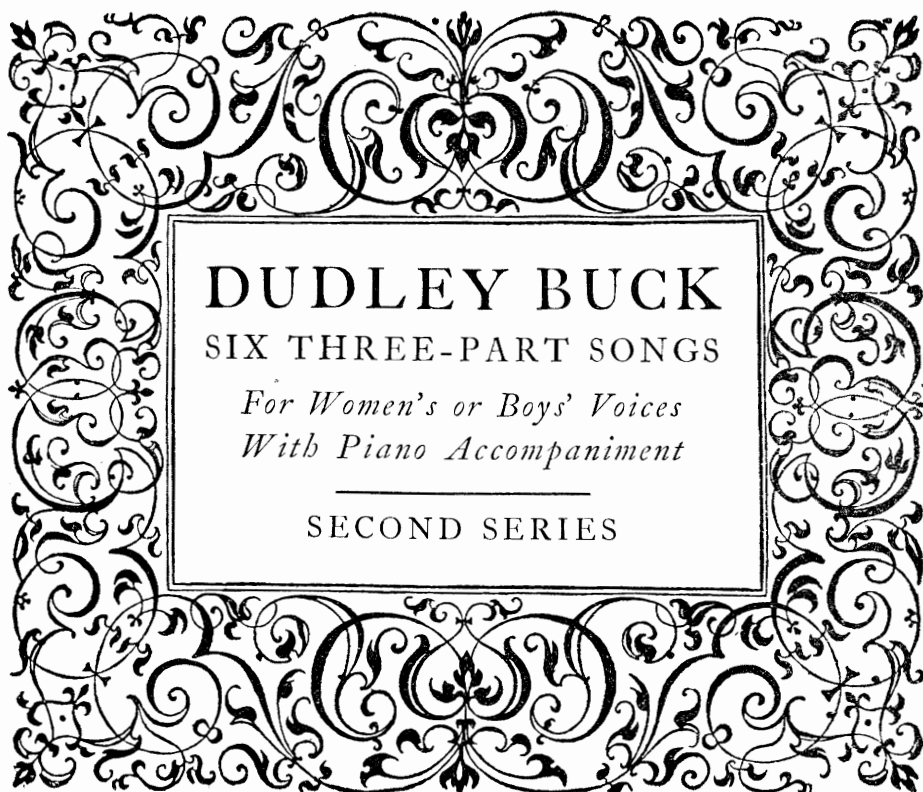


G. Schirmer's Collection of Part-Songs  
and Choruses for Women's Voices  
Nos. 5161-5166



DUDLEY BUCK

SIX THREE-PART SONGS

*For Women's or Boys' Voices  
With Piano Accompaniment*

SECOND SERIES

5161	Abu Ben Adhem	. . . . .	.15
5162	Wanderer's Night Song	. . . . .	.15
5163	The Grasshopper and the Ant	. . . . .	.15
5164	Spring's Welcome	. . . . .	.15
5165	On the Sea	. . . . .	.15
5166	Sanctus	. . . . .	.12



NEW YORK: G. SCHIRMER  
LONDON: CHARLES WOOLHOUSE

## ABOU BEN ADHEM

**A**BOU BEN ADHEM (may his tribe increase!),  
Awoke one night from a deep dream of peace,  
And saw, within the moonlight of his room,  
Making it rich, and like a lily in bloom,  
An Angel writing in a book of gold.  
Exceeding peace had made Ben Adhem bold,  
And to the Presence in the room he said:  
“What writest thou?” The vision raised its head,  
And with a look made all of sweet accord,  
Answered: “The names of those who love the Lord.”  
“And is mine one?” said Abou. “Nay, not so,”  
Replied the Angel. Abou spoke more low,  
But cheerily still, and said: “I pray you then,  
Write me as one who loves his fellow-men.”

The Angel wrote, and vanished. The next night  
He came again, with great awakening light,  
And showed the names of those whom love of God had blessed;  
And lo! Ben Adhem’s name led all the rest!

LEIGH HUNT

2d Series

Six Three-part Songs  
for Women's or Boys' Voices

I

Abou Ben Adhem

Words by  
Leigh Hunt

(Arabian Legend)

Music by  
Dudley Buck

Spirited, with marked accent (♩=80-88)

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, marked with accents and a forte (f) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, also marked with accents and a forte (f) dynamic. The piece concludes with a crescendo (cresc.) leading to a final chord.

Soprano I

Soprano II

Alto

A - - - bou ben A - dhem, (may his

A - - - bou ben A - dhem, (may his

A - - - bou ben A - dhem, (may his

molto marcato

The first system of the vocal score features three vocal parts: Soprano I, Soprano II, and Alto. They all sing the same line: "A - - - bou ben A - dhem, (may his". The piano accompaniment is marked "molto marcato" and features a strong, rhythmic accompaniment with accents and a forte (f) dynamic.

tribe in - crease!) A - woke one night

tribe in - crease!) A - woke one night

tribe in - crease!) A - woke one night

cresc. mf

The second system of the vocal score continues the vocal parts. The lyrics are: "tribe in - crease!) A - woke one night". The piano accompaniment is marked with a crescendo (cresc.) and a mezzo-forte (mf) dynamic.

Pronounce "Ah-boo-bane Ah-dame"  
20444 Copyright, 1908, by G. Schirmer

*p*  
 from a deep dream of peace, And  
 from a deep dream of peace, And  
 from a deep dream of peace, And

The first system of the musical score consists of four staves. The top three staves are vocal staves, each with a treble clef and a key signature of one flat. They contain the lyrics 'from a deep dream of peace, And' repeated three times. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a forte (*sf*) dynamic and a piano (*p*) dynamic. The piano part features a complex rhythmic pattern with many beamed notes and rests.

*poco a poco cresc.*  
 saw, with-in the moon-light of his room, Mak-ing it  
*poco a poco cresc.*  
 saw, with-in the moon-light of his room, Mak-ing it  
*poco a poco cresc.*  
 saw, with-in the moon-light of his room, Mak-ing it rich,

The second system of the musical score consists of four staves. The top three staves are vocal staves with lyrics 'saw, with-in the moon-light of his room, Mak-ing it' repeated three times, followed by 'saw, with-in the moon-light of his room, Mak-ing it rich,'. The piano accompaniment (bottom staff) includes the instruction '*poco a poco cresc.*' and features a triplet of eighth notes marked with a '3' and an accent (>). The piano part continues with a steady accompaniment.

rich, and like a lil - y in bloom, — An An - gel writ -  
 rich, and like a lil - y in bloom, — An An - gel writ -  
 — and like a lil - y in bloom, — An An - gel writ -

The third system of the musical score consists of four staves. The top three staves are vocal staves with lyrics 'rich, and like a lil - y in bloom, — An An - gel writ -' repeated three times. The piano accompaniment (bottom staff) includes the instruction '*cresc. sempre*' and '*marcato*'. It features a triplet of eighth notes marked with a '3' and an accent (>), and a dynamic marking of *ff* (fortissimo). The piano part continues with a steady accompaniment.

*dim.*  
- ing in a book of gold.

*dim.*  
- ing in a book of gold.

*dim.*  
- ing in a book of gold.

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

*p* *f*  
Exceed-ing peace had made ben A - dhem bold,

*p* *f*  
Exceed-ing peace had made ben A - dhem bold,

*p* *f*  
Exceed-ing peace had made ben A - dhem bold,

*p* *cresc.* *f*  
*marcato*

*p* *pp*  
— And to the Presence in the room he said: “What writ - est

*p* *pp*  
— And to the Presence in the room he said: “What writ - est

*p* *pp*  
— And to the Presence in the room he said: “What writ - est

*f* *p*

6} The same tempo without *ad lib.*  
 \* 4} Strict observance of rests

thou?" *p* The vision raised its

thou? *mf* what writ-est thou?" *p* The vision raised its

thou? what writ-est thou?" The vision raised its

Slightly slower

*p poco rull.*

head, And with a look made all of sweet ac - cord,

head, *p poco rull.* And with a look made all of sweet ac - cord,

head, *p poco rull.* And with a look made all of sweet ac - cord,

head, — Slightly slower And with a look made all of sweet ac - cord,

An - swered: "The names of those who love the Lord." *mf* 2d Sopr. ad lib.

An - swered: "The names of those who love the Lord." *mf* *p* "And is

An - swered: "The names of those who love the Lord." "And is

*sempre piano*

mine one?" said A - bou. "Nay, not so," Replied the An - gel.

mine one?" said A - bou. "Nay, not so," Replied the An - gel.

*fp*

(with 2d Soprano ad lib.)

A - bou spake more low, But

*cresc.*

*sf*

*p*

*3*

cheer-i - ly still, and said: "I pray you then, Write me as one who

*mf*

*p*

*3*

*p* The Angel wrote, *cresc.* wrote and vanished. *ff* The  
*cresc.* The Angel wrote, wrote and vanished. The  
 loves his fel - low - men." *p* The Angel wrote, *cresc.* wrote and vanished. *ff* The

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'The Angel wrote, wrote and vanished. The'. The piano accompaniment begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

next night He came again, with great awak'ning light, And  
 next night He came again, with great awak'ning light, And  
 next night He came again, with great awak'ning light, And

The second system continues the vocal lines with the lyrics 'next night He came again, with great awak'ning light, And'. The piano accompaniment features a marcato tempo and includes dynamic markings such as *f* and *sf*. There are also markings for *Red.* and *marcato* in the piano part.

showed the names of those whom love of God had blessed; And  
 showed the names of those whom love of God had blessed; And  
 showed the names of those whom love of God had blessed; And

The third system continues the vocal lines with the lyrics 'showed the names of those whom love of God had blessed; And'. The piano accompaniment includes dynamic markings such as *mp*, *mf*, *dim.*, and *p*. It also features a triplet of eighth notes and a forte (*f*) dynamic.



lo! and lo! Ben A - - dhem's name led all the rest, led all the

lo! and lo! Ben A - - dhem's name led all the rest, led all the

lo! and lo! Ben A - - dhem's name led all the rest, led all the

rest, ben A - dhem's name led all the

rest, ben A - dhem's name led all the

rest, ben A - dhem's name led all the

rest, all the rest!

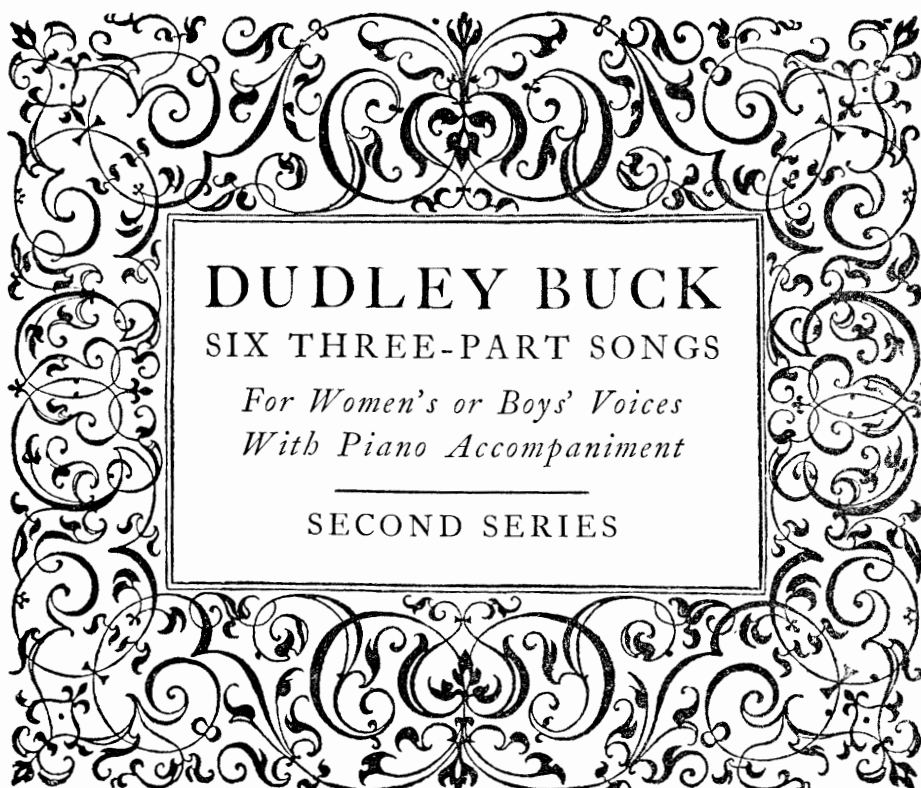
rest, all the rest!

rest, all the rest!



XV

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NEW YORK: G. SCHIRMER  
LONDON: CHARLES WOOLHOUSE



## THE GRASSHOPPER AND THE ANT

**J**OYOUS, throughout each summer day,  
Grasshopper loudly sang his lay:  
Sang with joy.  
But the Autumn came at last,  
And in fright he hastened fast  
To the prudent Ant.  
Not a thought had he before,  
To collect a winter's store,  
Him to serve at need.  
Grasshopper had not dreamed that he  
In such a mournful plight could be,  
But now he knew!  
Chilled, quite through, now came he hopping,  
In distress right slowly flopping,  
To the prudent Ant.  
"Listen, neighbor, to my pleading,"  
Grasshopper said: "I'm sorely needing  
Even food;  
But thou, (without thyself denying,)  
Canst, with ease, my want supplying,  
Save my life.  
I will pay the loan, be sure,  
With good interest secure,  
When the summer comes!"  
Then the Ant, (who was no lender,)  
Said to him, (with pity slender,)  
"What did you do,  
The summer through?"  
Grasshopper said: "I kept on singing,  
Daily to the world was bringing  
Lays of joy."  
"Oh, you sang!" (sarcastic speaking)  
Said the Ant. "Your next proceeding  
Should now be to dance!  
Then dance! dance! dance."

AFTER LA FONTAINE, BY D. B.

## 2d Series

Six Three-part Songs  
for Women's or Boys' Voices

## III

## The Grasshopper and the Ant

(Dramatic Fable)

Words paraphrased from  
the French of La Fontaine  
(D. B.)

Moderately fast, but spirited (♩=94)

Dudley Buck

Piano

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction. The piano part features a melody in the right hand and a bass line in the left hand, both characterized by triplet rhythms. Dynamics include *mf*, *cresc.*, and *f*. The tempo is marked 'Moderately fast, but spirited' with a metronome mark of ♩=94. The vocal parts enter with the lyrics 'Joy-ous, thro'out each summerday,'. The Soprano I and II parts have a melodic line, while the Alto part has a more rhythmic accompaniment. The piano accompaniment continues with a steady triplet pattern. The lyrics for the vocal parts are: 'Joy-ous, thro'out each summerday,' and 'Grass-hop-per loud-ly sang his lay: Sang with'.

Soprano I

Soprano II

Alto

Joy-ous, thro'out each summerday,

Joy-ous, thro'out each summerday, —

Joy-ous, thro'out each summerday,

Grass-hop-per loud-ly sang his lay: Sang with

Grass-hop-per loud-ly sang his lay: Sang with

Grass-hop-per loud-ly sang his lay: Sang with

N. B. The Metronome mark is but a hint. Every intelligent conductor will note the vital dramatic deviations, while preserving a generally steady rhythm. D. B.

joy, sang with joy, Grass-hop-per sang with  
joy, sang with joy, Grass-hop-per sang, sang with  
joy, sang with joy, Grass-hop-per sang with

*ff*

joy. But the Au-tumn came at last, And in  
joy. But the Au-tumn came at last, And in  
joy. But the Au-tumn came at last, And in

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

Rel. \*

fright he has-tened fast To the  
fright he has-tened fast To the  
fright he has-tened fast To the

*cresc.* *cresc.*  
*cresc.*  
*f* *f*

\* Rel.

*fp* pru- -dent Ant. *mp* *p* Not a

*fp* pru- -dent Ant. *mp* *p* Not a

*fp* pru- -dent Ant. *mp* *p* Not a

*dim.* *p* *mf* *ff* *mp* *dim.*

thought had he be - fore, To col - lect a win - ter's store, - Him to

thought had he be - fore, - To col - lect a win - ter's store, Him to

thought had he be - fore, To col - lect a win - ter's store, Him to

*mf* *mf* *mf*

*p* *mf*

serve, to serve at need.

serve, - to serve at need.

serve at need.



Grass-hopper had not dream'd that he, In such a mourn-ful plight could

Grass-hopper had not dream'd that he, In such a mourn-ful plight could

Grass-hopper had not dream'd that he, In such a mourn-ful plight could

be, But now he knew! now he knew!

be, But now he knew! now he knew!

be, But now he knew! now he knew!

Chilled, quite thro', now came he hopping; In dis-tress right slow-ly

Chilled, quite thro', now came he hopping; In dis-tress right slow-ly

Chilled, quite thro', now came he hopping; In dis-tress right slow-ly

\* This one measure prominent in Alto

flopping, To the pru- - - dent Ant.

flopping, To the pru- - - dent Ant.

flopping, To the pru- - - dent Ant.

*ff* *p* *3*

*mf* "Lis - ten, neighbor, to my plead - - ing," I'm *mf*

*mf* "Lis - ten, neighbor, to my plead - - ing," Grass - hopper said: I'm *mf*

*mf* "Lis - ten, neighbor, to my plead - - ing," Grass - hopper said: I'm *mf*

*f* *p*

*mf*

*f* sore - ly need - ing E - ven food, e - ven food. But *p*

*f* sore - ly need - ing E - ven food, e - ven food. But *p*

*f* sore - ly need - ing E - ven food, e - ven food. But *p*

*mf*

thou, (with-out thy-self de - ny - ing,) Canst,with ease, — my want sup-  
 thou, (with-out thy-self de - ny - ing,) Canst,with ease, — my want sup-  
 thou, (with-out thy-self de - ny - ing,) Canst,with ease, — my want sup-

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

ply - ing, Save my life, save my life. I will  
 ply - ing, — Save my life, — save my life. I will  
 ply - ing, — Save my life, — save my life. I will

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

pay the loan, be sure, — With good in - ter - est se -  
 pay the loan, be sure, With good in - ter - est se -  
 pay the loan, be sure, With good in - ter - est se -

*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*

cure, — When the sum- - - mer comes?"

cure, When the sum- - - mer comes?"

cure, When the sum- - - mer comes?"

Slightly slower

Then the Ant, (who was no

Then the Ant, (who was no

Then the Ant, (who was no

Slightly slower

*p poco rull.*

len - der!) \* (with pit - y slen - der,) "What did you

len - der!) \* Said to him, — (with pit - y slen - der,) "What did you

len - der!) \* Said to him, — (with pit - y slen - der,) "What did you

\* "La fourmi n'est pas prêteuse" *La Fontaine*

do? what did you do the Summer through?"

do? what did you do the Summer through?"

do? what did you do the Summer through?"

*ff* *mp* *p*

*And.* \*

Tempo I

Grass-hopper said: *f* I kept on

Grasshoppersaid: "I kept on sing - ing, I

Grasshoppersaid: "I kept on sing - ing, I

Tempo I

*mf* *f*

sing-ing, singing, sing - ing, Dai - ly to the world was bring - ing, Lays of

kept on sing - ing, Dai - ly to the world was bring - ing Lays of

kept on singing, sing - ing, Dai - ly to the world was bring - ing Lays of

*ff.* joy, — lays of joy, — bringing lays — of joy.” *p*  
 joy, — lays of joy, — bringing lays — of joy.” “Oh, you *p*  
 joy, — lays of joy, — bringing lays — of joy.” “Oh, you

sang! Oh, you sang!” *fp*  
 sang! Oh, you sang!” *fp*

*ten.* *mf* *p* *f* *ten.* *mp* 3

*p* (*sar - cas - tic speaking*) Said the Ant. “Your *p*  
 “Your *p*  
 “Your *p*

*cresc.* >

next proceed-ing Should now be to dance, to dance, to dance.

*cresc.*

next proceed-ing Should now be to dance, to dance, to dance.

*cresc.*

next proceed-ing Should now be to dance, to dance, to dance.

*f* *p* *cresc.*

Then dance, dance, dance, then

*f* *p* *cresc.*

Then dance, dance, dance, then dance, then

*f* *p* *cresc.*

Then dance, dance, dance, then

*Poco animato*

*ff*

dance, then dance! dance!"

*ff*

dance, then dance, then dance! dance!"

dance, then dance! dance!"





# G. SCHIRMER'S SECULAR CHORUSES

## Women's Voices

### THREE-PART CHORUSES

4788	Song of the Bells	C. W. Coombs	12
4802	The Land of Dreams	E. Marzo	15
4817	A Serenade	H. A. Matthews	12
4831	The Bee and the Dove	J. B. Grant	8
4832	The Three Fishers	J. B. Grant	8
4833	The Rhine-Raft Song	J. B. Grant	8
4834	Werther	J. B. Grant	8
4835	All Among the Barley	J. B. Grant	12
4877	Dreaming	H. R. Shelley	8
4895	A Starry Night	E. Marzo	15
4921	By the Beautiful Blue Danube	Strauss-Spicker	12
4924	Nature's Resurrection	R. H. Woodman	15
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5012	Sweet and Low	H. A. Matthews	12
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5162	Wanderer's Night Song	Dudley Buck	12
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5164	Spring's Welcome	Dudley Buck	12
5165	On the Sea	Dudley Buck	15c. 12"
5167	Since First I Met Thee	Rubinstein-Shelley	8
5221	Hallowing Night (M-Sop. Solo)	L. V. Saar	20
5257	A Canadian Boat Song	F. F. Harker	12
5270	Spring	G. Borch	12
5339	Love is Spring	H. R. Shelley	12
5344	Song of a Shepherd	J. B. Fox	8
5359	How Merrily We Live	Michael Este	5
5368	The Call	Mark Andrews	8
5386	In Springtime (Cycle, Sop. Solo)	Mabel W. Daniels	30
5443	Night Song	W. C. Heilman	5

G. Schirmer

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



# Six Three-part Songs

for Women's or Boys' Voices

## V

### On the Sea

Words and Music by  
Dudley Buck

Allegro con fuoco (♩ = 100-102)

Piano

*sf*

The piano accompaniment for the first system consists of two staves. The right hand features a melody with triplet eighth notes and a five-fingered chord. The left hand provides a bass line with eighth notes and a six-fingered chord. The dynamic marking is *sf*.

This section contains four vocal staves and a piano accompaniment. The vocal parts are for Soprano I, Soprano II, and Alto. Each vocal line begins with a rest followed by the lyrics: "1. When the (Stormy) 2. When no". The dynamic marking for the vocal parts is *ff*. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, including dynamic markings *sf* and *ff*.



The bil - lows have pow'r,  
Flash - es up thro' the gloom,  
night — The bil - lows have pow'r, the  
Flash - es up thro' the gloom, flash - es  
night. — The bil - lows have pow'r, the  
Flash - es up thro' the gloom, flash - es

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "The bil - lows have pow'r, Flash - es up thro' the gloom, night — The bil - lows have pow'r, the Flash - es up thro' the gloom, flash - es night. — The bil - lows have pow'r, the Flash - es up thro' the gloom, flash - es". The piano part includes a triplet of eighth notes and a fortissimo (ff) dynamic marking.

the bil - lows, the flash - es  
flash - es up, flash - es  
bil - lows, the bil - lows, the  
up, flash - es up, flash - es  
bil - up, - lows, the bil -  
up, flash - es up,

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "the bil - lows, the flash - es flash - es up, flash - es bil - lows, the bil - lows, the up, flash - es up, flash - es bil - up, - lows, the bil - up, flash - es up,". The piano accompaniment includes the instruction "sempre marcato".

bil - lows, the bil - lows have  
up, flash - es up thro' the  
bil - lows, the bil - lows have  
up, flash - es up thro' the  
- lows, the bil - lows thro' have  
flash - es up, thro' the

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics are: "bil - lows, the bil - lows have up, flash - es up thro' the bil - lows, the bil - lows have up, flash - es up thro' the - lows, the bil - lows thro' have flash - es up, thro' the". The piano accompaniment continues with the "sempre marcato" instruction.

4 *sf* *pp*

pow'r. \_\_\_\_\_ De -  
gloom. \_\_\_\_\_ Tho'

pow'r. \_\_\_\_\_ De -  
gloom. \_\_\_\_\_ Tho'

pow'r. \_\_\_\_\_ De - spite the dread hour, de -  
gloom. \_\_\_\_\_ Tho' near be our doom, tho'

*p*

*pp*

*p*

*softly*

*pp*

spite the dread hour: O then, Then, my  
near be our doom, Still then,

spite the dread hour: O then, Then, my  
near be our doom, Still then,

*cresc.*

spite the dread hour: O then, Then, my  
near be our doom, Still then,

*mf*

dear-est, my dear-est, think I of thee, think

*mf*

dear-est, my dear-est, think I of thee, think

*mf*

dear-est, my dear-est, think I of thee, think

*mf*

dear-est, my dear-est, think I of thee, think

*dim.*

*cresc.* *f*  
 I of thee, think I of thee, In the  
*cresc.* *f*  
 I of thee, think I of thee, In the  
*cresc.* *f*  
 I of thee, think I of thee, In the

The first system of the score consists of four staves. The top three staves are vocal lines, each with the lyrics "I of thee, think I of thee, In the". The first vocal line starts with a *cresc.* marking and an *f* dynamic. The piano accompaniment is on the bottom staff, featuring a *cresc.* marking and a *f* dynamic. The music is in 4/4 time and the key signature has two sharps (F# and C#). There are triplets in the piano part.

*ff* *ff* *p*  
 storm, in the night, On the  
*ff* *ff* *p*  
 storm, in the night, On the  
*ff* *ff* *p*  
 storm, in the night, On the

The second system of the score consists of four staves. The top three staves are vocal lines, each with the lyrics "storm, in the night, On the". The first vocal line starts with a *ff* dynamic and ends with a *p* dynamic. The piano accompaniment is on the bottom staff, featuring a *ff* dynamic. The music is in 4/4 time and the key signature has two sharps. There are triplets in the piano part.

*ff* *ff* *p*  
 sea . . .  
 sea . . .  
 sea . . .

The third system of the score consists of four staves. The top three staves are vocal lines, each with the lyrics "sea . . .". The first vocal line starts with a *ff* dynamic and ends with a *p* dynamic. The piano accompaniment is on the bottom staff, featuring a *ff* dynamic. The music is in 4/4 time and the key signature has two sharps. There are triplets and a quintuplet in the piano part.

2. *ff* > sea. 3. Fa-ther Om-ni-po-tent, might-y to

sea. 3. Fa-ther Om-ni-po-tent, might-y to

sea. 3. Fa-ther Om-ni-po-tent, might-y to

2. *ff* > *ff* >

*Rit.* \*

*p* save! Thou art the com- pass which guides our lone bark;

*p* save! Thou art the com- pass which guides our lone bark;

*p* save! Thou art the com- pass which guides our lone bark;

*f* *p* \*

*f* > > > *Rit.*

Rul-er, Sub-du-er of wind and of wave,

Rul-er, Sub-du-er of wind and of wave,

Rul-er, Sub-du-er of wind and of wave,

*f* *marc.*



*p* Thou art the bea-con which gleams thro' the dark. Then sail - or, as  
*p* Thou art the bea-con which gleams thro' the dark. Then sail - or, as  
*p* Thou art the bea-con which gleams thro' the dark. Then

*p* *mp*  
 (Cres.) \*

on thro' the dark - ness thou steer - est, Thy safe - ty, and  
 on thro' the dark - ness thou steer - est, Thy safe - ty, and  
 sail - or, as on - ward thou steer - est, Thy safe - ty, and

*p*

hers— who to thee is the dear-est, Doth rest in His keep-ing, He'll  
 hers who to thee— is the dear-est, Doth rest in His keep-ing, He'll  
 hers who to thee— is the dear-est, Doth rest in His keep-ing, He'll

*p* *cresc.*





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## Women's Voices

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G. Schirmer

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# Six Three-part Songs for Women's or Boys' Voices

## IV

### Spring's Welcome

Words and Music by  
Dudley Buck

Joyous and lively (♩ = 96)

Piano

The piano introduction is in 4/4 time, marked *ff* and *marcato*. It features a rhythmic pattern of eighth and sixteenth notes with triplets. The key signature has two flats (B-flat and E-flat). The piece concludes with a *Re.* (ritardando) and an asterisk.

Soprano I

Soprano II

Alto

O'er hill and vale what o - dours float!

O'er hill and vale what o - dours float!

O'er hill and vale what o - dours float!

The vocal parts (Soprano I, Soprano II, and Alto) enter with the lyrics "O'er hill and vale what o - dours float!". The piano accompaniment provides harmonic support with chords and rhythmic patterns. The section ends with a *Re.* and an asterisk.

List to the birds! with joy - ous note They greet the com-ing

List to the birds! with joy - ous note They greet the com-ing

List to the birds! with joy - ous note They greet the com-ing

The vocal parts enter with the lyrics "List to the birds! with joy - ous note They greet the com-ing". The piano accompaniment continues with chords and rhythmic patterns. The section ends with a *Re.*, an asterisk, and another *Re.*.

Spring. p  
 Spring. p  
 Spring. p  
 In  
 In  
 In

*ff* *dim.*

Rev. Rev. \*

mys - tic wav - ings, night and day, The whis - per - ing trees take  
 mys - tic wav - ings, night and day, The whis - per - ing trees take  
 mys - tic wav - ings, night and day, The whis - per - ing trees take

*p* *3* *3* *cresc.*

*cresc.* up the lay: "Wel - come! wel - come!  
*cresc.* up the lay: "Wel - come! wel - come!  
*cresc.* up the lay: "Wel - come! wel - come!  
 up the lay: "Wel - come! wel - come!

*ff*

Rev. Rev. Rev. \*



wel - come to thee, fair Spring!"

wel - come to thee, fair Spring!"

wel - come to thee, fair Spring!"

*sf dim.* *p* *cresc.* *f*

The first system of the score features three vocal staves and a piano accompaniment. The vocal parts are in a key with two flats and a 3/4 time signature. The piano accompaniment includes dynamic markings such as *sf*, *dim.*, *p*, *cresc.*, and *f*. It also contains musical notations for triplets and a *Red.* (ritardando) marking.

What brac - ing air! — what hap - py life

What brac - ing air! — what hap - py life

What brac - ing air! — what hap - py life

*f* *f* *f*

The second system continues the vocal melody with three staves. The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line. Dynamic markings include *f* and *Red.* (ritardando). The system concludes with an asterisk.

Thro' all the wood-land wide is rife, The world is now new -

Thro' all the wood-land wide is rife, The world is now new -

Thro' all the wood-land wide is rife, The world is now new -

The third system features three vocal staves and piano accompaniment. The vocal lines are in a key with two flats and a 3/4 time signature. The piano accompaniment includes a *f* dynamic marking and a *Red.* (ritardando) marking. The system ends with an asterisk.

born. *p*  
 born. *p*  
 born. *p*  
 The

*ff* *dim.* *p*  
 Ped. \* Ped. \*

Win - ter's chill at length is past, *cresc.*  
 And Re - sur - rec - tion  
 Win - ter's chill at length is past, *cresc.*  
 And Re - sur - rec - tion  
 Win - ter's chill at length is past, *cresc.*  
 And Re - sur - rec - tion

*cresc.*

brings at last Glad hope, glad hope, glad  
 brings at last Glad hope, glad hope, glad  
 brings at last Glad hope, glad hope, glad

*f*  
 Ped. \*

*dim.*  
hope — to souls for - lorn.

*dim.*  
hope — to souls for - lorn.

*dim.*  
hope — to souls for - lorn.

*dim.* *cresc.* *f*

*Ad.* \*

*p* *>cresc.*  
Now ev-er fair - er grows the scene; — The

*p* *>cresc.*  
Now ev-er fair - er grows the scene; — The

*p* *>cresc.*  
Now ev-er fair - er grows the scene; — The

*dim.* *p* *cresc.*

*Ad.* \*

*f*  
flow'rs spring up from out the green To meet the sun's — warm

*f*  
flow'rs spring up from out the green To meet the sun's — warm

*f*  
flow'rs spring up from out the green To meet the sun's — warm

*f*

*Ad.* \*

ray. Ah, blos-som-ing! ah, bloom-ing

ray. Ah, blos-som-ing! ah, bloom-ing

ray. Ah, blos-som-ing! ah, bloom-ing

*dim.*

*p*

Reo. \*

fair! Ye come to all in plen-teous share, And Night is turned to

fair! Ye come to all in plen-teous share, And Night is turned to

fair! Ye come to all in plen-teous share, And Night is turned to

*mf*

*mf*

*mf*

*p*

Reo. \*

Day. long Should <sup>\*)</sup>

Day. long Should

Day. long Should

Day. Should

*f*

*molto ritardando*

*ff*

*ff*

*ff*

lunga

Reo. \*

\*) The following six measures Alto Solo *ad lib.*, if preferred

Slow, but in time

Mem-o-ry bring back the night Of Win-ter's sad-ness, in what

Mem-o-ry bring back the night Of Win-ter's sad-ness, in what

Mem-o-ry bring back the night Of Win-ter's sad-ness, in what

Slow (♩ = 48 - 50)

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and feature a 3/4 to 4/4 time signature change. The lyrics are 'Mem-o-ry bring back the night Of Win-ter's sad-ness, in what'. The piano accompaniment includes dynamics like *mf* and *p*, and a tempo marking 'Slow (♩ = 48 - 50)'.

plight Were we then dole - - - ful found?

plight Were we then dole - - - ful found?

plight Were we then dole - - - ful found?

Detailed description: This system continues the vocal and piano parts. The lyrics are 'plight Were we then dole - - - ful found?'. The piano accompaniment features a *p* dynamic and a 'cresc. accel.' marking. The time signature changes from 3/4 to 4/4.

Tempo I

But now re-joyce! re-joyce! re-

But now re-joyce! re-joyce! re-

But now re-joyce! re-joyce! re-

Detailed description: This system marks the beginning of a new section with 'Tempo I'. The lyrics are 'But now re-joyce! re-joyce! re-'. The piano accompaniment is more rhythmic, featuring a *sf* dynamic and a triplet of eighth notes. The time signature is 4/4.

joice! — For Spring — is come, with glad-some voice Let  
 joice! — For Spring — is come, — with glad-some voice Let  
 joice! — For Spring — is come, — with glad-some voice Let

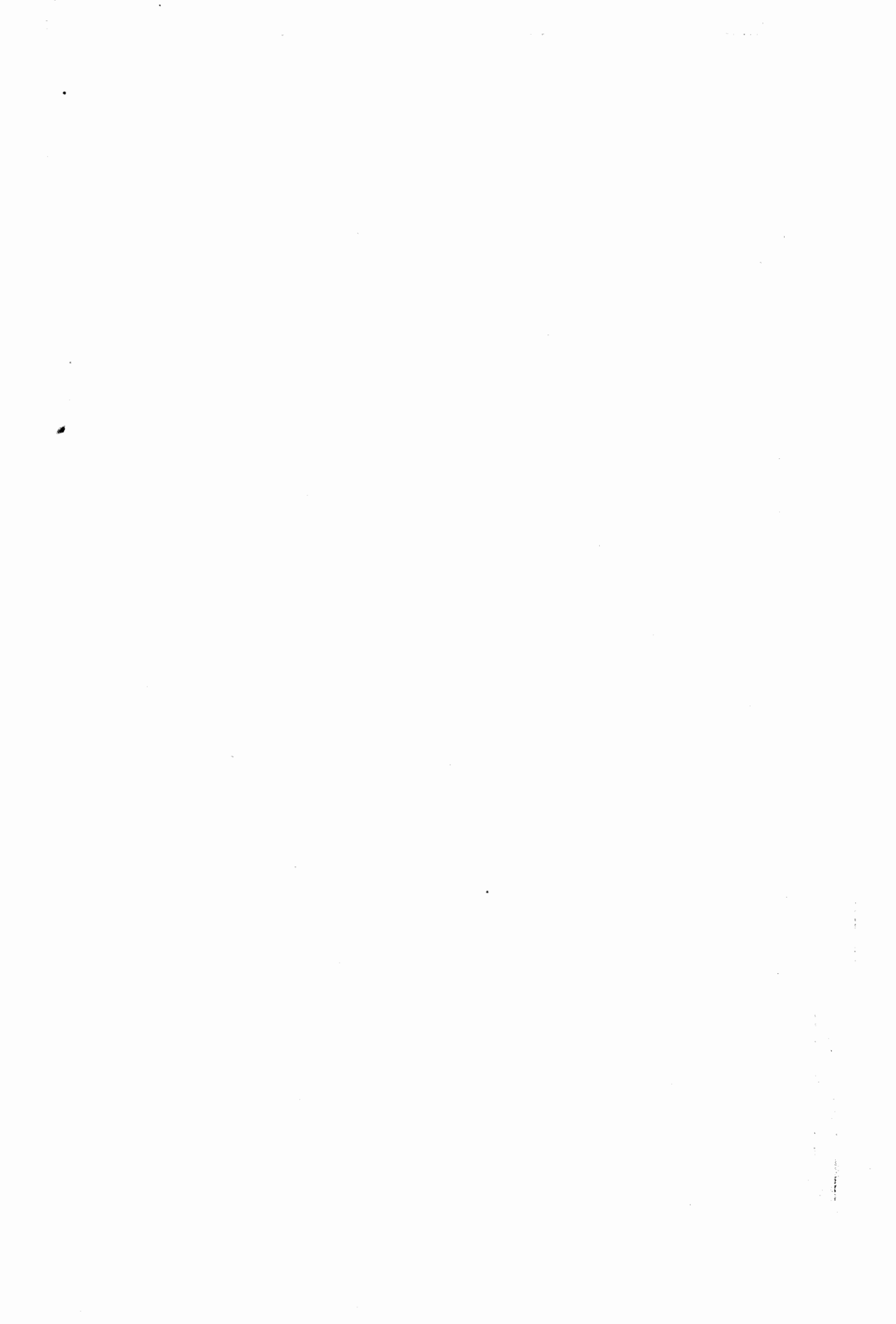
The first system of the score features three vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 3/4 time signature. The lyrics are: "joice! — For Spring — is come, with glad-some voice Let". The piano accompaniment includes triplets and various rhythmic patterns. Performance markings include *And.* and *And.* at the bottom of the piano part.

loud her praise re - sound!  
 loud her praise re - sound!  
 loud her praise re - sound!

The second system continues the vocal and piano parts. The lyrics are: "loud her praise re - sound!". The piano accompaniment features a *ff* dynamic and includes a *poco rall.* marking. There are also *And.* markings at the bottom of the piano part.

Ay, Spring is come! Spring is come! —  
 Ay, Spring is come! Spring is come! —  
 Ay, Spring is come! Spring is come! —

The third system concludes the piece with the lyrics: "Ay, Spring is come! Spring is come! —". The piano accompaniment includes a *a tempo* marking and a *dim.* (diminuendo) instruction. The system ends with a *p* (piano) dynamic and a *And.* marking.



# G. SCHIRMER'S OCTAVO CHORUSES FOR WOMEN'S VOICES

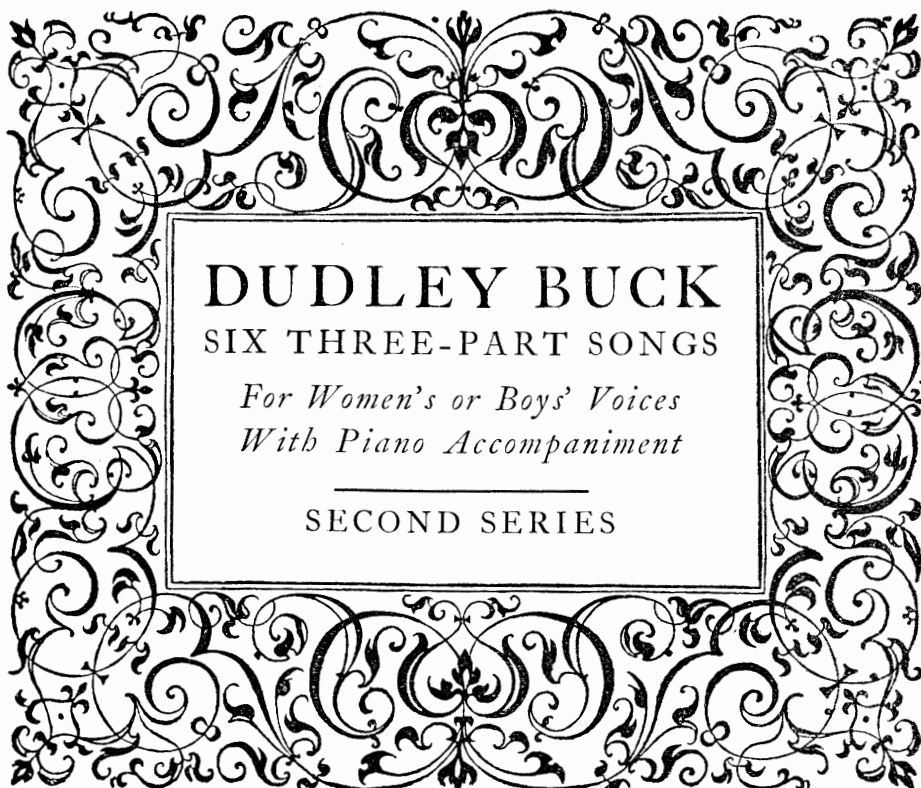
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LONDON: CHARLES WOOLHOUSE

WANDERER'S NIGHT SONG

**O**VER all mountaintops is rest,  
In all the treetops hearest thou  
Scarce a breath;  
The song of the birds now is hushed  
In the woodland.  
Wait awhile!  
Soon shalt thou, too, find rest!

AFTER GOETHE, BY D. B.

# Six Three-part Songs for Women's or Boys' Voices

## II

### Wanderer's Night Song

Words from the  
German of Goethe  
(D.B.)

Dudley Buck

Slow, and tranquil (♩ = 58-60)

Piano

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction in 3/4 time, marked 'Piano' and 'p', with a 'cresc.' marking. The second system continues the piano accompaniment, marked 'sf' and 'dim.'. The third system introduces the Soprano I voice part, marked 'softly' and 'legato', with the lyrics 'O - - - ver all moun - -'. The piano accompaniment for this system is marked 'sempre piano'. The fourth system continues the voice part with the lyrics '- tain-tops, o-ver all moun-tain-tops is rest, - is' and includes 'Red.' and '\*' markings. The piano accompaniment for this system is marked 'dim.'. The fifth system concludes the piano accompaniment, marked 'dim.'.

*pp*  
rest, — is rest, —  
Sopr. II  
*mp*  
O - - - ver all —

*pp* o - - - ver all *p* moun - - -  
moun - - - tain-tops, *mf* o-ver all moun - tain-tops is

*pp*  
- tain-tops is rest, — is rest,  
rest, — is rest, — is rest, —  
Alto  
*mf*  
O - - -

*p* o'er all the moun - - - tain - tops is *dim.*  
*p* o'er all the moun-tain-tops, the mountain-tops, o-ver all  
*f* - ver all moun- - - tain-tops, o-ver all

*p* *cresc.* *dim.* 3

rest, is rest.  
 moun-tain-tops is rest, rest.  
 moun-tain-tops is rest, is rest, is rest.

*p* 3

*p*  
 In *p*  
 In *p*  
 In *p*

*dim.* *p*

all the tree - tops, in all the  
 all the tree - tops, in all the  
 all the tree - tops, in all the

*delicato*

*And.* \*

tree - tops hear - est thou Scarce a breath, hear - est  
 tree - tops hear - est thou Scarce a breath, hear - est  
 tree - tops hear - est thou Scarce a breath, hear - est

*p* *dim.*  
*p* *dim.*  
*p* *dim.*

*dim.* *p dim.*

*And.* \*

thou scarce a breath.  
 thou scarce a breath.  
 thou scarce a breath.

*pp*  
*pp*  
*pp*

*poco rall.* *pp*

*And.* \*

Slightly faster (♩ = 68)

*fp*

*without Ped.*

*f*

The piano introduction consists of two staves. The right hand features a series of chords and triplets, starting with a fortissimo piano (*fp*) dynamic and ending with a fortissimo (*f*) dynamic. The left hand provides a steady accompaniment with triplets and chords. The instruction "without Ped." is written below the first staff.

Sopr. I *p* *pp*

The song of the birds now is hush'd, now is

Sopr. II *p* *pp*

The song of the birds ——— now is hush'd, now is

Alto *p*

The song ——— of the birds ——— now is hush'd,

*p* *dim.*

The second system includes vocal staves for Soprano I, Soprano II, and Alto, and a piano accompaniment. The vocal parts enter with a piano (*p*) dynamic and conclude with a pianissimo (*pp*) dynamic. The piano accompaniment features a steady accompaniment with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

hush'd, is hush'd in the wood - land,

hush'd, is hush'd in the wood - land,

*pp* is hush'd in the wood - land,

*mf* *f*

*cresc.* *mf* *p*

The third system continues the vocal and piano accompaniment. The vocal parts continue with the lyrics "hush'd, is hush'd in the wood - land,". The piano accompaniment features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The system concludes with a fortissimo (*f*) dynamic and a piano (*p*) dynamic.

the song of the birds now is hush'd,

the song of the birds now is hush'd,

the song of the birds

*Ped.* \*

is hush'd in the wood-land. Wait a-while!

is hush'd in the wood-land. Wait a-while!

is hush'd in the wood-land. Wait a-while!

*mf*

\*

Wait a-while, Soon, ay, soon shalt

Wait a-while, Soon, ay, soon shalt

Wait a-while, Soon, ay, soon shalt

*p* *f* *cresc.*



thou too find rest, soon shalt thou too find rest,  
 thou too find rest, soon shalt thou too find rest,  
 thou too find rest, soon shalt thou too find rest,

*dim.* *pp* *dim.* *pp* *dim.* *pp*

*dim.* *p* *pp* *cresc.*

soon shalt thou too find rest.  
 soon shalt thou too find rest.  
 soon shalt thou too find rest.

*fp* *pp* *fp* *pp* *fp* *pp*

*mf* *dim.* *pp*

Wait! a - while! wait!  
 Wait a - while!

*p* *rall.* *fp* *p* *rall.* *pp*