

G. SCHIRMER'S SECULAR CHORUSES

No. 6735

Sonnet

“When to Soft Sleep”

A Four-Part Chorus for Women's Voices
With Piano Accompaniment

By
Edward Horsman

Text by
Thomas Bailey Aldrich

Price, 12 cents, net



G. Schirmer

New York : 3 East 43d St. • Boston : The Boston Music Co.

G. S. 8^{vo} Choruses
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Sonnet

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“When to soft sleep we give ourselves away”

For Four-part Chorus of Women’s Voices

T. B. Aldrich**

Edward Horsman

Adagio

Adagio

Soprano I

Soprano II

Alto I

Alto II

Piano

pp

mp

sva.

sva.

pp sotto voce

sempre pp

When to soft sleep we

When to soft sleep we

When to soft sleep we

When to soft sleep we

When to soft sleep we give ourselves a-

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

* The melody, by the first Sopranos, to be merely accompanied by the other voices, used as softly as possible for the first 8 measures. ** Words used by permission of Houghton Mifflin Co.

give our - selves a - way, *mp* *cresc.* And in a
 give our - selves a - way, *pp* *mp* And in a dream, *pp* in a
 give our - selves a - way, *pp* And in a
 way, we give ourselves a - way, *pp* And in a

sva.

pp. *

dream, as in a fair - y bark, *
 dream, as in a fair - y bark,
 dream, as in a fair - y bark, Drift
 dream, as in a fair - y bark, as in a fair - y bark,

sva.

p.

28105 *At this point all voices assume a normal ensemble.

mf Drift on and on thro' the en-chant-ed dark To pur-ple

p Drift on and on thro' the en-chant-ed dark To pur-ple

p on and on thro' the en-chant-ed dark To pur-ple

p Drift on and on thro' the en-chant-ed dark To pur-ple

p *mf*

Ed. *

f day - break, *mf* *cresc.* lit-tle thought we pay To

f day - break, *mf* lit-tle thought we pay To that *cresc.*

f day - break, *mf* lit-tle thought we pay To that *cresc.*

f day - break, *cresc.* Nor

f *mf* *cresc.*

that world we know by day:
 sweet_ bit - ter world we know by day:
 sweet_ bit - ter world we know by day:
 heed the bit - ter world we know by day:

SOPRANO I *f* We are clean quit of it, as is a
 SOPRANO II *f* We are clean quit of it, as is a

lark So high in heav'n no hu - man
 lark So high in heav'n no hu - man

eye can mark The thin, swift pin-ion cleav-ing the

eye can mark The thin, — swift — pin - ion cleav-ing the

Ed. *

gray, cleav-ing the gray,

gray, cleav-ing the gray,

decresc. *3*

Ed. *

ALTO I *mf* Till we a-wake, ill fate can do no_ ill, The

ALTO II *mf* Till we a - wake, ill fate can do no_ ill, The

mf *mp*

Ed. *

rest - ing heart shall not take up a - gain ——— The heav - y
 rest - ing heart shall not take up a - gain The heav - y

The first system features two vocal staves and a piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment includes triplets and arpeggiated figures. The lyrics are: "rest - ing heart shall not take up a - gain ——— The heav - y" and "rest - ing heart shall not take up a - gain The heav - y".

load that yet must make it
 load that yet must make it

allargando

The second system continues the vocal and piano parts. The tempo marking *allargando* is present above the vocal staves. The lyrics are: "load that yet must make it" and "load that yet must make it". The piano accompaniment features more complex triplet patterns.

bleed;
 bleed;

espressivo *rit.* *a tempo*
f *p* *pp*

The third system shows the vocal lines with the lyrics "bleed;" and "bleed;". The piano accompaniment is marked *espressivo* and includes dynamic markings *f*, *p*, and *pp*. The tempo changes from *rit.* to *a tempo*. The system concludes with three "Red." markings and an asterisk.

Tutti
Tempo I^o (Adagio)

mp

For this brief space the loud world's voice is

pp sotto voce

For this brief space the loud world's voice is

pp sotto voce

For this brief space the loud world's voice is

pp sotto voce

For this brief space the loud world's voice is still, the world's voice is

Tempo I^o (Adagio)

sempre pp

8va.

*Red. * Red. * Red. **

still, No faint-est ech - o of it brings us

mp

still, No faint-est ech - o brings us

pp

still, No faint-est ech - o brings us

pp

still, No faint-est ech - o brings us

pp

*Red. * Red. * Red. **

slower p
 pain: How will it be, when we shall

slower p
 pain: How will it be, when we shall

slower p
 pain: How will it be, when we shall

slower pp
 pain: How will it be, when we shall

sva.
slower pp

pp *Red.* *

molto ppp
 sleep in - deed?

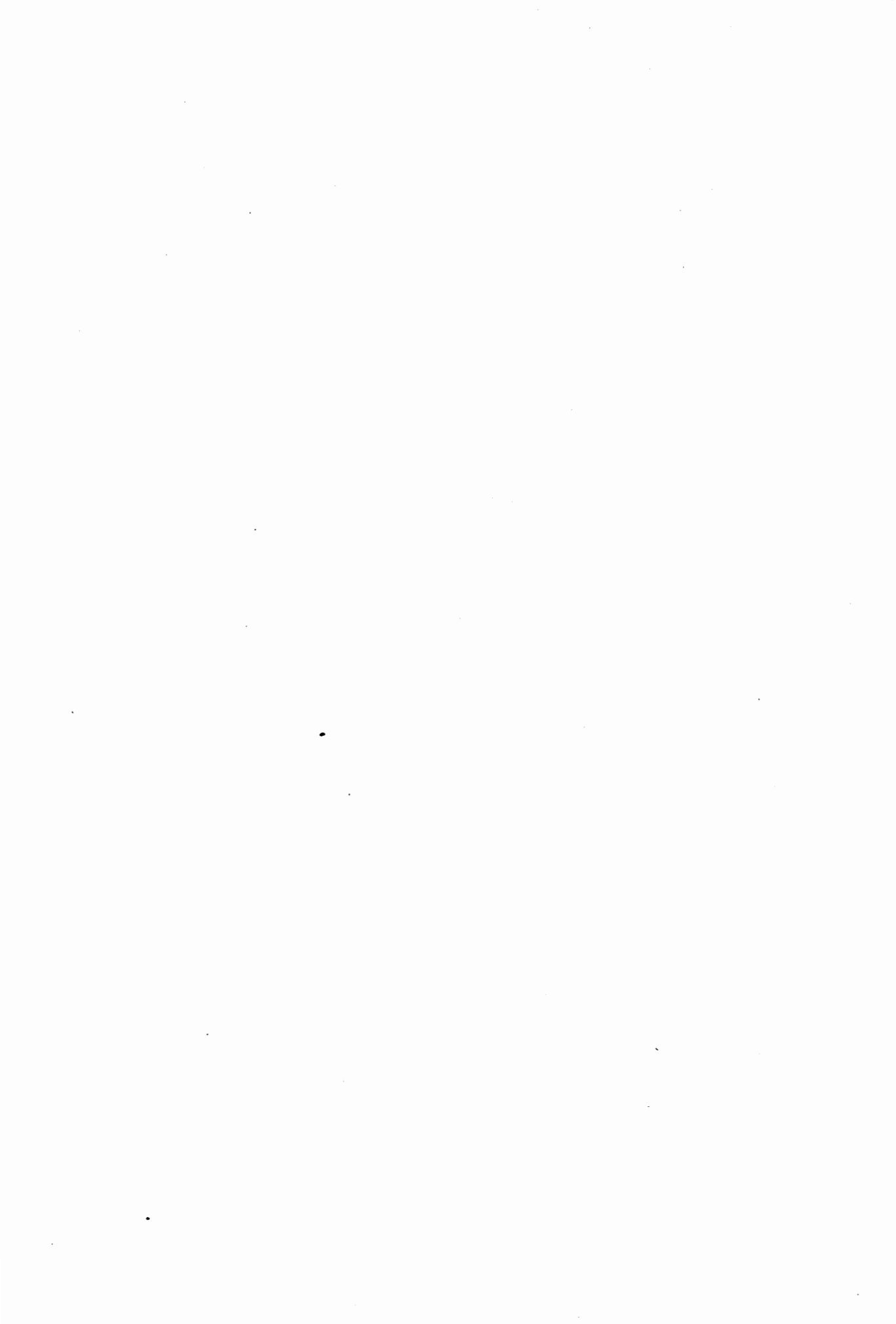
ppp
 sleep in - deed?

ppp
 sleep in - deed?

ppp
 sleep in - deed?

pp *ppp*

pp *Red.* * *Red.* *



G. SCHIRMER'S SECULAR CHORUSES

Women's Voices

FOUR-PART CHORUSES

341	Mother's Song	W. H. Neidlinger	8
362	Winter Song	J. H. Brewer	12
363	Ode to Music (Sop. and Alto Solos)	H. Zoellner	8
366	The Violet	F. Damrosch	8
368	In May	H. W. Parker	12
371	Sweet and Low	C. B. Hawley	8
372	A Song of Seasons	C. B. Hawley	8
376	Summer Fancies	W. Berwald	20
390	The Maiden's Song	W. Berwald	12
401	Summer Night	W. Berwald	15
405	The Springtide (Violin obbl.)	G. C. Gow	12
406	Home They Brought Her Warrior Dead	G. C. Gow	8
407	O Knight, if Thou a Lady Hast	G. C. Gow	8
408	The Rose is such a Lady	G. C. Gow	8
442	Thistledown	G. W. Chadwick	8
4233	Fairy's Slumber Song (Sop. Solo)	H. N. Bartlett	15
4271	Minuet	Patty Stair	8
4274	Rondel	G. W. Chadwick	8
4275	Behind the Lattice	G. W. Chadwick	8
4295	The Rose in the Garden (Sop. Solo)	W. H. Neidlinger	8
4425	The Night Has a Thousand Eyes	J. H. Rogers	8
4434	By Moonlight	Max Spicker	12
4503	Sweet and Low	J. H. Brewer	8
4507	The Shadows of the Evening Hours (Bar. Solo)	F. S. Hastings	12
4623	Sweet and Low	J. H. Rogers	8
4637	Good-Night	L. Denza	8
4668	With Revels and Wassails	R. H. Woodman	12
5560	Ave Maria	R. Kramer	12

G. Schirmer

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