

G. SCHIRMER'S SECULAR CHORUSES

Mixed Voices

FOUR-PART CHORUSES SUITABLE FOR CHORUS

| | | | |
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| 2001 | Ring Out, Wild Bells | L. Damrosch | 12 |
| 2017 | The Frogs' Singing-School | H. N. Bartlett | 15 |
| 2025 | Jack Horner | H. N. Bartlett | 20 |
| 2057 | The Owl and the Pussy Cat | G. Ingraham | 12 |
| 2131 | Fair Morning is on the Harbor | Max Vogrich | 8 |
| 2132 | Those We Love | Max Vogrich | 10 |
| 2158 | My True Love Hath My Heart | Max Vogrich | 10 |
| 2159 | Take, O Take Those Lips Away | Max Vogrich | 6 |
| 2160 | The Night Has a Thousand Eyes | Max Vogrich | 10 |
| 2165 | Morning Serenade | F. Van der Stucken | 10 |
| 2229 | The Morning Sprite | H. R. Shelley | 20 |
| 2262 | Serenade (Tenor Solo) | W. H. Neidlinger | 10 |
| 2270 | I Love My Love in the Morning | G. B. Allen | 9 |
| 2305 | Dreams | A. Strelezki | 10 |
| 2333 | Robin Adair (Harmonized by) | Dudley Buck | 8 |
| 2349 | Harold Harfagar (Alto Solo) | H. W. Parker | 20 |
| 2352 | Sweet and Low | F. L. York | 10 |
| 2369 | The Jumblies | G. Ingraham | 12 |
| 2370 | The Nutcracker and the Sugar-Tongs | G. Ingraham | 15 |
| 2371 | The Duck and the Kangaroo | G. Ingraham | 10 |
| 2372 | The Daddy-Long-Legs and the Fly | G. Ingraham | 15 |
| 2373 | Calico-Pie | G. Ingraham | 10 |
| 2374 | Mr. and Mrs. Spikky Sparrow | G. Ingraham | 12 |
| 2375 | The Broom, the Shovel, the Poker and the Tongs | G. Ingraham | 12 |
| 2403 | The Ballad of a Knight and His Daughter | H. W. Parker | 30 |
| 2404 | Idylle (Ten. and Bar. Solos) | H. W. Parker | 25 |

G. Schirmer

New York

Boston



The Ballad of a Knight and his Daughter.

(Leopold, Graf zu Stolberg.)

English Version by
ISABELLA G. PARKER.

HORATIO W. PARKER.

Moderato.

Piano. *pp* *cresc.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *pp* to *cresc.*

This section continues the piano accompaniment. It includes dynamic markings such as *f dim.* and *pp*. The music features a variety of rhythmic patterns and chordal textures.

In the cas-tle of his

mf

In the cas-tle of his

mf

The vocal melody is presented on two systems of three staves each. The lyrics are placed below the notes. The dynamic marking *mf* is used throughout.

f *mf*

This section continues the piano accompaniment, featuring dynamic markings *f* and *mf*. The music concludes with a final chordal cadence.

fa- - thers Dwelt a knight of no-ble name; On the field of

fa- - thers Dwelt a knight of no-ble name; On the field of

f

f

f

f

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

war vic - torious Deeds of dar - ing brave and - glorious Won for

brave and glo - rious

war vic - torious Deeds of dar - ing brave and glo - rious

brave and glorious Won for

ff

ff

ff

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* (fortissimo).

poco più mosso. p

him un - dy - ing fame. Now bereft of

Won for him un - dy - ing fame.

Won for him un - dy - ing fame. Now bereft of all his brothers,

him un - dy - ing fame. *poco più mosso.*

all his brothers, Mourning each be - lov - ed son,

Through the moss-grown arch - es lone - ly

Mourn - ing each be - lov - ed son, Through the moss - grown arches

Now, be - reft of all his brothers, Mourn - ing each be - lov - ed son,

Through the moss-grown arch - es lone - ly, Ech - oed sounds of sor - row on - ly,

Ech - oed, ech - oed sounds of sor - row on - ly,

lone - ly, Ech - oed, ech - oed sounds of sor - row on - ly.

Through the moss-grown arch - es lone - ly, Ech - oed sounds of sor - row on - ly,

While he wandered there a - lone.

While he wan - dered there a - lone.

While he wan - dered there a - lone.

While he wan - dered there a - lone.

Women's voices alone.

Priceless was his on - ly treasure, Best be - loved his daugh - ter dear;

Priceless was his on - ly treasure, Best be - loved his daugh - ter dear;

mf *p*

p

Like a dove, in fair - est brightness, Or a swan in snowy whiteness,

Like a dove, in fair - est brightness, Or a swan in snowy whiteness,

p

She, alone, his heart could cheer. Ah! her tears fell oft in se - cret,

She, alone, his heart could cheer. Ah! her tears fell oft in se - cret,

pp *pp* *pp*

pp poco a poco cresc.

When the moon - light soft - ly shone, Wept she, for a

When the moon-light soft - ly shone, Wept she, for a

pp poco a poco cresc.

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked *pp poco a poco cresc.* and features a melodic line in the voice and a rhythmic accompaniment in the piano.

youth— so dar - ing Loved her, all her sor - row shar - ing;

youth so dar - ing— Loved her, all her sor - row shar - ing;

Loved her, all her sor - row shar - ing;

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with the same melodic and accompanimental lines.

And the maid loved him a-lone.

And the maid loved him a-lone.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music concludes with a final chord and a *ff* marking in the piano part.

TENOR.

BASS.

ff But a war - - rior bold his ban - ner Waved a -
 But a war - - rior bold his ban - ner Waved a -

loft with gleam-ing crest; Praised his own — proud deeds of
 loft with gleam-ing crest; Praised his own — proud deeds of

glo - ry, Told in long he - ro - ic sto - ry: And the
 glo - ry, Told in long he - ro - ic sto - ry: And the

SOPR. *ff*

ALTO. And the fa-ther loved him best, And the fa-ther loved him best.

TEN.

BASS. father loved him best, And the father loved him best.

Musical score for vocal soloists and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The piano accompaniment is in the lower register. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. Dynamics include *ff* (fortissimo) and *p* (piano).

Andante con moto.

Four empty musical staves for vocal soloists, corresponding to Soprano, Alto, Tenor, and Bass parts.

Andante con moto.

pp espr.

Piano accompaniment for the second section, marked *Andante con moto* and *pp espr.* (pianissimo, esprimo). The piano part features a rhythmic pattern in the bass line and arpeggiated chords in the treble.

Four empty musical staves for vocal soloists, corresponding to Soprano, Alto, Tenor, and Bass parts.

Piano accompaniment for the third section, continuing the rhythmic and harmonic patterns from the previous section.

p
 Once the lover em - bold - ened Bent to kiss her soft and snow - y

p
 Once the lover em - bold - ened Bent to kiss her soft and snow - y

pp

hand: Her blue eyes, with tear - drops fill - ing, Looked re -

hand; Her blue eyes, with tear - drops fill - ing, Looked re -

proach - ful, not un - will - ing, not un -

proach - ful, not un - will - ing, not un -

willing, Love's true sign to un-der-stand.

willing, Love's true sign to un-der-stand.

ff

Then the war-rior seized in an-ger On his heav-y-hilt-ed

ff

Then the war-rior seized in an-ger On his heav-y-hilt-ed

ff

lance, On the knight's bold cheek then show-ing_ Fiercely glow-ing

lance, On the knight's bold cheek then show-ing_ Fiercely glow-ing

ff

scorn and love were min - gled in his flashing glance.

scorn and love were min - gled in his flashing glance.

ff

ff

ff

p

Dropped the warrior then his gaunt-let, At the

Dropped the warrior then his gaunt-let, At the

f

f

f

gen - tle maiden's feet; "Now," said he, "the plain be -

gen - tle maiden's feet; "Now," said he, "the plain be -

ff

ff

ff

low us, Soon our des - ti - ny shall show us." And he

low us, Soon our des - ti - ny shall show us." And he

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. The lyrics are: "low us, Soon our des - ti - ny shall show us." And he

spurred his courser fleet. And the

spurred his courser fleet. And the

The second system continues the vocal and piano parts. The vocal lines have a more melodic quality. The piano accompaniment includes dynamic markings such as *p* and *pp*. The lyrics are: "spurred his courser fleet. And the" repeated on both vocal staves.

lov - er took the chal - lenge, Qui - et - ly be - strode his

lov - er took the chal - lenge, Qui - et - ly be - strode his

The third system concludes the page. The vocal lines are more active, with some slurs. The piano accompaniment continues with a steady rhythm. The lyrics are: "lov - er took the chal - lenge, Qui - et - ly be - strode his" repeated on both vocal staves.

steed, *pp* Glanc - ing fare - well to the maid - en, He, with

steed, *pp* Glanc - ing fare - well to the maid - en, He, with

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "steed, Glanc - ing fare - well to the maid - en, He, with" written below them. The bottom two staves are piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature.

love and hon - or lad - en, Was a no - ble knight in -

love and hon - or lad - en, Was a no - ble knight in -

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "love and hon - or lad - en, Was a no - ble knight in -" written below them. The bottom two staves are piano accompaniment. The piano part continues with the accompaniment from the first system.

deed.

deed.

The third system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "deed." written below them. The bottom two staves are piano accompaniment. The piano part continues with the accompaniment from the previous systems. The system concludes with a double bar line and a key signature change to two flats (Bb).

Poco più lento.

pp

Red - ly gleamed the knightly ar - mor In the evn - ing's glow-ing

pp

Red - ly gleamed the knightly ar - mor In the evn - ing's glow-ing

pp

Poco più lento.

pp

pp

f

ray, While the hors - es' hoofs rang loud - ly

f

ray, While the hors - es' hoofs rang loud - ly

f

f

As they for-ward rode so proud - ly, Fled the star - tled deer a -

As they for-ward rode so proud - ly, Fled the star - tled deer a -

8va bassa.....

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of three flats. The piano accompaniment features a complex texture with chords and moving lines in both hands. A dynamic marking of *8va bassa.....* is present at the end of the piano part.

way.

way.

pp

This system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are mostly rests, with the word "way." appearing below the staves. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* is visible in the piano part.

Quasi Presto.

From her case - ment looked the

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "From her case - ment looked the". The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The tempo is marked "Quasi Presto".

Quasi Presto.

f *p*

This system contains the piano accompaniment for the second system. It features a dynamic marking of *f* (forte) in the right hand and *p* (piano) in the left hand. The piano part is more complex, with arpeggiated figures and sustained chords.

maid - en. Grief and an - guish in her

This system contains the second vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "maid - en. Grief and an - guish in her". The piano accompaniment continues with a similar harmonic accompaniment.

This system contains the piano accompaniment for the third system. It features a dynamic marking of *f* (forte) in the right hand and *p* (piano) in the left hand. The piano part continues with arpeggiated figures and sustained chords.

poco a poco cresc.

p Saw the spears in sun - set gleam - ing.

face; *p* Saw the spears in sun - set gleam - ing,

p Saw the spears in sun - set gleam - ing,

poco a poco cresc.

p

Saw her lov - ers warm blood streaming, Sank, *f dim.*

Saw her lov - ers warm blood streaming, Sank, *f dim.*

Saw her lov - ers warm blood streaming, Sank, *f dim.*

f dim.

p like him, in death's em -

pp

like him, in death's em -

pp

like him, in death's em -

pp

p

pp

pp

brace. Quick-ly then the war-rior

brace. *pp*

brace. Quick-ly then the war-rior

pp

pp

cresc. poco a poco.

has - ten'd Where the lord - ly cas - tle lay, —

cresc. poco a poco.

has - - ten'd Where the lord - ly cas - - tle lay, —

cresc. poco a poco.

f cresc. sempre.

Hear - ing now the sound of mourn - ing, From the

f cresc. sempre.

Hear - ing now the sound of mourn - ing, From the

f cresc. sempre.

gate for - ev - er turn - ing, He, in

He, in sad - ness,

ff

gate for - ev - er turn - ing, He, in

He, in sad - ness,

ff

sad - ness, rode a - - way.

rode a - - way.

sad - ness, rode a - - way.

rode a - - way.

p

sfz ten.

p

riten.

pp Lento.

In the grand and lone-ly cas- -tle Dwelt the knight re-nowned of_

pp

In the grand and lone-ly cas- -tle Dwelt the knight re-nowned of

pp

Lento.

pp

yore, Day by day in heav-y sorrow, Looking for no

yore, Day by day in heav-y sorrow, Looking for no

glad to morrow: And he smiled, he

gladto morrow: And he smiled, he

pp

pp

pp

L. H.

pp

smiled, ah! nev- -er - more!

smiled, ah! nev- -er - more!

smiled, ah! smiled, Ah! nev-er - more!

smiled, ah! nev- -er - more!

f

pp

pp

pp

f

pp

fp

pp

ppp

