

THREE

SACRED **HEAVEN'S HOPE** **SONGS**

SOP. OR TEN. IN E. M. SOP. OR BAR. IN C.

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MORNING

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EVENING

SOP. OR TEN. IN G.

MEZZO-SOP. OR BAR. IN E.

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BY

HORATIO W. PARKER

NEW-YORK
G. SCHIRMER, 35 UNION SQUARE.
PROPERTY FOR EUROPE OF FR. HOFMEISTER, LEIPZIG

Evening.

HORATIO W. PARKER.

Op. 22, No. 2.

Poco largo.

Voice.

Piano.

The sun is gone, the long clouds break And

sink a - down his gold - en wake. Be - hold us met, now

work is done, To seek Thy grace at ev - en-song;

Half - heart - ed, tar - dy, cold are we, Warm us, and draw our

souls to Thee; Draw us to fol - low as the sun, Thy

cresc. *f*

cresc.

ser - vant, vas - sal worlds draws on. Show us Thy pure - ness,

pp *molto legato.*

f *pp*

here, on earth, In - to Thy king - dom give us birth, -

cresc.

cresc.

We would not wish or dare, to wait In - bet - ter - worlds a

f *ff* *riten.*

f *ff* *riten.*

bet - ter state. *a tempo.* *mf* But save us now, and

The first system features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is common time. The vocal line begins with a half note 'bet', followed by a quarter note 'ter', a half note 'state.', and then a phrase starting with 'But'. The piano accompaniment includes a triplet of eighth notes in the bass line and various chordal textures. Dynamics include *mf*, *f*, *dim.*, and *p*. Performance markings include *a tempo.*, *rit.*, and an asterisk.

cleanse us now, Re - ceive each soul and hear its vow: My Father's God on

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment consists of block chords and moving bass lines. Dynamics include *f* and *mf*.

Thee I call, — Thou shalt be my God, and my all, Thou shalt be my

The third system features a more dramatic vocal line with a crescendo. The piano accompaniment supports with chords and a moving bass line. Dynamics include *f*, *mf*, *ff rit.*, *cresc.*, and *f colla voce.* Performance markings include *espress.*

God, and my all. *a tempo.*

The fourth system concludes the vocal phrase and piano accompaniment. The vocal line is simple and ends with a fermata. The piano accompaniment features a final chordal texture. Dynamics include *dim*, *p*, *f*, and *p*. Performance markings include *a tempo.*

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- Barnby, Jos.**, Is it for me?
Cowen, F. H., Love is a Dream.
Denza, L., Sing to me.
Faye, P. de, Tell her, I love her so.
Hartog, Cecile S., Swinging.
Kellie, L., Is it too late?
Lara, I. de, The Garden of Sleep.
Löhr, F. N., You are mine.
Marzials, Th., Ask nothing more.
 " " Leaving yet loving.
Mattel, T., Slumber Song.
Moir, F., Best of All.
Molloy, J. L., Love's old sweet Song.
 " " Only to-night.
Monerietz, L., The Parting Kiss.
Pinsuti, C., Queen of the Earth.
Rodney, P., Time and Tide.
Roeckel, J. L., Faithful.
Shepperd, F. N., Some one.
Strelczki, A., Dreams.
 " " Say, you love me.
Temple, Hope, Memories.
 " " My Lady's Bower.
Tosti, F. P., Only a Year ago.

Vol. II.

- Cowen, F. H.**, Love me if I live.
 " " The Angel came.
 " " The Kissing gate.
Giorza, P., Because.
 " " Love me.
Kellie, Lawrence, An Autumn Story.
Koven, Reg. de, Oh promise me.
Lara, Isidore de, Mine to-day.
Löhr, Fr. N., Biondina.
 " " Margarita.
Mullen, J. W., Afterwards.
Neidlinger, W. H., Serenade.
Rees, Wm., When first we met.
Roeckel, J., Chérette.
Sawyer, Harriet P., I hae a curl.
Somerset, Lord H., Dawn.
Strelczki, A., Eventide.
 " " Like a Dream.
Thomas, A. Gior., One morning, oh so early.
Tosti, F. P., At the convent gate.
 " " Beauty's Eyes.
Watson, Mich., All in a garden fair.
Wellings, M., Only a rose.

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 " " I heard the Voice of Jesus say.
Faure, J., Charity.
 " " Crucifix.
 " " The Palm Trees.
 " " Safe fixed on high.
Gounod, Ch., Adore and be still.
 " " Forever with the Lord.
 " " Glory to Thee my God this Night.
 " " Jesus of Nazareth.
 " " Noël.
 " " The King of Love my Shepherd is.
 " " There is a green Hill far away.
 " " Until the Day breaks.
Händel, G. F., Trust in the Lord.
Newell, G. B., Oh receive my Soul at last.
Parker, Henry, Jerusalem.
Rees, William, Easter.
Rodney, Paul, Calvary.
Vogrich, M., As o'er the Past my Memory strays.

Vol. II.

- Bartlett, Homer N.**, O Lord, be merciful.
Buck, Dudley, Fear not ye, o Israel.
 " " One sweetly solemn thought.
Harriss, Ch. A. E., I heard the voice of Jesus say.
Nevin, Ethelbert, Jesu, Jesu, miserere.
 " **Geo. B.**, Shepherd of Israel.
Pinsuti, Ciro, I will give you rest.
Randegger, A., Save me, o God.
Rees, Wm., Jesus, lover of my soul.
 " " Star of Bethlehem.
Rodney, Paul, Emmanuel.
 " " Sion.
Saint-Saëns, C., Thou, o Lord, art my Protector.
Schilling, Fred., Come, holy Spirit.
Schnecker, P. A., Not every one that saith.
Shelley, Harry Rowe, Abide with me.
Shepperd, Frank N., Lead, kindly Light.
 " " The Shadows of the Evening Hours.
Strelczki, Anton, Forever with the Lord.
 " " I need thee, precious Jesu.
Vogrich, Max, Nearer, my God, to thee.

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Esser, H., The dead Soldier. Der todté Soldat.
Gounod, Ch., Nazareth.
Henrion, P., The Muleteer of Tarragona. Le Muletier de Tarragone.
Kreutzer, C., Forest Song. Waldeslied.
Löhr, F. N., Out on the deep.
Lortzing, A., In Childhood I dallied. Sonst spielt' ich mit Scepter.
Loewe, C., Phosphorescence. Meeresleuchten.
Mozart, W. A., To Scenes of Peace retiring. In diesen heil'gen Hallen.
 " " O Isis and Osiris. O Isis und Osiris.
Nessler, V. E., It was not so to be. Es hat nicht sollen sein.
Roeckel, J. L., Happy Three.
Rodney, P., The brave Sentinel.
 " " Calvary.
 " " The old Guard.
 " " The Soldier's Dream.
Schubert, F., Erlking. Erlkönig.
Schumann, R., The two Grenadiers. Die beiden Grenadiere.
 " " I ne'er complain. Ich grolle nicht.
Vogrich, M., The Clover-blossoms kiss thy Feet.
 " " Thy true Heart.

Vol. II.

- Brüll, Ignaz**, How times have changed. Wie anders war es.
Carissimi, G., Victorious my heart is. Vittoria mio core.
Graben-Hoffmann, I at thy feet would fain be lying. Zu deinen Füßen möcht' ich liegen.
Gumbert, Ferd., The Pirate. Der Seeräuber.
Hatton, J. L., Simon the Cellarer.
King, Oliver, Israel.
Kreutzer, C., What noble joys a hunter's life. Ein Schütz' bin ich.
Lassen, Ed., Greeting. Grüßen.
 " " The captive admiral. Der gefangene Admiral.
Mattel, Tito, My native Land. Patria.
Mendelssohn-Bartholdy, Show me, Almighty. Gott sei mir gnädig.
Meyerbeer, G., Song of the Trappist. Cantique du Trappiste.
Pinsuti, Cico, Bedouin Love-song.
Randegger, A., The Goldbeater.
Reissiger, F. Aug., The Silesian Toper and the Devil. Der schlesische Zecher und der Teufel.
Schäffer, A., The jolly friar. Das Pfäfflein.
Vogrich, Max, I love but thee.
 " " Poor wounded heart.
Watson, Mich., Anchored.
 " " Thy Sentinel am I.
Widor, Ch. M., Invocation. Invocation.

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