

# G. SCHIRMER'S SECULAR CHORUSES

## Men's Voices

### CHORUSES WITH ORCHESTRA ACCOMPANIMENT

- |      |                                       |                    |                      |
|------|---------------------------------------|--------------------|----------------------|
| 1161 | Morning Serenade                      | F. Van der Stucken | 8                    |
| 4353 | Song of May (Tenor and Bar.<br>Solos) | F. Van der Stucken | 12                   |
| 5661 | Song of The Camp (Bar. Solo)          | H. J. Stewart      | 25c. <del>1.00</del> |

G. Schirmer

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# The Song of the Camp

For Four-Part Men's Chorus  
with Baritone Solo

Bayard Taylor

H. J. Stewart

**Piano**

**Marziale**

**Chorus**

**Tenor I** *ff* 3  
"Give us a song," — the sol-diers cried, — The out-er

**Tenor II** *ff* 3  
"Give us a song," — the sol-diers cried, — The out-er

**Bass I** *ff* 3  
"Give us a song," — the sol-diers cried, — The out-er

**Bass II** *ff* 3  
"Give us a song," — the sol-diers cried, — The out-er

Orchestral accompaniment may be obtained from the publishers.  
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*dim.*

trench - es guarding, When the heat-ed guns of the camps allied Grew

trench - es guarding, When the heat-ed guns of the camps allied Grew

trench - es guarding, When the heat-ed guns of the camps allied Grew

trench - es guarding, When the heat-ed guns of the camps allied Grew

*dim.*

wear - y of bom - bard-ing.

wear - y of bom - bard-ing. *p*

wear - y of bom - bard-ing. The dark Redan in si - lent scoff Lay

wear - y of bom - bard-ing. The dark Redan in si - lent scoff Lay

grim - and threat'ning un - der; And the taw - ny mound of the

grim - and threat'ning un - der; And the taw - ny mound of the

Mal - akoff No long - er belched its thunder.  
 Mal - akoff No long - er belched its thunder.

*pp*

Baritone Solo

Andante (quasi Recit.)

There was a

*pp* *poco rit.* *p*

pause; A guardsman said: "We storm the forts to - morrow;

*cresc.* *ff animato*

Sing while we may; an - oth - er day Will bring enough of

*animato* *f* *dim.* *p* *rit.* *dim.* *p* *rit.*

Chorus *cresc.*  
Brave  
Chorus *cresc.*  
Brave

Chorus  
*p*  
sor-row." They lay a-long the bat-try's side, Be - low the smoking can-non:Brave

Chorus  
*p*  
They lay a-long the bat-try's side, Be - low the smoking can-non:Brave

*cresc.*

Detailed description: This system contains five staves. The first two are vocal staves for soprano and alto, both starting with rests and marked 'Chorus' and 'cresc.'. The third and fourth are bass vocal staves with lyrics. The fifth is a grand staff for piano accompaniment, marked 'cresc.'.

hearts, from Severn and from Clyde, And from the banks of Shannon. They

hearts, from Severn and from Clyde, And from the banks of Shannon. They

hearts, from Severn and from Clyde, And from the banks of Shannon. They

hearts, from Severn and from Clyde, And from the banks of Shannon. They

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

unaccomp.

Detailed description: This system contains five staves. The first four are vocal staves for soprano, alto, and two bass parts, all with lyrics and marked 'f'. The fifth is a grand staff for piano accompaniment, marked 'f' and 'unaccomp.'.

sang of love, and not of fame; For - got was Britain's glo-ry: Each

sang of love, and not of fame; For - got was Britain's glo-ry: Each

sang of love, and not of fame; For - got was Brit-ain's glo-ry: Each

sang of love, and not of fame; For - got was Brit-ain's glo-ry: Each

heart recalled a dif - f'rent name, But all sang "Annie Laurie." *rall.*

heart re - called a diff'rent name, But all sang "Annie Laurie." *rall.*

heart re - called a diff'rent name, But all sang "Annie Laurie." *rall.*

heart re - called a diff'rent name, But all sang "Annie Laurie." *rall.*

*p*

Andante

Tenor I, II

Chorus humming with closed lips  
\*  
*pp*

Andante

unaccompanied

*pp*

*pp*

Baritone Solo

*mf*

Voice after

*poco rit.*

*sotto voce*

*poco rit.*

\* To be sung softly, but with a little special prominence to the melody



voice— caught up the song, Un-til its ten - der passion

*p* (quasi arpa)

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with lyrics 'voice— caught up the song, Un-til its ten - der passion'. The second line is a vocal line in treble clef. The bottom two lines are piano accompaniment in bass clef, with a dynamic marking of *p* (quasi arpa) in the first measure.

Rose like an anthem rich and strong,—Their battle - eve con - fession.

Detailed description: This system contains the next two lines of music. The top line is a vocal line in bass clef with lyrics 'Rose like an anthem rich and strong,—Their battle - eve con - fession.'. The second line is a vocal line in treble clef. The bottom two lines are piano accompaniment in bass clef.

*p* Dear girl, her name he dared not speak, *cresc.* But as the song grew loud-er,

Detailed description: This system contains the final two lines of music. The top line is a vocal line in bass clef with lyrics 'Dear girl, her name he dared not speak, But as the song grew loud-er,'. The second line is a vocal line in treble clef. The bottom two lines are piano accompaniment in bass clef, with a dynamic marking of *p* at the start and *cresc.* above the second measure.

⊕-⊕ Between these points the accompaniment would be effective upon the Harp, should that instrument be available

23282

*poco rit.*  
*p*  
 Some-thing upon the sol-dier's cheek Washed off the stains of powder.  
*poco rit.*  
*pp*  
*poco rit.*

*a tempo*  
*p*  
 Beyond the dark - 'ning o - cean burned The blood - y sun - set's  
*pp*

em - bers, While the Cri - me - an val - leys learned How  
*p*

*rit.* Eng - lish love *rall.* re - mem - bers.

**Allegro agitato**  
 Tenor I *f* *ff*  
 Tenor II *f* *ff*  
 Bass I *f* *ff*  
 Bass II *f* *ff*

A fire of hell Rained on the Rus - sian  
 A fire of hell Rained on the Rus - sian  
 And once a - gain a fire of hell Rained on the Rus - sian  
 And once a - gain a fire of hell Rained on the Rus - sian

**Allegro agitato**

quar - ters With scream of shot, and burst of shell, And  
 quar - ters With scream of shot, and burst of shell, And  
 quar - ters With scream of shot, and burst of shell, And  
 quar - ters With scream of shot, and burst of shell, And

*sf*  
 bel - low - ing of mor - tars, With scream of shot, and burst of  
*sf*  
 bel - low - ing of mor - tars, With scream of shot, and burst of  
*sf*  
 bel - low - ing of mor - tars, With scream of shot, and burst of  
*sf*  
 bel - low - ing of mor - tars, With scream of shot, and burst of

*sf* *sf* *sf*

*sf*  
 shell, A fire of  
*sf*  
 shell, A fire of  
*sf*  
 shell, A fire of  
*sf*  
 shell, A fire of

*sf* *sf*

*sf*  
 hell Rained on the Rus - sian  
*sf*  
 hell Rained on the Rus - sian  
*sf*  
 hell Rained on the Rus - sian  
*sf*  
 hell Rained on the Rus - sian

quar - ters.  
 quar - ters.  
 quar - ters.  
 quar - ters.

*ff*  
*sf*

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

## Marcia funebre

*piano sempre*

*p*  
And I - rish No - ra's eyes are

*p*  
And I - rish No - ra's eyes are

*p*  
And I - rish No - ra's eyes are

*p*  
And I - rish No - ra's eyes are

*dim* For a sing - er, dumb and gor - y, And English Ma - rymourns for

*dim* For a sing - er, dumb and gor - y, And English Ma - ry mourns for

*dim* For a sing - er, dumb and gor - y, And English Ma - ry mourns for

*dim* For a sing - er, dumb and gor - y, And English Ma - ry mourns for

*pp*  
 him Who sang of An-nie Lau-rie.

*pp*  
 him Who sang of An-nie Lau-rie.

*pp*  
 him Who sang of An-nie Lau-rie.

*pp*  
 him Who sang of An-nie Lau-rie.

*pp*

Larghetto *p*  
 Sleep, soldiers! still in honored rest Your truth and valor

*p*  
 Sleep, soldiers! still in honored rest Your truth and valor

*p*  
 Sleep, soldiers! still in honored rest Your truth and valor

*p*  
 Sleep, soldiers! still in honored rest Your truth and valor

Sleep, soldiers! Your truth and valor

Organ *p*  
 Larghetto

Piano  
 Larghetto

wearing: The bravest are the ten-derest, The lov-ing are the dar-ing. Sleep,

wearing: The bravest are the ten-derest, The lov-ing are the dar-ing. Sleep,

wearing: The bravest are the ten-derest, The lov-ing are the dar-ing. Sleep,

wearing: The bravest are the ten-derest, The lov-ing are the dar-ing. Sleep,

sol-diers! still in hon - ored rest Your truth and val-or wearing: The

sol-diers! still in hon - ored rest Your truth and val-or wearing: The

sol-diers! still in hon - ored rest Your truth and val-or wearing: The

sol-diers! still in hon - ored rest Your truth and val-or wearing: The



brav - est are the ten - der - est, The lov - ing are the dar -

brav - est are the ten - der - est, The lov - ing are the dar -

brav - est are the ten - der - est, The lov - ing are the dar -

brav - est are the ten - der - est, The lov - ing are the dar -

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are in a high register, with lyrics: "brav - est are the ten - der - est, The lov - ing are the dar -". The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

*rall.* *pp* *pp* *ppp* Adagio

ing. Sleep, sleep, sleep.

*rall.* *pp* *pp* *ppp*

ing. Sleep, sleep, sleep.

*rall.* *pp* *pp* *ppp*

ing. Sleep, sleep, sleep.

*rall.* *pp* *pp* *ppp* Adagio

ing. Sleep, sleep, sleep.

*rall.* *pp* *pp* *ppp* Adagio

The second system of the score continues the vocal parts and piano accompaniment. The lyrics are: "ing. Sleep, sleep, sleep." The tempo is marked *rall.* (rallentando) and *Adagio*. Dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

# G. SCHIRMER'S SECULAR CHORUSES

## Men's Voices

### FOUR-PART CHORUSES SUITABLE FOR SOLO QUARTET WITHOUT PIANO ACCOMPANIMENT

1290	The Siesta	J. Mosenthal	8
1298	The Jumblies	G. Ingraham	8
1302	The Nutcrackers and the Sugar-Tongs	G. Ingraham	12
1303	The Duck and the Kangaroo	G. Ingraham	8
1304	The Daddy-Long-Legs and the Fly	G. Ingraham	12
1305	Calico-Pie	G. Ingraham	8
1306	Mr. and Mrs. Spikky Sparrow	G. Ingraham	8
1307	The Broom, the Shovel, the Poker, and the Tongs	G. Ingraham	8
1309	Serenade	W. R. Chapman	6
1310	O, Lovely as the Morning's Dawn	D. D. MacLeod	6
1340	Romeo's Ladder	W. H. Neidlinger	8
1342	My Pretty Maid	W. H. Neidlinger	8
1344	Hush!	W. H. Neidlinger	6
1352	My Love	H. W. Parker	6
1354	Valentine	H. W. Parker	6
1370	Softly now the Light of Day	H. W. Parker	8
1416	Roving	L. Damrosch	8
1417	May Night	L. Damrosch	6
1420	Now Ope Thy Door	Max Spicker	8
1442	Echoes	A. E. Little	8
1446	Sweetheart	A. H. Prentiss	5
1471	Let not Thine Eyes upon Me Rest	G. B. Nevin	6
1475	Summer Night	A. E. Little	6
1479	The Vesper Stars	G. B. Nevin	8
1499	When Love is Done	A. E. Little	6
1523	To the Night	F. Damrosch	8
1532	A Comic Chinese Tragedy	L. F. Gottschalk	8

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