

G. SCHIRMER'S SECULAR CHORUSES

Men's Voices

FOUR-PART CHORUSES
WITH PIANO ACCOMPANIMENT
INCLUDING ACCOMPANIMENTS FOR REHEARSAL ONLY

5773b	Border Ballad	H. B. Hatch	8
5779	Hail of the Friendly Sons	Victor Herbert	12
5780	Friar's Song	H. Jacobsen	15
5791	My Comrade	L. Koemmenich	8
5796	Sympathy	R. Friml	8
5800	The Musical Trust	Henry Hadley	12
5803	The Siesta	R. Werrenrath	8
5828	Folly and I (2d Po. ad lib.)	C. S. Burnham	15
5829	Cradle Song	T. T. Noble	8
5832	The New Ireland	Victor Herbert	8
5836	O Mistress Mine	Wm. Lester	8
5838	If She be Made of White and Red	Wm. Lester	6
5839	Come unto these Yellow Sands	Wm. Lester	8
5876	Love's Radiance	F. C. Bornschein	5
5877	Cupid and Campaspe	F. C. Bornschein	8
5878	O were My Love yon Lilac Fair	F. C. Bornschein	5
5712	The Night has a Thousand Eyes	H. G. Thunder	8
6026	Her Rose (Bar. solo)	C. W. Coombs	8
6031	Little Indian, Sioux or Crow	H. N. Bartlett	12
6107	Tiger, Tiger	H. B. Hatch	8
6108	The Challenge of Rikki-Tikki-Tavi	H. B. Hatch	8
6109	An English Sailor Song	J. J. Bishop	15
6153	Go 'long, Mule, Go 'long	W. H. Dixon	12
6222	At the Winds' Call	R. H. Woodman	8
6223	The Quiet Valley (Ten. or Sop. solo)	R. H. Woodman	15
6224	This is She	J. H. Rogers	15
6290	The Lights of Home	M. Bartholomew	8
6291	At the Crossroads	M. Bartholomew	12

G. Schirmer

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"This is She"

For Four-Part Chorus of Men's Voices
with Piano Accompaniment

Words anonymous

Music by
James H. Rogers

Poco vivace

Tenor I *mp*

Tenor II *mp*

Bass I *mp*

Bass II *mp*

Piano *mf*

p leggieramente

or-der that must be o - beyed, I sing of a dear lit-tle maid, A

or-der that must be o - beyed, I sing of a dear lit-tle maid, A

or-der that must be o - beyed, I sing of a dear lit-tle maid, A

or-der that must be o - beyed, I sing of a dear lit-tle maid, A

slentando *a tempo*
p.
 mirth-ful-ly se-ri-ous, So-ber, de-lir-i-ous, Gen-tly im-pe-ri-ous maid. And

slentando *a tempo*
p.
 mirth-ful-ly se-ri-ous, So-ber, de-lir-i-ous, Gen-tly im-pe-ri-ous maid. And

slentando *a tempo*
p.
 mirth-ful-ly se-ri-ous, So-ber, de-lir-i-ous, Gen-tly im-pe-ri-ous maid. And

slentando *a tempo*
p.
 mirth-ful-ly se-ri-ous, So-ber, de-lir-i-ous, Gen-tly im-pe-ri-ous maid. And

slentando *a tempo*
p.

slentando *a tempo*
p.
 first we'll con-sid-er her eyes, (A - like as to col-or and size,) Her

slentando *a tempo*
p.
 first we'll con-sid-er her eyes, (A - like as to col-or and size,) Her

slentando *a tempo*
p.
 first we'll con-sid-er her eyes, (A - like as to col-or and size,) Her

slentando *a tempo*
p.
 first we'll con-sid-er her eyes, (A - like as to col-or and size,) Her

slentando *a tempo*
p.

rall., con molto sentimento **Vivo**
mf
 eyes, her eyes,— Her wink - a - ble, blink - a - ble, Simp - ly un - think - a - ble,
rall., con molto sentimento *mf*
 eyes, her eyes,— Her wink - a - ble, blink - a - ble, Simp - ly un - think - a - ble,
rall., con molto sentimento *mf*
 eyes, her eyes,— Her wink - a - ble, blink - a - ble, Simp - ly un - think - a - ble,
rall., con molto sentimento
 eyes, Ah, her eyes,—

Vivo

dim. senza rit. **Tempo I^o** *mf*
 Simp - ly un - think - a - ble eyes.— Then,
dim. senza rit. *mf*
 Simp - ly un - think - a - ble eyes.— Then,
dim. senza rit. *mf*
 Simp - ly un - think - a - ble eyes.— Then,
dim. senza rit. *mf*
 Simp - ly un - think - a - ble eyes.— Then,

senza rit. **Tempo I^o** *f*

dim.
 hav-ing a mo-ment to spare, We'll turn our at-ten-tion to hair; Her

dim.
 hav-ing a mo-ment to spare, We'll turn our at-ten-tion to hair; Her

dim.
 hav-ing a mo-ment to spare, We'll turn our at-ten-tion to hair; Her

dim.
 hav-ing a mo-ment to spare, We'll turn our at-ten-tion to hair; Her

p

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with a dynamic of *dim.* and contain the lyrics: "hav-ing a mo-ment to spare, We'll turn our at-ten-tion to hair; Her". The piano accompaniment is marked with a dynamic of *p* and features a simple harmonic accompaniment with chords and eighth notes.

p *poco rit.* *mf*
 ten-dril-ly-curl-a-tive, Tum-bly and whirl-a-tive, Su-per-su-per-la-tive hair. For-

p *poco rit.* *mf*
 ten-dril-ly-curl-a-tive, Tum-bly and whirl-a-tive, Su-per-su-per-la-tive hair. For-

p *poco rit.* *mf*
 ten-dril-ly-curl-a-tive, Tum-bly and whirl-a-tive, Su-per-su-per-la-tive hair. For-

p *poco rit.* *mf*
 ten-dril-ly-curl-a-tive, Tum-bly and whirl-a-tive, Su-per-su-per-la-tive hair. For-

p *poco rit.*

The second system of the score continues with four vocal staves and a piano accompaniment. The vocal lines are marked with a dynamic of *p* and contain the lyrics: "ten-dril-ly-curl-a-tive, Tum-bly and whirl-a-tive, Su-per-su-per-la-tive hair. For-". The piano accompaniment is marked with a dynamic of *p* and features a more complex accompaniment with arpeggiated chords and a *poco rit.* marking. The system concludes with a final piano accompaniment section marked with a dynamic of *p* and a *poco rit.* marking.

Lento *a tempo*
mf

bear, for - bear, for - bear, — for-bear to dis-miss with a shrug — Her

a tempo
mf

bear, for - bear, for - bear, — for-bear to dis-miss with a shrug — Her

a tempo
mf

bear, for - bear, for - bear, — for-bear to dis-miss with a shrug — Her

bear, for - bear, for - bear, — with a shrug

Lento *a tempo*
mf non legato marcato

f

nose, un-de-ni - a - bly pug, — Her strict - ly per-miss - i - ble, Turn up like this - a - ble,

f

nose, un-de-ni - a - bly pug, — Her strict - ly per-miss - i - ble, Turn up like this - a - ble,

f

nose, un-de-ni - a - bly pug, — Her strict - ly per-miss - i - ble, Turn up like this - a - ble,

f

pug, Her strict - ly per-miss - i - ble, Turn up like this - a - ble,

sfz *meno f*
 Ur-gent-ly kiss - a - ble pug, Her ur-gent-ly kiss - a - ble pug.
sfz *meno f*
 Ur-gent-ly kiss - a - ble pug, Her ur-gent-ly kiss - a - ble pug.
sfz *meno f*
 Ur-gent-ly kiss - a - ble pug, Her ur-gent-ly kiss - a - ble pug, her
sfz *meno f*
 Ur-gent-ly kiss - a - ble pug, Her ur-gent-ly kiss - a - ble pug.

p
 Mm
p
 Mm
slentando
mf *p*
 urg-ent-ly kiss-a-ble pug. Mm
a tempo
mp
 Then, mov-ing a point to the south, — We
a tempo
mp *p* *glissando*
colla voce

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics: "come to an ac-tu-al mouth, A". The piano accompaniment is in treble and bass clefs, with a *glissando* marking and a fermata over a series of notes.

Mm Mm Mm Mm

come to an ac-tu-al mouth, A

glissando

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics: "Main-ly mel-lif-er-ous mouth. Ob-", "Main-ly mel-lif-er-ous mouth. Ob-", "Main-ly mel-lif-er-ous mouth.", and "co-ral, pearl-if-er-ous, Ar-gu-ment-if-er-ous, Main-ly mel-lif-er-ous mouth.". The piano accompaniment is in treble and bass clefs, with a *cresc.* marking and a *mf senza rit.* marking.

cresc. *mf senza rit.* *f*

Main-ly mel-lif-er-ous mouth. Ob-

cresc. *mf senza rit.* *f*

Main-ly mel-lif-er-ous mouth. Ob-

cresc. *mf senza rit.*

Main-ly mel-lif-er-ous mouth.

cresc. *mf senza rit.*

co-ral, pearl-if-er-ous, Ar-gu-ment-if-er-ous, Main-ly mel-lif-er-ous mouth.

cresc. *mf senza rit.*

Largamente

*declamando*Tempo I^o, ma un poco meno vivo*mp*

serve, ob-serve, un-der-neath it, a chin, Con-

*declamando**mp*

serve, ob-serve, un-der-neath it, a chin, Con-

*f declamando**mp*

Ob-serve, ob-serve, un-der-neath it, a chin, Con-

f declamando mp

Ob - serve, ob-serve, un-der-neath it, a chin, Con-

Largamente

Tempo I^o, ma un poco meno vivo*mp*
mf ben accentato

not-ing the dim-ple with-in; A stead-y, re-li-a-ble, Hard-ly de-fi-a-ble,

mf ben accentato

not-ing the dim-ple with-in; A stead-y, re-li-a-ble, Hard-ly de-fi-a-ble,

mf ben accentato

not-ing the dim-ple with-in; A stead-y, re-li-a-ble, Hard-ly de-fi-a-ble,

mf ben accentato

not-ing the dim-ple with-in; A stead-y, re-li-a-ble, Hard-ly de-fi-a-ble,

Lento

p

Quite un-de-ni-a-ble chin. By

Quite un-de-ni-a-ble chin. By

Quite un-de-ni-a-ble chin. By

Quite un-de-ni-a-ble chin, a quite un-de-ni-a-ble chin.

Lento

a tempo (poco vivace)

all that is fair, it ap-pears We'd al-most for-got-ten her ears, Those

a tempo (poco vivace)

all that is fair, it ap-pears We'd al-most for-got-ten her ears, Those

a tempo (poco vivace)

all that is fair, it ap-pears We'd al-most for-got-ten her ears, Those

a tempo (poco vivace)

It ap-pears, her ears, Those

a tempo (poco vivace)

leggiero

cresc. *f*

nev-er neg-lect-a-ble, Tint-ed, de-lect-a-ble, High-ly res-pect-a-ble ears,— those

cresc. *f*

nev-er neg-lect-a-ble, Tint-ed, de-lect-a-ble, High-ly res-pect-a-ble ears,— those

cresc. *f*

nev-er neg-lect-a-ble, Tint-ed, de-lect-a-ble, High-ly res-pect-a-ble ears,— those

cresc. *f*

nev-er neg-lect-a-ble, Tint-ed, de-lect-a-ble, High-ly res-pect-a-ble ears,— those

cresc. *f*

mp slentando

high-ly res-pect-a-ble ears,— those high-ly res-pect-a-ble ears.—

mp slentando

high-ly res-pect-a-ble ears,— those high-ly res-pect-a-ble ears.—

mp slentando

high-ly res-pect-a-ble ears,— those high-ly res-pect-a-ble ears.—

mp slentando

high-ly res-pect-a-ble ears,— those high-ly res-pect-a-ble ears.—

mp slentando

a tempo
p

And last, let us speak of her-self, — A

And last, let us speak of her-self, — A

And last, let us speak of her-self, — A

And last, let us speak of her-self, — A

a tempo

cresc. *sempre cresc.*

blithe lit-tle gyp-sy and elf, — Her quite un-ig-nor-a-ble, Ab-sence de-plor-a-ble,

cresc. *sempre cresc.*

blithe lit-tle gyp-sy and elf, — Her quite un-ig-nor-a-ble, Ab-sence de-plor-a-ble,

cresc. *sempre cresc.*

blithe lit-tle gyp-sy and elf, — Her quite un-ig-nor-a-ble, Ab-sence de-plor-a-ble,

cresc. *sempre cresc.*

blithe lit-tle gyp-sy and elf, — Her quite un-ig-nor-a-ble, Ab-sence de-plor-a-ble,

cresc. *sempre cresc.*

f *mf molto accel. e cresc.*

whol-ly a-dor-a-ble self, her whol-ly a-dor-a-ble, whol-ly a-dor-a-ble,

f *mf molto accel. e cresc.*

whol-ly a-dor-a-ble self, her whol-ly a-dor-a-ble, whol-ly a-dor-a-ble,

f *mf molto accel. e cresc.*

whol-ly a-dor-a-ble self, her whol-ly a-dor-a-ble, whol-ly a-dor-a-ble,

f *mf molto accel. e cresc.*

whol-ly a-dor-a-ble self, her whol-ly a-dor-a-ble, whol-ly a-dor-a-ble,

f *mf molto accel. e cresc.*

poco rall. ff **Lento**
sempre ff

whol-ly a-dor-a-ble self, her whol-ly a - dor-a-ble self.

poco rall. ff *sempre ff*

whol-ly a-dor-a-ble self, her whol-ly a - dor-a-ble self.

poco rall. ff *sempre ff*

whol-ly a-dor-a-ble self, her whol-ly a - dor-a-ble self.

poco rall. ff *sempre ff*

whol-ly a-dor-a-ble self, her whol-ly a - dor-a-ble self.

poco rall. ff **Lento**
sempre ff

G. SCHIRMER'S SECULAR CHORUSES

Men's Voices

FOUR-PART CHORUSES WITH PIANO ACCOMPANIMENT INCLUDING ACCOMPANIMENTS FOR REHEARSAL ONLY

5549	The Handsome Horseman (Sop. Solo)	A. von Othegraven	12
5556	The Fool's Prayer (Bar. Solo)	H. H. Huss	15
5562	Irish Battle Hymn	H. B. Gaul	8
5594	But—They Didn't	J. H. Rogers	15
5595	The Night has a Thousand Eyes	S. R. Gaines	8
5668	The Cavalier's Song	R. Werrenrath	8
5669	A Secret from Bacchus	Bruno Huhn	6
5670	Cato's Advice (18th Cent. Drinking Song)	Bruno Huhn	8
5674	The Steerman's Song	A. Bergh	12
5675	Denny's Daughter	Bruno Huhn	8
5681	In Praise of Tobacco	C. L. Williams	8
5690	An Ichthyosaurian Monster (Bar. Solo)	H. N. Bartlett	15
5691	Far off in the Waste of Desert Sand	H. N. Bartlett	12
5694	Rain Song (Tenor and Bar. Solos)	W. M. Cook	15
5695	Exhortation (A Negro Sermon) (Tenor Solo)	W. M. Cook	8
5696	Swing Along	W. M. Cook	12
5705	Back to Ireland	Bruno Huhn	12
5707	Crossing the Bar	J. H. Brewer	12
5710	The Beautiful Ship from Toyland (Bass Solo)	R. Friml	15
5724	Ring out, Wild Bells	L. Hess	8
5741	The Cruiskeen Lawn (Arr. by)	Victor Herbert	8
5758	An Autumn Lament	R. H. Woodman	8
5772	The Way of the World	H. B. Hatch	8

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