p* so \_\_\_\_\_ *dimin.* burn - -

bright!" \_\_\_\_\_ *p* Hark, and hear, \_\_\_\_\_

yearn - ing for your sight, Lips \_\_\_\_\_ *p* so \_\_\_\_\_ burn - -

*ff* \_\_\_\_\_ *dimin.*

hear, \_\_\_\_\_ *pp* hark,

- ing, \_\_\_\_\_ *pp* cheeks so bright!" \_\_\_\_\_ *pp* hark,

hark, and hear, \_\_\_\_\_ *pp* hark, \_\_\_\_\_ hark, and hear, \_\_\_\_\_

- ing, \_\_\_\_\_ *pp* burn - ing \_\_\_\_\_ cheeks so bright!" \_\_\_\_\_ Hark,

\_\_\_\_\_ *morendo.*

*pp* \_\_\_\_\_



*mf* *ff* *ppp*  
hark, the mer-maid there! — the  
*mf* *ff* *ppp*  
hark, the mer-maid there! — the  
*mf* *ff* *ppp*  
hark, the mer-maid there! — the  
*mf* *ff* *ppp*  
hark, the mer-maid there! — the

*ff* *p* *pp*

*ad.* \* *ad.* \*

mer-maid there! —  
mer-maid there! —  
mer-maid there! —  
mer-maid there! —

*pp*

*ad.* \* *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	M. 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.	12	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.	50	M. BRUCH . . . . .	FAIR ELLEN
15.	8	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.	20	R. WAGNER . . . . .	PRAYER AND FINALE. (From "Lohengrin")
20.	6	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.	8	R. SCHUMANN . . . . .	GYPSY LIFE
24.	12	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.	50	F. MENDELSSOHN . . . . .	LORELEY
39.	6	F. MENDELSSOHN . . . . .	FIRST DAY OF SPRING
40.	25	F. MENDELSSOHN . . . . .	HEAR MY PRAYER
41.	10	G. ROSSINI . . . . .	INFLAMMATUS EST. (From "Stabat Mater")
42.	5	F. BERGER . . . . .	NIGHT, LOVELY NIGHT
43.	8	G. M. GARRETT . . . . .	MY LUVE'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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