

# G. SCHIRMER'S SECULAR CHORUSES

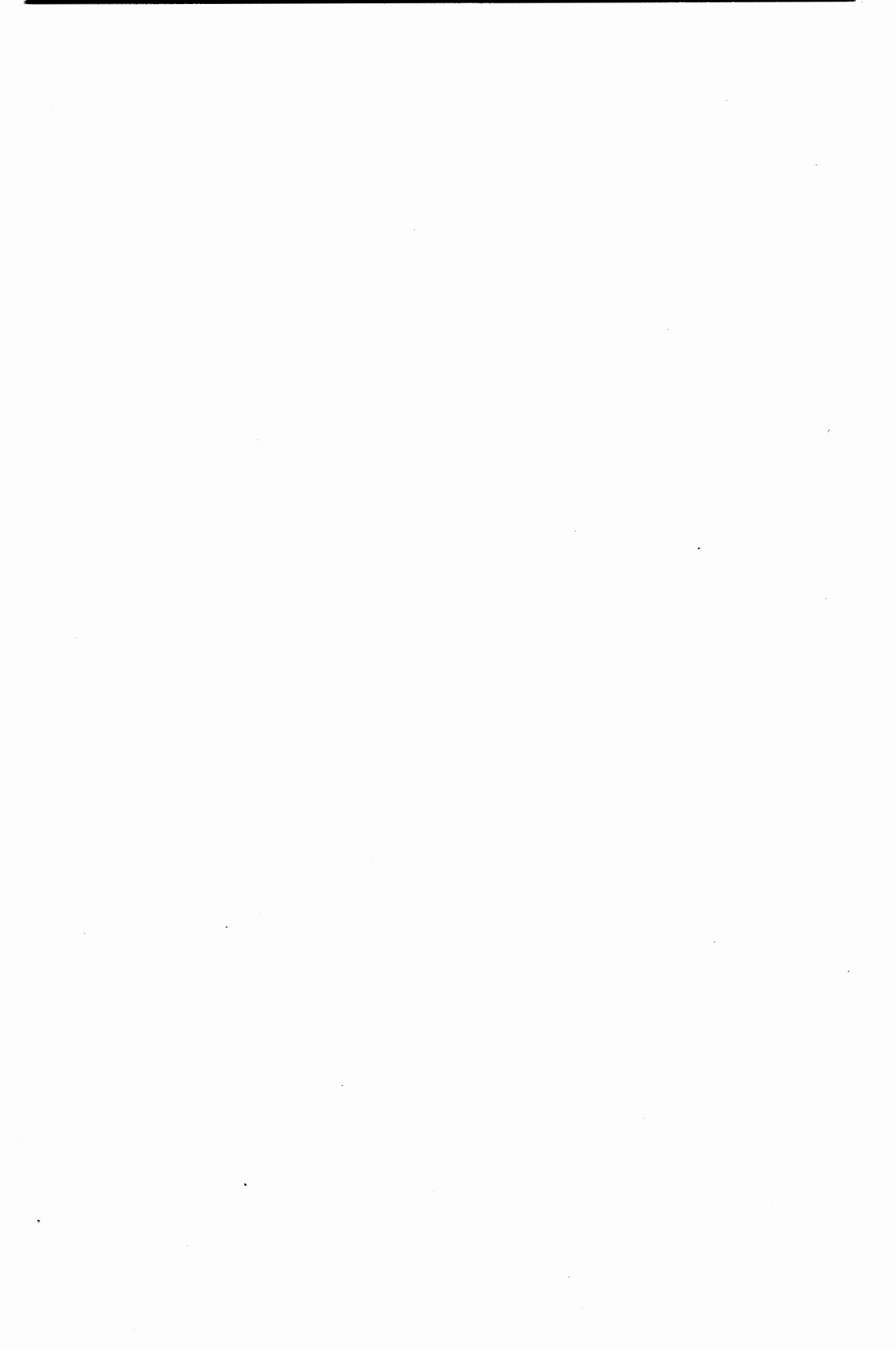
## Women's Voices

### THREE-PART CHORUSES

5804	Venice	V. Harris	8
5816	Mon Petit Cœur Soupire	L. V. Saar	12
5834	Phyllis and Damon	Wm. Lester	8
5837	The Tryst	Wm. Lester	8
5867	Music, When Soft Voices Die	R. H. Woodman	10
5871	The Færy Folk of Edom	H. Clough-Leighter	12
5875	Love's Horn Doth Blow	F. C. Bornschein	15
6094	Lochinvar's Ride	H. R. Shelley	30
5955	The Bugles of Dreamland	H. Clough-Leighter	12
6050	A Song of Spring (Violin I and II obbl.)	H. N. Bartlett	12
6067	The Four Winds (Po. or Orch. acc.)	D. S. Smith	15
6068	Go not, Happy Day (Po. or Orch. acc.)	D. S. Smith	12
6069	Ballad (Po. or Orch. acc.)	D. S. Smith	8
6070	The Zíncali (Po. or Orch. acc.)	D. S. Smith	15
6094	Lochinvar's Ride (Po. or Orch. acc.)	H. R. Shelley	30
6103	Indian Summer	H. P. Hopkins	15
6119	Lament	F. F. Harker	5
6123	Lullaby	F. F. Harker	8
6124	The Wicked Typho	F. F. Harker	5
6125	Pretty Geisha Girl	F. F. Harker	5
6126	At the Tea House	F. F. Harker	5
6142	Pretty Barbarita	F. F. Harker	8
6147	I'll Sing Thee a Song	F. F. Harker	10
6498	The Bird of the Wilderness	Edward Horsman	8
6528	O Happy Sleep	R. H. Woodman	12
6548	The Message (Org. or Harm. ad lib.)	Bruno Huhn	15
6550	Who Knows?	H. Clough-Leighter	8
6551	To Nymph and Swain	H. Clough-Leighter	12

G. Schirmer

New York : 3 East 43d St. • London, W. : 18, Berners St.  
Boston : The Boston Music Co.



# O Happy Sleep

Part-Song for Women's Voices

Ada Louise Martin

R. Huntington Woodman

Adagio

Piano

The piano introduction is in 4/4 time, marked Adagio. It begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and a key signature change from one flat to one sharp. The left hand provides a harmonic accompaniment with chords and moving lines. A *simile* marking is present in the middle of the piece.

SOPRANO I

SOPRANO II

ALTO

*p*

O hap-py sleep!

O hap-py sleep, hap-py sleep!

O hap-py sleep, — O hap - - py sleep!

The vocal staves are for Soprano I, Soprano II, and Alto. They enter with the lyrics "O hap-py sleep!". The Soprano I part has a *p* dynamic. The Alto part also has a *p* dynamic. The piano accompaniment continues below the vocal staves.

*cresc.*

*mf*

That bear'st up-on thy breast The blood-red poppy of en - chant-ed rest;

*cresc.*

*mf*

That bear'st en - chant-ed rest;

*cresc.*

that bear-est rest!

The second part of the song features three vocal staves. The lyrics are: "That bear'st up-on thy breast The blood-red poppy of en - chant-ed rest; That bear'st en - chant-ed rest; that bear-est rest!". The dynamics include *cresc.* and *mf*. The piano accompaniment is shown below the vocal staves.

String parts *ad libitum* may be obtained from the publishers.

mf  
p mf  
mf  
0 hap-py sleep, 0  
0 hap-py sleep, 0

dim. pp  
hap-py sleep! 0 hap-py sleep! Draw  
hap - py sleep, 0 sleep! Draw  
sleep, 0 sleep, 0 sleep! Draw  
dim. p

cresc.  
near me thro' the still-ness of this place And let thy low breath move  
near me thro' the still-ness of this place, Let thy  
cresc.  
near me thro' the still-ness of this place And let thy breath move a-cross my  
arpeggio sempre cresc.

— a-cross my face, — As faint winds move a-bove, a - bove a pop-lar's  
 breath move — as winds move a-bove, a - bove a pop-lar's  
 face, As faint winds move a-bove, a - bove a pop-lar's

*dim.* *cresc.* *dim.* *cresc.* *dim.* *cresc.*

crest, O hap-py sleep, — O hap-py  
 crest, O hap-py sleep, — O  
 crest, O hap - py

*f.* *poco rit.* *mf poco rit.* *poco rit.* *poco rit.*

sleep!  
 sleep!  
 sleep!

*p* *simile* *3* *3*

Poco più mosso

*mf cresc.*

The wheel-ing

The broad seas dark-en slow-ly in the west,

Poco più mosso

sea - - birds call from nest to nest;

The sea-birds call, call from nest to nest;

The sea-birds call;

Draw near and

Draw near and touch me, lean-ing out of

Draw near and touch me, — out of

touch me, —

space, ——— O (Ah)

space, ——— O (Ah)

*mf* O (Ah) sleep ——— *ff* O (Ah)

*dim.* hap - - py sleep, — hap - - py, hap-py sleep! *p*

*dim.* hap - py sleep, hap-py sleep, hap-py sleep! *p*

*dim.* sleep, hap-py sleep, hap-py sleep, hap-py sleep! *p*

*Tempo I<sup>o</sup>* *pp* There is no sor - row, hid - den or con - *cresc.*

*pp* There is no sor - row, hid - den or con - *cresc.*

*pp* There is no sor - row, hid - den or con - *cresc.*

*Tempo I<sup>o</sup>* *sempre arpeggiando* *cresc.*

fessed, There is no pas-sion, ut - tered or sup -

fessed, No pas-sion ut - tered, There is no pas-sion, ut - tered or sup -

fessed, There is no pas-sion, ut - tered or sup -

*p* *cresc.* *p* *cresc.* *mp* *cresc.* *p* *cresc.*

pressed, Thou canst not for a lit - tle while ef - face.

pressed, Thou canst not for a while ef - face, for a

pressed, Thou canst not for a lit - tle while ef - face, for a

*poco animato* *mf* *poco animato* *mf* *poco rit.* *poco animato* *mf* *poco rit.* *poco animato* *mf* *poco rit.*

En - fold me in thy mys-ti-cal em - brace, O

while ef - face. En - fold me in thy mys-ti-cal em - brace, O

while ef - face. En - fold me in thy mys-ti-cal em - brace, O

*p* *a tempo* *cresc.* *p* *a tempo* *cresc.* *p* *a tempo* *cresc.* *p* *a tempo* *arpeggio* *cresc.*



*f* sovereign gift of God, *dim.* most sweet, — most blest, most sweet, most

*f* sovereign gift of God, *dim.* most sweet, most sweet, — most

*dim.* most sweet, most sweet,

sovereign gift of God, most sweet, — most sweet, — most

*p* blest! — *mf* 0 hap-py

*p* blest! — *mf* 0 hap-py sleep, —

*p* blest! — *p* 0 hap-py sleep, — most sweet, most

*p* *cresc.*

*f* sleep, — most sweet, most blest! — 0

*f* sleep, — most sweet, most blest! 0

blest! 0 sleep — most blest! 0

*cresc.* *f*

*dim.* sleep, hap - py sleep,

*dim.* sleep, hap - py sleep, O hap - py

*dim.* hap - py sleep, hap - py sleep, O hap -

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts begin with the lyrics 'sleep, hap - py sleep,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*dim.* sleep, hap - py sleep, *p*

*dim.* sleep, hap - py sleep, *p*

*dim.* sleep, hap - py sleep, *p*

- py, hap - py sleep,

The second system continues the musical score with four staves. The vocal parts have lyrics like 'sleep, hap - py sleep,' and '- py, hap - py sleep,'. The piano accompaniment includes dynamic markings such as *dim.*, *rit.*, *p*, and *pp*.

*pp* O hap - - py sleep!

*pp* O hap - - py sleep!

*pp* O hap - - py sleep!

O hap - - py sleep!

The third system concludes the page with four staves. The vocal parts feature the lyrics 'O hap - - py sleep!'. The piano accompaniment ends with a *pp* dynamic marking and a fermata over the final chord.



# G. SCHIRMER'S SECULAR CHORUSES

## Women's Voices

### THREE-PART CHORUSES

5450	Song at Dusk	Anice Terhune	8
5452	Love for Love	R. H. Woodman	8
5454	Ships by Wind and Wave are Driven	W. Berger	6
5455	Dancing Butterflies	W. Berger	5
5456	Sketches from Italy	P. Gretscher	10
5458	The Soft Spring Night was with Perfume Fraught	W. Berger	6
5517	The Sleeping Priestess	D. S. Smith	12
5525	My Love's an Arbutus	H. A. Matthews	8
5526	Persian Serenade	H. A. Matthews	8
5527	Indian Cradle Song	H. A. Matthews	8
5532	Chorus of Polovetzian Maidens	A. Borodin	6
5543	Elves	L. Thuille	12
5544	Song of the Roses	L. Thuille	12
5546	Spring's Greeting	M. Koch	8
5547	Elfin Dance	M. Koch	12
5559	Fresh Spring	M. Kernochan	8
5606	Serenade	E. Nevin-Harris	8
5623	The Catechist	Henry Hadley	8
5628	The Night Has a Thousand Eyes	R. H. Woodman	6
5629	Buttercups	R. H. Woodman	6
5630	Gypsy Daisies	R. H. Woodman	8
5631	Pan (Sop. Solo)	D. S. Smith	20
5663	The Dreamy Lake	M. Fiedler	12
5671	Two Roses	G. Marschal-Loepke	8
5672	Love is Everything	G. Marschal-Loepke	8
5693	Destiny	Bruno Huhn	8
5703	The Elves	F. C. Bornschein	12
5748	La Columba	Kurt Schindler	8
5795	Sympathy (from "The Firefly")	R. Friml	8

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