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SCHIRMER'S OCTAVO CHORUSES
FOR
MIXED VOICES.

FIRST SERIES.

No.			PRICE, NET.
251.	COLUMBUS. Ballad for Solos, Chorus and Orchestra (or Piano)	FERDINAND HUMMEL,	75
252.	THE MAGIC OF SPRING. Waltz Idyl, with Orchestra or Piano	M. von WEINZIERL.	25

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Columbus.

Translated from the German of L. BRACHMANN
by NATHAN HASKELL DOLE.

INTRODUZIONE.
Misterioso e lugubrioso. (♩ = 84.)

FERDINAND HUMMEL.

PIANO. *pp il basso espress. cresc.*

cresc.

RECIT.
Columbus. BARYTONE SOLO.
A Tranquillo e largamente. (♩ = 72.)

mf "Fernan-do what brings thee so troubled and

ff

pp

pp

white? Hast thou ill ti-dings to tell?"

p

RECIT.
Fernando. TENOR SOLO.
Dolcissimo. (♩ = 84.)

mf "My no-ble Cap-tain, a-las! thou'rt right, the tor-rents of mu-ti-ny

p

The half equals the quarter.

B *mf* swell! If now the ho-ri-zon dis-close no land, With dark-ness the

p

fu-ture is rife. In

fz

cresc.

cresc. poco a poco string.

poco a poco string.

storm - y wrath the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a dotted quarter note followed by a quarter rest, then a quarter note, and another quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

men de - mand, In

The second system continues the vocal line with a dotted quarter note, a quarter rest, and a quarter note. The piano accompaniment maintains the same rhythmic pattern.

storm - y wrath the men de - mand Their

The third system continues the vocal line with a dotted quarter note, a quarter rest, and a quarter note. The piano accompaniment continues with the same rhythmic pattern.

Lead - ers glo - ri - ous life!"

The fourth system features a vocal line with a dotted quarter note, a quarter rest, and a quarter note. The piano accompaniment includes a *ff* dynamic marking and a triplet of eighth notes in the right hand. The system concludes with a *rit.* marking.

The fifth system shows the piano accompaniment continuing with a triplet of eighth notes in the right hand and a dotted quarter-note pattern in the left hand. The system concludes with a *rit.* marking.

CHORUS.

C Briosò, ed un poco a poco piú appassionato.

SOPRANO.

ALTO. *mf* *cresc.*

TENOR. And lo! ere Fer-nan - do had

BASS. *mf* *cresc.*

C Briosò, ed un poco a poco piú appassionato. (♩ = 152.)

f/p 3 3 3 3 *cresc.*

mf *cresc.*

The men ra-ging fierce, with a roar, *cresc.*

spoke the word, *cresc.* Like

The men ra-ging fierce, with a roar, *cresc.*

spoke the word, *f* Like

cresc.

f *cresc.*

As - sail - ing their brave Cap - tain's

waves in a temp - est are sud - den - ly heard. *cresc.*

As - sail - ing their brave Cap - tain's

waves in a temp - est are sud - den - ly heard. *cresc.*

ff
 door. Wild pas - sion, wild pas - sion in
ff
 door. Wild pas - sion, wild pas - sion in
ff
fz *dim.* *fz* *fz* *3*
fz *fz* *fz* *7* *7*

ev - 'ry ex - trav - a - gant glance, Wild
 ev - 'ry ex - trav - a - gant glance, Wild
fz *fz* *fz*

pas - sion, wild pas - sion in ev - 'ry, in
 pas - sion, wild pas - sion in ev - 'ry ex -
fz *fz* *fz* *3*
fz *fz* *fz* *7* *7*

ev - ry ex - trav - a - gant glance. Each
 trav - a - gant glance. Each

fz

poco a poco ritard.
 face bore the hor -
 face bore the hor -
poco a poco ritard.

pp Molto lento e soave.
 ror of doom, of
pp
 ror of doom, of doom, of
pp Molto lento e soave. (♩ = 60.)

doom.

doom, of doom:

ff

D Molto energico e con fuoco. (♩ = 132.)

ff

ff *assai marcato.*

Be - tray - er! Be -

ff *assai marcato.*

Be - tray - er! Be -

ff *assai marcato.*

ff

tray - er! Oh! what is this des - pe - rate

tray - er! Oh! what is this des - pe - rate

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a steady piano accompaniment with a vocal melody that is somewhat fragmented.

chance? Now save us! Now

chance? Now save us! Now

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats and the time signature is 4/4. The piano accompaniment continues with a consistent rhythmic pattern.

save us! We per - ish in gloom! Now *mf*

save us! We per - ish in gloom! Now *mf*

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats and the time signature is 4/4. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics markings *mf* are present at the end of the vocal lines.

cresc.

save us! Now save us! We per - ish in

cresc.

save us! Now save us! We per - ish in

cresc.

poco a poco string.

gloom! — Now save us! We per - ish, we

poco a poco string.

gloom! — Now save us! We per - ish, we

poco a poco string.

per - ish in gloom! — If thou can-not

per - ish in gloom! — If thou can-not

help us, then give us thy

help us, then give us thy

This system contains the first two systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "help us, then give us thy" (repeated in two parts).

life!

life!

life!

life!

This system contains the third and fourth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "life!" (repeated in four parts). The piano part includes dynamic markings: *fff* *fz*.

life!

life!

life!

life!

This system contains the fifth and sixth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "life!" (repeated in four parts). The piano part includes dynamic markings: *fz*.

life!

life!

fz

fz

fz

fz

life!

Loud

life!

Loud

fz

fz

fz

fz

fz

fz

fz *fz* *fz* *fz* *fz*

cried the tur - bu - lent

cried the tur - bu - lent

fz *fz* *fz* *fz* *fz*

E *fz*

First system of musical notation. It consists of four staves. The top two staves are vocal lines, both marked *fff* and *fz*, with the instruction "throng." written below them. The bottom two staves are piano accompaniment, also marked *fff fz*. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation, featuring piano accompaniment. It consists of two staves. The music is marked *fff fz* and includes a large **E** dynamic marking. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Third system of musical notation, featuring piano accompaniment. It consists of two staves. The music is marked *fz* and includes the instruction "poco a poco dimin." (poco a poco dimin.). The piano part continues with the melodic and bass lines from the previous system.

Fourth system of musical notation, featuring piano accompaniment. It consists of two staves. The music is marked *fz*. The piano part continues with the melodic and bass lines from the previous system.

Fifth system of musical notation, featuring piano accompaniment. It consists of two staves. The music is marked *fz*. The piano part continues with the melodic and bass lines from the previous system.

Sixth system of musical notation, featuring piano accompaniment. It consists of two staves. The music is marked *poco a poco rallent.* (poco a poco rallent.). The piano part concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.

F Con tenerezza e dolce. (♩ = 84.)

ALTO SOLO.

p Calm

dim.

p

assai legato.

rose the Com - man - der to quell the strife, Cour -

pp

age - ous in pres - ence of wrong, Cour -

p.

age - ous in pres - ence of wrong.

p.

Columbus.
BARITONE SOLO.

My

ritard.

p.

G Con molto maestoso e tranquillo. (♩ = 72.)

assai legato.

men, if my life serve you, wreak your de - sire! Yet

still, till one more hap - py day — The

sun shall a - rise in the glo - ry of fire, a -

rise in the glo - ry of fire, — O

grant me, O grant me the lin - ger - ing ray, o

grant me the lin - ger - ing ray, o

grant me the lin - ger - ing ray, the

lin - ger - ing lin - ger - ing ray.

Cres. * Cres. * Cres. *

If

dim. p

morn - ing shall show us no res - cu - ing shore, I

will - ing - ly yield un - to Death.

cresc.

I Con molto en-

ff

En - cour-age your

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes triplets and a section marked *ff*.

tusiasmo e con persuasione.

heart, press on-ward once more! The Lord is our helper! Have faith! — the

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a section marked *ff*.

erese.

ff

rit.

Lord is our help - er! The Lord is our help-er! Have

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a section marked *ff* and *rit.*

(♩ - 132.)
a tempo.

faith! — Have faith!

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

RECIT.
ALTO SOLO.

The

K Molto tranquillo. (♩ = 163.)

calm_of the hero, his dig - ni-fied mien, Once more swayed the tur-bulent throng; As

soon as the look of the Lead-er was seen, They turned from their er - rand of

L Molto energico e fuoco. (♩ = 104.)

CHORUS.

We grant it! So be it! But
wrong.

We grant it! So be it! But

dim. then, if our eyes, but then, if our eyes Fall not on some

dim. then, if our eyes, but then, if our eyes Fall not on some

dim. *p*

cresc. res - cu - ing land, _____ Fall not on some res - cu - ing

cresc. res - cu - ing land, _____ Fall not on some res - cu - ing

cresc. *p*

fff *Molto fermato.* (♩ = 80.)

land, _____ No more shall the sun on thy sight a - rise!

fff land, _____ No more shall the sun on thy sight a - rise!

fff

Molto energico e fuoco. (♩ = 132.)

M *ff*

— Thy death shall a - tone to our band!

ff >

ff

ff *assai marcato.*

The Lead - er and sol - diers thus

ff *assai marcato.*

The Lead - er and sol - diers thus

ff *assai marcato.*

ff *assai marcato.*

poco a poco dim.

so - lemn - ly swore, And part - ed to

so - lemn - ly swore, And part - ed to

poco a poco dim.

poco a poco dim.

wait for the morn; May

wait for the morn; May

Fate have a hap - pi - er for - tune in

Fate have a hap - pi - er for - tune in

store, And bright - - en their

store, And bright - - en their

pros - - pects for - lorn!

pros - - pects for - lorn!

dim.

N

ALTO SOLO.

pp *cresc.*

The sun sank

down; the night drew nigh; The

He - ro's heart _____ grew sore;

f *dim.*

pp *p*

p *pp*

The

pp *p*

ship plowed on - ward sol - emn -

cresc. *cresc.*

ly, The bar - ren o - cean

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features the lyrics "ly, The bar - ren o - cean". The piano accompaniment includes a treble clef with chords and a bass clef with a continuous eighth-note pattern.

o'er;

f dim.

The second system continues the vocal line with the lyric "o'er;". The piano accompaniment features a dynamic marking of *f dim.* and includes a treble clef with chords and a bass clef with a continuous eighth-note pattern.

ppp

The third system is a piano accompaniment system marked *ppp*. It features a treble clef with chords and a bass clef with a continuous eighth-note pattern.

The Stars swept up the

The fourth system features a vocal line with the lyrics "The Stars swept up the". The piano accompaniment includes a treble clef with chords and a bass clef with a continuous eighth-note pattern.

si - lent skies, A - las!

The fifth system features a vocal line with the lyrics "si - lent skies, A - las!". The piano accompaniment includes a treble clef with chords and a bass clef with a continuous eighth-note pattern.

no hope they gave.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics "no hope they gave." are written under the vocal line.

The

This system contains the next two staves of music. The vocal line continues with the word "The". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps.

briny waste still mocked his eyes, No

This system contains the third and fourth staves of music. The vocal line includes the lyrics "briny waste still mocked his eyes, No". The piano accompaniment features a prominent triplet pattern in the bass line. The key signature changes to two flats (Bb and Eb).

land was there to save!

This system contains the fifth and sixth staves of music. The vocal line includes the lyrics "land was there to save!". The piano accompaniment continues with the triplet pattern. The key signature remains two flats.

De -

mf rit.

rit.

This system contains the seventh and eighth staves of music. The vocal line includes the word "De -". The piano accompaniment features a more complex, arpeggiated texture. The system concludes with the markings *mf rit.* and *rit.*

P Con molto espressione. ($\text{♩} = 84$)
a tempo.

prived of sleep's con - sol - ing balm, His heart with care op -

a tempo.
p

pressed, The live - long night, in stat - ued

ad lib.

calm The He - ro watched the West. "To

rit.
rit.

Q BARYTONE SOLO.

west - ward! oh thou fresh - ning wind, Bear hence my ea - ger bark! To

f

west-ward! oh thou fresh-'ning wind, Bear hence my ea-ger bark! — To

west - ward! oh thou fresh -'ning wind, Bear hence my ea-ger bark! — To

west-ward! oh thou fresh-'ning wind, Bear hence my ea-ger bark! E'en

Poco meno mosso, ma con molto fervore. (♩ = 100.)

p dolce.
tho' I die will heart and mind — Still greet the beck-'ning mark! E'en

p dolce.

tho' I die will heart and mind Still greet the beck-'ning mark! Still

pp

assai legato. ad lib.

greet the beck'ning mark! Still greet the beck - 'ning

ad lib. cresc.

cresc.

mark! To

f

R Affannando. (♩ = 120.)

west - ward! oh thou fresh -'ning wind, Bear thou my ea - ger bark! To

f

west-ward! oh thou fresh-'ning wind, Bear thou my ea - ger bark! — To

west - ward! oh thou fresh - 'ning wind, Bear thou my ea - ger bark! — To

west - ward! oh thou fresh - 'ning wind Bear thou my ea - ger bark! —

And

S Molto dolce. (♩ = 92.)

yet, O God! in mer - cy mild, Ex - tend, ex -

pp

tend thy power - ful hand! Let not the o - cean

poco a poco dim. e rit.

poco a poco dim. e rit.

bil - lows wild En - gulf my hap - less band,

En - gulf my hap - less band,

ppp

ppp

En - gulf my hap - less band!

pppp

ad lib.

m. d.

pppp

T RECIT.
ALTO SOLO.
Tenero. ($\text{♩} = 54.$)

Thus prayed the knight with pit - y fain: But

Tremando. ($\text{♩} = 92.$)

hark! hark! Who has - tens so fast?

RECIT.
Columbus. BARYTONE SOLO.
Molto tranquillo, Largo. ($\text{♩} = 72.$)

"What brings thee, Fer - nan - do, so troub - led a - gain? Oh

RECIT.
Fernando. TENOR SOLO.
Con amarezza. ($\text{♩} = 84.$)

say, the night is not past?" Ah! no - ble Cap - tain, the

hour is nigh! The day is be - gin - ning to gleam?"

dim.

Columbus. BARYTONE SOLO.

p **U** Con maestà e largamente. (♩ = 63.)

"Be calm, O Fer -

pp

nan - do, the light in the

ppp *cresc.*

sky, the light in the sky From Glo - ry, from

cresc.

Glo - ry it sure - ly must beam!

ff

8

ff

ad lib.

The sway of the Fa - ther is o - ver all, And

dim.

death - let it come to his hand, And death - let it

pp

come to his hand."

dim.

RECIT.

Fernando.
TENOR SOLO. **W** Con amarezza. (♩ = 76.)

Fare - well, then, my Cap - tain, what -

e'er be - fall! I hear now the in - so - lent band." I

hear now the in - so - lent band." **X** Con molto fuoco, un poco a poco appassionato. (♩ = 152.)

il Basso marc.

CHORUS. SOPRANO. *mf* The

ALTO. *mf* *crise.* And Lo! ere Fer - nan - do had spoke the word, The

TENOR. *mf* And Lo! ere Fer - nan - do had spoke the word, The

BASS. *mf* *crise.* And Lo! ere Fer - nan - do had spoke the word, The

cresc. men, ra - ging fierce, with a roar, *fz.*

cresc. Like waves in a temp - est are

cresc. men, ra - ging fierce, with a roar, *fz.*

cresc. Like waves in a temp - est are

Detailed description: This system contains the first two staves of the vocal melody and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including a triplet of eighth notes. Dynamics include *cresc.*, *fz.*, and *f*.

cresc. As - sail - ing their brave Cap - tain's door. *ff.*

sud - den - ly heard, *fz.*

cresc. As - sail - ing their brave Cap - tain's door. *ff.*

sud - den - ly heard, *ff.*

Detailed description: This system contains the second two staves of the vocal melody and the second two staves of the piano accompaniment. The vocal parts continue with the lyrics. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *cresc.*, *ff.*, and *fz.*.

Y Con molto energico. *(♩=152)*

ff.

Detailed description: This system shows the continuation of the piano accompaniment. It features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics are marked *ff.* and the tempo is indicated as *Con molto energico.* with a quarter note equal to 152 beats per minute.

Columbus. BARYTONE SOLO.

ff

First system of the musical score. The vocal line is in G major and contains a rest. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *ff* is present.

Second system of the musical score. The vocal line contains the lyrics "know what ye come for, and read - y am". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* is present.

Con molto appassionato ed agitato. (♩ = 152.)

Third system of the musical score. The vocal line contains the lyrics "I! My life I sub -". The piano accompaniment features a change in key signature to F major and includes a triplet of eighth notes. Dynamic markings of *fz* are present.

Fourth system of the musical score. The vocal line contains the lyrics "mit to your will;". The piano accompaniment continues with the triplet pattern. Dynamic markings of *fz* are present.

Fifth system of the musical score. The vocal line contains the lyrics "Yet, know that the res - cu - ing". The piano accompaniment features a change in key signature to D major and includes a triplet of eighth notes. Dynamic markings of *fz* and *cresc.* are present.

Tranquillo e con maestà. (♩ = 152.)

har - bor is nigh! God par - don you! Save you from

Z

ill! Con passione repressa, e più agitato sempre.
CHORUS. SOPRANO. *pp* Loud clashed all the weap - ons, the men clam - ored

ALTO. Loud clashed all the weap - ons, the

TENOR. Loud clashed all the weap - ons, the

BASS. *pp* Loud clashed all the weap - ons, the

Loud clashed all the weap - ons, the men clam - ored

Z Con passione repressa, e piu agitato sempre. (♩ = 100)

poco a poco cresc. e string.
loud, The air be - came dus - ky with doom.

poco a poco cresc. e string.
men clam - ored loud, The air be - came dus - ky with doom.

poco a poco cresc. e string.
men clam - ored loud, The air be - came dus - ky with doom.

poco a poco cresc. e string.
loud, The air be - came dus - ky with doom.

poco a poco cresc. e string.

Loud clashed all the weap - ons, the men clamored loud, The air became
 Loud clashed all the weap-ons, the men clamored loud, The
 Loud clashed all the weap-ons, the men clamored loud, The
 Loud clashed all the weap - ons, the men clamored loud, The air became

dus - ky with doom; The He - ro made read - y, se -
 air became dus - ky with doom; The He - ro made
 air became dus - ky with doom; The He - ro made
 dus - ky with doom; The He - ro made read - y, se -

rene and proud, To sink to his wa - ter - y tomb.
 read - y, se - rene and proud, To sink to his wa - ter - y
 read - y, se - rene and proud, To sink to his wa - ter - y
 rene and proud, To sink to his wa - ter - y tomb.

— The He - ro made read - y, se - rene and proud, To
 tomb. The He - ro made read - y, se - rene and
 tomb. The He - ro made read - y, se - rene and
 — The He - ro made read - y, se - rene and proud, To

Aa
 sink to his wa - ter - y tomb. The com - pact was
 proud, To sink to his wa - ter - y tomb. The
 proud, To sink to his wa - ter - y tomb. The
 sink to his wa - ter - y tomb. The com - pact was
Aa

naught to that in - so - lent band, the com - pact was naught to that
 com - pact was naught to that in - so - lent band, the com - pact was
 com - pact was naught to that in - so - lent band, the com - pact was
 naught to that in - so - lent band, the com - pact was naught to that

in - so - lent band; A - gainst their Com - mand - er they stand.

naught to that in - so - lent band; A - gainst their Com - mand - er they

naught to that in - so - lent band; A - gainst their Com - mand - er they

in - so - lent band; A - gainst their Com - mand - er they stand.

— They seize him, and doom him to per - ish, When

stand. — They seize him, and doom him to per - ish, When

stand. — They seize him, and doom him to per - ish, When

— They seize him, and doom him to per - ish, When

Bb Prestissimo e con molto energico.

ff "Land!"

ff "Land!"

Bb Prestissimo e con molto energico. (♩ = 104.)

ff *fz*

Ech-oes the wel - - come cry - "Land!"

Ech-oes the wel - - come cry - "Land!"

This system contains the first vocal entry. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics "Ech-oes the wel - - come cry - 'Land!'". The piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. There are accents and a triplet marking over the first three notes of the vocal lines.

fz *fz*

The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand. The dynamic markings *fz* (forzando) are present.

Echoes the wel - -

Echoes the wel - -

This system contains the second vocal entry. The vocal parts enter with the lyrics "Echoes the wel - -". The piano accompaniment continues with the same descending eighth-note pattern. There are accents and a triplet marking over the first three notes of the vocal lines.

The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand.

come cry - "Land!"

come cry - "Land!"

This system contains the third vocal entry. The vocal parts enter with the lyrics "come cry - 'Land!'". The piano accompaniment continues with the same descending eighth-note pattern. There are accents and a triplet marking over the first three notes of the vocal lines.

fz *fz* *cresc.*

The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand. The dynamic markings *fz* (forzando) and *cresc.* (crescendo) are present.

The first system consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with four flats (B-flat major or D-flat minor). The first three staves contain a melodic line with rests, while the bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the four-staff arrangement. The melodic line in the top three staves features more active eighth notes, and the bass line continues with a steady accompaniment.

The third system introduces a new section marked **Dd**. The top staff features a complex texture with triplets of sixteenth notes and chords. The bass line has a more active role with eighth notes. The instruction *cresc.* is written above the bass line.

il Basso assai marcato.

The fourth system continues the **Dd** section. The top staff has a series of chords with a tremolo effect, while the bass line features a more active accompaniment with eighth notes and rests.

The fifth system concludes the piece. The top staff has a series of chords with a tremolo effect, and the bass line features a more active accompaniment with eighth notes and rests. The piece ends with a final cadence in 2/4 time.

Ee Con molto maestà. (♩ = 100.)

The musical score is written for piano and consists of six systems of staves. The first system begins with a dynamic marking of *fff* and includes an 8-measure rest. The second system starts with *fz*. The third system continues with *fz*. The fourth system features a dynamic change to *Ff* and includes an 8-measure rest. The fifth system begins with *fz*. The sixth system continues with *fz*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

CHORUS. *fff*

The

The

fff

fff

Gg Con entusiasmo.

shin - ing ho - ri - zon in pur - ple ar - rayed Re - flect - ed the

shin - ing ho - ri - zon in pur - ple ar - rayed Re - flect - ed the

Gg Con entusiasmo. (♩ = 76.)

gold of the sun, And beck - on - ing For - tune in

gold of the sun, And beck - on - ing For - tune in

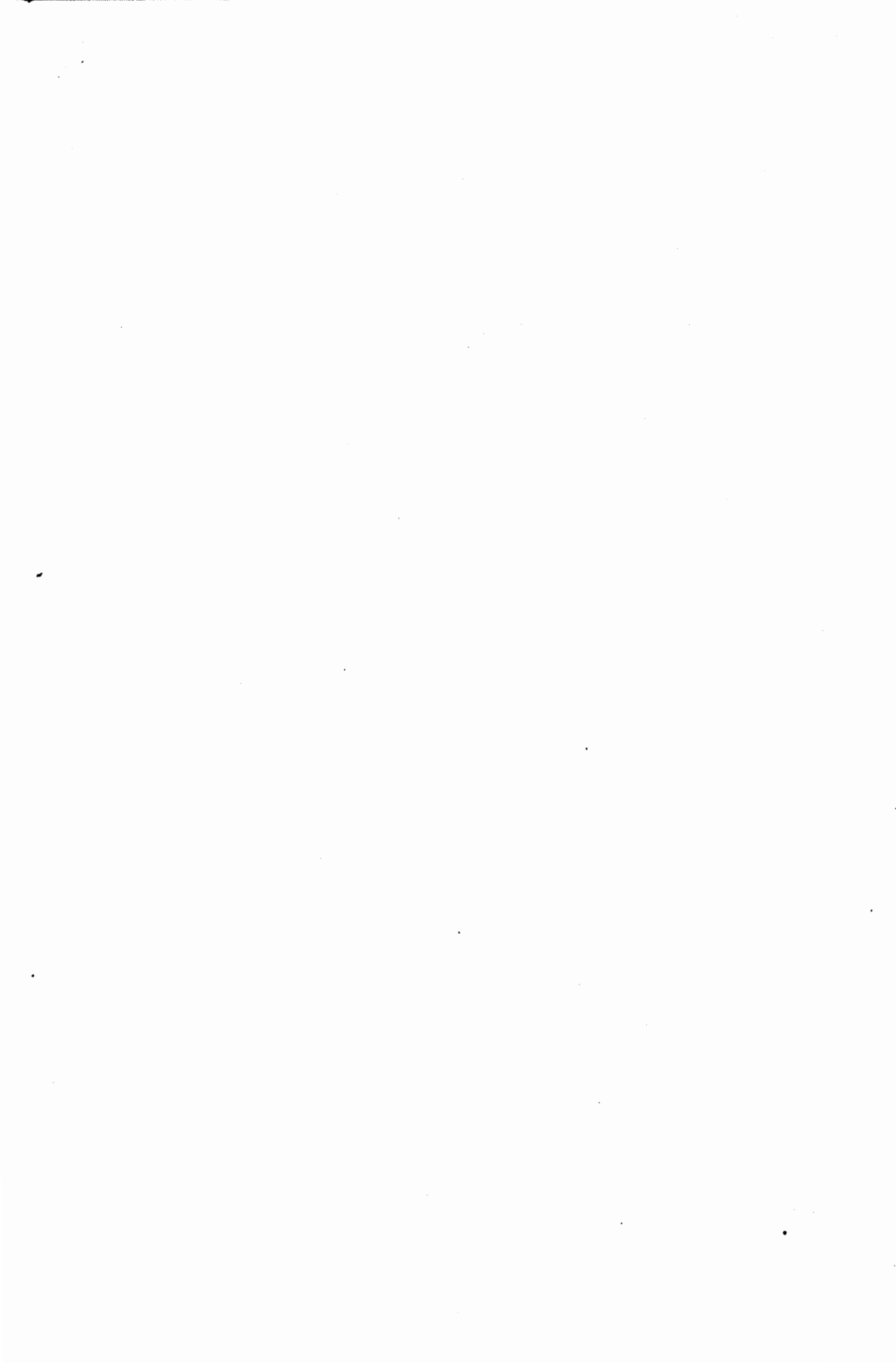
The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a long melodic line with several measures of rests, connected by long horizontal ties. The notes are mostly half and quarter notes.

The second system shows piano accompaniment. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady accompaniment of chords. A dynamic marking of *fz* (forzando) is present in the middle of the system.

The third system continues the piano accompaniment. It features similar chordal textures in both hands. Two dynamic markings of *fz* are placed above the right-hand staff.

The fourth system shows piano accompaniment with a variety of dynamic markings. The right hand has *fz* markings in the first three measures, followed by *fff* (fortississimo) in the final two measures. The left hand has a series of chords with accents.

The fifth system concludes the piano accompaniment. It includes a first ending bracket in the right hand, marked with a '1'. Dynamic markings of *fz* are used throughout the system.



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