



THE TREND OF TIME

A Lyrical Idyl

BY



Victor Kemp.

(HARRY GIRARD.)



EDWARD SCHUBERTH & CO..

(J. F. H. MEYER.)

NEW YORK,
23 UNION SQUARE.

LONDON,
2 STAR YARD, CAREY ST

Dépôts:

LONDON, E. ASCHERBERG & CO. 46 BERNERS ST.,
LEIPZIG, C. DIECKMANN, 21 TÄUBCHENWEG.

628.

TO MR. VICTOR HARRIS.

THE TREND OF TIME

A LYRICAL IDYL.

WRITTEN FOR

FOUR SOLO VOICES

(Soprano, Contralto, Tenor, and Baritone or Bass)

WITH PIANOFORTE ACCOMPANIMENT.

WORDS BY

WILLIAM H. GARDNER,

MUSIC BY

VICTOR KEMP

(Harry Girard).

Price, - - - \$2.00 Net.

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INDEX.

	PAGE.
I. JANUARY (Baritone Aria)	3
II. FEBRUARY (Quartet, Alla Capella)	6
III. MARCH (Duets for Baritone and Tenor, Soprano and Contralto)	9
IV. APRIL { <i>a.</i> (Preludium for Piano) } { <i>b.</i> (Recitative and Aria for Soprano) }	15
V. MAY (Madrigal for Baritone and Quartet)	21
VI. JUNE (Aria for Tenor)	27
VII. JULY (Quartet)	31
VIII. AUGUST (Aria for Contralto)	39
IX. SEPTEMBER (Quartet)	43
X. OCTOBER (Recitative and Aria for Baritone)	53
XI. NOVEMBER (Aria for Tenor and Quartet)	59
XII. DECEMBER { <i>a.</i> (Aria for Soprano) } { <i>b.</i> (Quartet, Alla Capella) }	70

THE TREND OF TIME.

A LYRICAL IDYL

FOR QUARTET AND PIANO.

WORDS BY

WILLIAM H. GARDNER.

MUSIC BY

VICTOR KEMP (Harry Girard).

JANUARY—*Baritone Solo.*

Methinks this month is like a fair white page,
Whereon, as days go by, there will be writ,
The hopes and sorrows of the present age,
Some lines will be as bright,
As shafts of silvery light,
And some will be as dark and drear
As blackest night.
But come what may
We still must walk the way
And if faith be our guide,
Then at the end—
Our sorrow shall be glorified.

FEBRUARY—*Quartet, Alla Capella.*

Heigh-ho, heigh-ho, heigh-ho, sweetheart mine,
My heart doth write to thee,
A February Valentine
And after every line, again and
Ever more comes the refrain,
Be mine, be mine.

31 Dec. 19, 9. Schinnerer 1.80

JULY—*Quartet.*

O for the day when the light of peace
O'er all the world will shine,
When all men will united be
In a brotherhood divine.
From North to South,
From East to West,
This hope dawns in each true man's breast.
One country, one flag is the watchword now,
The seal of peace is on each brow.
So hail, hail, July,
And speed the dawn of peace.
Hail, hail, July,
May wars forever cease.
Brothers, then the nations all will be
When hate and strife are o'er,
O glorious, glorious day when man
Shall ever dwell in peace once more.
Long may the spotless banner wave
O'er homes where dwell the true, the brave.
Long may the world in peace unite,
Living the life of truth and right.

AUGUST—*Aria for Contralto.*

Pause, worker, in thy toil, all nature bids thee rest,
Cease thy delving in musty books,
Come out with the birds and the brooks,
Cast the dust of the city from off thy feet,
Come seek some shady cool retreat,
Where the dreamy summer breeze softly stirs the trees.
Oh, August! oh, August! thy magic restoreth all men,
And gives them courage to take up life's battles again.
Pause, worker, in thy toil,
All nature bids thee rest,
From thy labors, rest.

SEPTEMBER—*Quartet.*

Awaken, oh, dreamer, the summer is o'er,
September is here, so to work once more;
The bugle is sounding to action again.
Then hear it, and heed it, ye sons of men,
Come, walk in the newness of life,
Make haste to engage in the strife.
What boots it if Nature bade thee rest awhile,
And bask in the shadow 'neath her sunny smile?
For now comes the call,
Sounding loudly to all,
Fall into line,
With a purpose divine,
Strike for the right, for the good and the true,
For know ye, O men, there is work to do.
Strike with new strength, let this be the cry,
For God and the right, to conquer or die.

OCTOBER—*Recitative and Aria for Baritone.*

Ye reapers, come rouse ye, the harvest awaits you,
O hasten! O hasten! ye reapers,
The harvest awaits you.
Come, glean great sheaves of the sweet golden grain,
For the horn of plenty is with us again.
Come, rise at the dawn in the crisp autumn air,
Come out, to the field repair.
Then gather the grapes and bind the grain,
The fruit of the orchard awaits your hand.
Awake, ye reapers, and sing at your labor,
Of peace and plenty o'er all the land.
Awake, and labor until dusk for the fruits of the fields,
Awake and sing of peace and plenty,
And give praise to Lord of the harvest again,
Praise Him who smileth on vineyard and plain.
Give thanks to all the angelic host,
Praise Father, and Son, and Holy Ghost. Amen.

NOVEMBER—*Aria for Tenor and Quartet.*

Come fill, fill up your glasses,
And drink, drink to a toast,
'Tis the sport of the hunt we all love the most,
So fill up again lads, and drink with good cheer
To November, the king of the hunting year.
We love the sound of the hounds and the horn,
We're up and away to the hunt at dawn.
We shout with delight as home we ride,
With a haunch of good venison slung at our side,
'Tis like a battle when victory comes,
With the blast of the bugle and the beat of drum,
There's a thrill in the blood as the quarry we near,
On, on, with a shout and a cheer.
So fill up again lads, and drink with good cheer
To November, the king of the hunting year.

DECEMBER *(a.) Aria for Soprano.*
(b.) Quartet, Alla Capella.

Sweet shine the stars in the midnight sky,
And softly the winds croon a lullaby.
Hark! there's a sound of a harp in the air,
And the angel choir is singing there.
'Tis the hymn of the seraphs sounding again
From the far off plains of Bethlehem.
Fear not, 'tis December, the month in which our Lord was born.

b. And as the sweet strain dies,
The shadows dim our eyes,
The journey's almost ended now,
Lo! see on yonder mountain's brow
The lights of home appear.
The cycle of the year is done,
Its battles have been fought and won,
The dawn of peace is near.
Adieu, old year, adieu,
We've found great joy in you;
Commend us to the new, we pray,
Adieu, old year, adieu.

[FINIS.]

"The Trend of Time."

A Lyrical Idyl.

January.

Words by
WILLIAM H. GARDNER.

Aria for Baritone.

Music by VICTOR KEMP.
(HARRY GIRARD)

Adagietto.

Piano.

Musical score for the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a forte (*f*) dynamic and includes a *poco rit. e dim.* marking towards the end of the piece.

mezza voce

Me - thinks this month is like a fair white page,

con moto ma non troppo

Basso ostinato

First system of the vocal and piano accompaniment. The vocal line is in a bass clef with a *mezza voce* marking. The piano accompaniment is in a treble and bass clef with a *con moto ma non troppo* marking and a *Basso ostinato* section in the bass line.

Where-on, as days go by, there will be writ, The

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Where-on, as days go by, there will be writ, The". The piano accompaniment continues with the *Basso ostinato* pattern.

cresc. - dim.

hopes and sor - rows of the pre - sent age,

Third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "hopes and sor - rows of the pre - sent age,". The piano accompaniment features a *cresc. - dim.* dynamic marking.

muesta

Some lines will be as bright As shafts of sil - v'ry

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

cresc.

light, And some will be as dark and drear As black - est

The second system continues the vocal line and piano accompaniment. The vocal line has a rest before the word 'light'. The piano accompaniment includes a *cresc.* marking in the bass line.

cresc.

imponente

night. But come what may, We still must walk the way, And if

The third system features a vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *ff* (fortissimo) and a *f* (forte) marking. The vocal line has a rest before the word 'night'.

faith be our guide, Then at the end -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a *poco cresc.* marking and a *ff* marking. The vocal line has a triplet of notes.

addolorato

poco cresc.

ad lib.

Our sor-row shall be glo - - - ri -

poco rit.

fied.

perdendosi

poco rit. e dim.

Tempo I.

a piacere prelu-di-ando

f

accel.

n.h.

a tempo

ff

poco rit.

February. Quartet.

Espressivo, ma non troppo lento.

SOPRANO. *p* *accel.* *a tempo*

ALTO. *p* *accel.* *a tempo*

TENOR. *p* *accel.* *a tempo*

BASS. *p* *accel.* *a tempo*

Heigh - ho, heigh - ho, heigh - ho, sweet - heart mine, Heigh - ho,

Heigh - ho, heigh - ho, heigh - ho, sweet - heart mine, Heigh - ho,

Heigh - ho, heigh - ho, heigh - ho, sweet - heart mine, Heigh - ho,

Heigh - ho, heigh - ho, heigh - ho, sweet - heart mine, Heigh - ho,

Espressivo, ma non troppo lento. *a tempo*

accel. *a tempo*

heigh - ho, heigh - ho, sweet-heart mine, My heart doth write to thee, A

accel. *a tempo*

heigh - ho, sweet-heart mine, My heart doth write to thee, A

accel. *a tempo*

heigh - ho, heigh - ho, sweet-heart mine, My heart doth write to thee, A

accel. *a tempo*

heigh - ho, heigh - ho, sweet-heart mine, My heart doth write to thee, A

a tempo

Fe-bru - a - ry val - en - tine, And af - ter ev - 'ry line, a - gain and

Fe-bru - a - ry val - en - tine, And af - ter ev - 'ry line, a - gain and

Fe-bru - a - ry val - en - tine, And af - ter ev - 'ry line, a - gain and

Fe-bru - a - ry val - en - tine, And af - ter ev - 'ry line, a - gain and

Ev - er-more comes this re - frain, Ev - er-more comes this re - frain, Be mine, Be

Ev - er-more comes this re - frain, Ev - er-more comes this re - frain, Be mine,

Ev - er-more comes this re - frain, Ev - er-more comes this re - frain, Be mine,

Ev - er-more comes this re - frain, Ev - er-more comes this re - frain, Be mine,

mine, And af - ter ev - 'ry line, a - gain and Ev - er - more comes

Be mine, And af - ter ev - 'ry line, a - gain and Ev - er - more comes

Be mine, And af - ter ev - 'ry line, a - gain and Ev - er - more comes

Be mine, And af - ter ev - 'ry line, a - gain and Ev - er - more comes

poco rit. e dim.

this re - frain, Be mine, Be mine. —

poco rit. e dim.

this re - frain, Be mine, Be mine. —

poco rit. e dim.

this re - frain, Be mine, Be mine. —

poco rit. e dim.

this re - frain, Be mine, Be mine. —

poco rit. e dim.

p

March.

Duets for Baritone and Tenor, Soprano and Contralto.

Agitato con furia.
TENOR.
BARITONE.
Agitato con furia.
f
simile

marcatiss.
Oh! shout and shriek ye winds of March, For

marcatiss.
Oh! shout and shriek ye
brief will be your stay,

winds of March, For brief will be your stay, *mp* En -
mp En -

joy your blustering reign to-day, En - joy your blustering reign to-day, Ye
 joy your blustering reign to-day, En - joy your blustering reign to-day, Ye

mp stacc.

8.

winds blow, shout, shriek while ye may, Ye winds blow while ye may; Oh!
 winds blow, shout, shriek while ye may, Ye winds blow while ye may; Oh!

cresc.

cresc.

cresc.

simile

shout and shriek ye winds of March, For brief will be your stay, Oh!
 shout and shriek ye winds of March, For brief will be your stay, Oh!

shout and shriek ye winds of March, For brief will be your stay, Ye
 shout and shriek ye winds of March, For brief will be your stay, Ye

f

f

winds, blow ye winds while ye may, blow while ye

winds, — blow ye winds — while ye may, blow while ye

may, Whistle, blow, shriek and howl,

may, Whistle, blow, shriek and howl,

ff

ff

Shriek and howl to - day.

Shriek and howl to - day.

Lentamente.
SOPRANO.

CONTRALTO.

Lentamente.

poco rit.

But

But

But

af - ter the tem - pests and storms of life, And af - ter its bat - tling

af - ter the tem - pests and storms of life, And af - ter its bat - tling

p legato

stress and strife, Like cro - cus - ses peep - ing from out of the snow, The

Stress and strife, Like cro - cus - ses peep - ing from out of the snow, The

blossoms of joy burst forth. The sil - v'ry bells of the wel - kin ring, the

blossoms of joy burst forth. The bells of the wel - kin ring, the

a tempo

a tempo

sil - - v'ry bells, And lo, with the sun - shine dawns the Spring, the

sil - - v'ry bells, And lo, with the sun - shine dawns the Spring, the

sun - shine dawns with the Spring, the dawn of Spring, the
 sun - shine dawns with the Spring, the dawn of Spring, the

dawn of Spring.
 dawn of Spring.

rall. e dim.

rall. e dim.

l. h.

rall. e dim.

Tempo I.
TENOR.

BARITONE.

Tempo I.

mp

eresc.

So shout and shriek ye winds of March, For
 So shout and shriek ye winds of March, For

brief will be your stay, Oh! shout and shriek ye winds of March, For

brief will be your stay, Oh! shout and shriek ye winds of March, For

brief will be your stay. Ye winds, blow ye winds while ye

brief will be your stay. Ye winds, blow ye winds while ye

may, blow while ye may. Whistle, blow, shriek and howl,

may, blow while ye may. Whistle, blow, shriek and howl,

Shriek and howl to - day.

Shriek and howl to - day.

April.

The Dawn of Spring. Recitative and Aria for Soprano. Preludiando.

The first system of the piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, marked with dynamics *sf*, *p*, *sf*, *p*, and *sf*. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic fragments. The left hand maintains a steady accompaniment. A dynamic marking of *p* is present.

The third system shows further development of the piano introduction. The right hand has a more active melodic line. The left hand continues with a consistent accompaniment. Dynamics include *sf* and *p*.

The fourth system concludes the piano introduction. It features a prominent melodic line in the right hand with some slurs and fingering (1, 4). The left hand continues with chords and moving lines. Dynamics include *p* and *rit. r. h.*.

The fifth system begins with a section marked *a tempo*. The right hand has a melodic line with slurs and fingering (1, 4). The left hand has a steady accompaniment. Dynamics include *f*. The section ends with a *Con brio.* marking.

The sixth system continues the *Con brio.* section. The right hand has a melodic line with slurs and fingering (1, 4). The left hand has a steady accompaniment. A dynamic marking of *f* is present. The system concludes with a *rit.* marking.

l. h. l. h. 8

ff a tempo

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of three flats, and a 6/4 time signature. It features a melodic line with slurs and a triplet of eighth notes marked with an '8'. The lower staff has a bass clef and provides harmonic support with chords and moving lines. The dynamic marking *ff a tempo* is placed between the staves.

cresc. *rit.* 8

This system contains the third and fourth staves. The upper staff continues the melodic development with slurs and a triplet of eighth notes marked with an '8'. The lower staff features a more active bass line. The dynamic marking *cresc.* is placed above the lower staff, and *rit.* is placed above the upper staff.

8

accel.

This system contains the fifth and sixth staves. The upper staff has a triplet of eighth notes marked with an '8'. The lower staff continues the harmonic accompaniment. The dynamic marking *accel.* is placed above the lower staff.

sf

dim e rit. poco a poco

This system contains the seventh and eighth staves. The upper staff begins with a forte dynamic marking *sf*. The lower staff features a melodic line with slurs. The dynamic marking *dim e rit. poco a poco* is placed below the lower staff. The system concludes with a double bar line and a change in time signature to 6/4.

Tempo I.

8

mf cresc. *mf cresc.*

This system contains the ninth and tenth staves. The upper staff begins with a treble clef, a key signature of three flats, and a 6/4 time signature. It features a melodic line with slurs and a triplet of eighth notes marked with an '8'. The lower staff has a bass clef and provides harmonic support with chords and moving lines. The dynamic marking *mf cresc.* is placed below the lower staff. The system concludes with a double bar line and a change in time signature to 6/8.

Più presto possibile.

ff

rit.

Lento.

p portando la voce, dolente quasi recit.

Sweet-heart, thou art like an A - pril day, With as man - y moods as the

pp

weather, But,

esce. *ff* *p*

sempre con più passione

dear - est, when thou art near I care not if it rains or shines, For

accel. più cresc.

(optional)

now I can read _____ between the lines, _____ I care not

Andante.

mp legato

ff

clara voce

e legato

if it rains or shines, For now I read be - tween _____ the lines. _____

p

rit.

rit.

Grandezza a prelu diando.

Thy

ff

dolce

cantabile e sostenuto

tears are a pre-lude from out thine eyes, Thy tears are a pre-lude from

out thine eyes, To a love-ly hour of bright blue skies, To a love-ly hour of bright blue

rall. *p*

rall.

skies, And I know that tho' now there are clouds a-bove, I can still ever fond-ly

a tempo

a tempo

trust in thy love, For be-yond them there lies, be-yond them there lies A

gleam of sweet sun-shine From out thine eyes.

accel. e cresc. *ff* *rit.*

accel. e cresc. *rit.* *rit.* *rit.*

Tempo I.

Sweet-heart, thou art like an A - pril day, With as man - y moods as the

l.h. r.h.

weather, But, dear - est, when thou art

sempre con più passione

p *accel. più cresc.*

near I care not if it rains or shines, For now I can read between the

(optional)

lines, I care not if it rains or shines, For now I

clara voce e legato

f *ff* *Andante.* *p legato*

read be - tween the lines.

rit. *pp*

May.

Allegretto grazioso. Madrigal for Bass and Quartet.

SOPRANO.

Heave - ho, Heave -

CONTRALTO.

Heave - ho, Heave -

TENOR.

Heave - ho, Heave -

BASS.

Sing ho, Sing ho, Heave.

Allegretto grazioso.

p

ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho,

ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave -

ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave -

ho, Heave - ho, Heave - ho, Sing - ho,

ho, Heave - ho,

ho, Heave - ho,

f con audace
Sing - ho, Heave - ho for a song of the sea, A

mp
sail - or's life is the life for me, Sing - ho, Heave - ho, for a song of the sea, A

sail - or's life for me, On a bright May day, We'll sail a-way, With our

Detailed description: This is a musical score for a song. It features four vocal staves at the top, each with a treble clef and a key signature of one flat. The lyrics are: "ho, Heave - ho," "ho, Heave - ho," "Sing - ho, Heave - ho for a song of the sea, A", "sail - or's life is the life for me, Sing - ho, Heave - ho, for a song of the sea, A", and "sail - or's life for me, On a bright May day, We'll sail a-way, With our". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff bracket. The piano part includes dynamic markings such as *f con audace* and *mp*. The music is written in a style typical of early 20th-century sheet music.

Sing - ho, Heave - ho, for a song of the
 Sing - ho, Heave - ho, for a song of the
 Sing - ho, Heave - ho, for a song of the
 can - vas spread for Ar - ca - dy Heave - ho, A

sea, Sing - ho, Heave - ho, for a song of the sea, rit.
 sea, Sing - ho, Heave - ho, for a song of the sea, rit.
 sea, Sing - ho, Heave - ho, for a song of the sea, rit.
 sail - or's life for me, Heave - ho, A sail - or's life for

fz. *pp* *rit.* *pp* *rit.* *pp* *rit.* *pp* *rit.*

a tempo

Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave -

Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave -

a tempo

Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave-ho,

me, A sail - or's life for me, for me,

a tempo

ho, Heave - ho, Heave - ho, Heave - ho,

ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho,

Heave - ho, Heave - ho, Heave - ho, Heave - ho,

Heave-ho, *con* The

brio

sunbeams will dance 'neath the foam - ing prow, And our ship to the bil - lows will

bob and bow, As off we sail to a for - eign main, So here's — good luck till we

rit. *a tempo*

see you a - gain, On a bright May day, We'll sail a - way, With our can - vas spread for

Sing - ho, Heave - ho, for a song of the sea,

Sing - ho, Heave - ho, for a song of the sea,

f Sing - ho, Heave - ho, for a song of the sea,

Ar - ca - dy. Heave - ho, — A sail - or's life for

pp Sing - ho, Heave - ho, for a song of the sea. *rit.*

pp Sing - ho, Heave - ho, for a song of the sea. *rit.*

pp Sing - ho, Heave - ho, for a song of the sea. *rit.*

pp me, Heave - ho, A sail - or's life for *rit.*

pp *rit.*

accel. *morendo*

accel. *morendo*

accel. *morendo*

accel. *morendo*

me.

accel. *dim.* *morendo* *rit.*

rit.

June.

Aria for Tenor.

Allegrissimo.

The first system shows the piano introduction. It consists of three measures. The right hand features a rapid triplet pattern of eighth notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking *pp* (pianissimo) is indicated.

The second system contains the first vocal line. The tenor part begins with the lyrics "O beau - ti - ful month of ros - - es,". The piano accompaniment continues with the triplet pattern, marked *rit.* (ritardando) for the first measure and *a tempo* for the second. The dynamic marking *pp* is also present.

The third system contains the second vocal line. The tenor part continues with the lyrics "glo - rious gold - en June, When the world is an o - cean of". The piano accompaniment maintains the triplet pattern.

The fourth system contains the third vocal line. The tenor part continues with the lyrics "sun - shine, And ev - 'ry heart is in tune, When". The piano accompaniment continues with the triplet pattern.

The fifth system contains the fourth vocal line. The tenor part concludes with the lyrics "all of the skies are a - zure, And life is a won - der - ful". The piano accompaniment continues with the triplet pattern, marked *p* (piano) and *cresc.* (crescendo).

dream, When love is as sweet as the moon - light, And the

f

fu - ture so hope-ful doth gleam. Would sor - row could nev - er come

f

creeping, To take us a - way from June; Would shad - ows could ne'er come

steal - ing, To dark - en the sheen of the moon. 0

rit.

a tempo, legato

glo - - rious month of ro - ses, O love - - - ly

pp a tempo, legato

June, When the world is an o - cean of sun - shine, And

Tempo I.

ev - 'ry heart is in tune. But e'en though the June ros-es

with - er, There's com - fort still from a - bove, For,

f

crese.

oh! there re - main - eth for - ev - - - er

accel. *ff*

con lentezza The ev - er - liv - ing rose *cresc.* of

f molto meno mosso *rit. cresc.*

Allegro vivace. love.

3 pp3 *3* *3* *cresc.* *a* *poco* *cresc.*

ff



July.

Quartet.

Grandioso.

The piano accompaniment for the first system is written in 3/4 time with a key signature of one flat (B-flat). It features a grandioso character. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamic marking is *ff* (fortissimo). The system concludes with a *rit.* (ritardando) marking.

SOPRANO.

Oh! for the day when the light of peace O'er all the world will shine, When

CONTRALTO.

Oh! for the day when the light of peace O'er all the world will shine, When

TENOR.

Oh! for the day when the light of peace O'er all the world will shine, When

BASS.

Oh! for the day when the light of peace O'er all the world will shine, When

The piano accompaniment for the vocal quartet is written in 4/4 time with a key signature of one flat. It features a moderate dynamic marking of *mf* (mezzo-forte). The accompaniment consists of chords and simple melodic lines that support the vocalists. The system concludes with a fermata over the final chord.

all men will u - nit - ed be In a broth - er - hood di - vine. —

all men will u - nit - ed be In a broth - er - hood di - vine. —

all men will u - nit - ed be In a broth - er - hood di - vine. —

all men will u - nit - ed be In a broth - er - hood di - vine. —

Oh! for the day when the light of peace O'er all the world will shine, When

Oh! for the day when the light of peace O'er all the world will shine, When

Oh! for the day when the light of peace O'er all the world will shine, When

Oh! for the day when the light of peace O'er all the world will shine, When

all men will u - nit - ed be In a broth - er - hood di - vine From

all men will u - nit - ed be In a broth - er - hood di - vine From

all men will u - nit - ed be In a broth - er - hood di - vine From

all men will u - nit - ed be In a broth - er - hood di - vine From

North to South, from East to West, Dawns hope in ev - ry true man's breast, One

North to South, from East to West, Dawns hope in ev - ry true man's breast, One

North to South, from East to West, Dawns hope in ev - ry true man's breast, One

North to South, from East to West, Dawns hope in ev - ry true man's breast, One

The seal of peace is on each brow. So
 coun - try, one flag is the watch - word now, The seal of peace is on each brow. So
 coun - try, one flag is the watch - word now, The seal of peace is on each brow. So
 coun - try, one flag is the watch - word now, The seal of peace is on each brow. So

r. h.
3

hail, hail Ju-ly, And speed the dawn of peace. Hail, hail Ju-ly, May wars for-ev-er cease.
 hail, hail Ju-ly, And speed the dawn of peace. Hail, hail Ju-ly, May wars for-ev-er cease.
 hail, hail Ju-ly, And speed the dawn of peace. Hail, hail Ju-ly, May wars for-ev-er cease.
 hail, hail Ju-ly, And speed the dawn of peace. Hail, hail Ju-ly, May wars for-ev-er cease.

rit.
rit.
rit.
rit.

rit.

legando 3 3

Broth - ers, then the na - tions all will be When hate and strife are

legando 3 3

Broth - ers, then the na - tions all will be When hate and strife, when

legando 3 3

Broth - ers, then the na - tions all will be When hate and strife, when

legando 3 3

Broth - ers, then the na - tions all will be When hate and strife, when

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the tempo marking 'legando' and features a triplet of eighth notes. The lyrics are: 'Broth - ers, then the na - tions all will be When hate and strife are' for the first staff, and 'Broth - ers, then the na - tions all will be When hate and strife, when' for the subsequent three staves. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a first ending bracket marked with an '8'.

o'er, O glo - rious, glo - rious day when man Shall ev - er

hate and strife are o'er, O glo - rious, glo - rious day when man Shall ev - er

hate and strife are o'er, O glo - rious, glo - rious day when man Shall ev - er

hate and strife are o'er, O glo - rious, glo - rious day when man Shall ev - er

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: 'o'er, O glo - rious, glo - rious day when man Shall ev - er' for the first staff, and 'hate and strife are o'er, O glo - rious, glo - rious day when man Shall ev - er' for the subsequent three staves. The piano accompaniment continues with a first ending bracket marked with an '8'.

dwel in peace once more. Long may the spot-less ban-ner

dwel in peace once more. Long may the spot-less ban-ner

dwel in peace once more. Long may the spot-less ban-ner

dwel in peace once more. Long may the spot-less ban-ner

The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with eighth notes and triplets, while the left hand provides a harmonic accompaniment with chords and single notes.

wave O'er homes where dwell the true, the brave, Long

wave O'er homes where dwell the true, the brave, Long

wave O'er homes where dwell the true, the brave, Long

wave O'er homes where dwell the true, the brave, Long

The piano accompaniment continues with two staves. The right hand has a melodic line with eighth notes and triplets, and the left hand features a rhythmic accompaniment with chords and triplets.

may the world in peace u - nite, Liv - ing the life of truth and

riten.

riten.

riten.

riten.

riten. cresc.

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. Each vocal line has a '3' above the final measure and a 'riten.' marking. The piano accompaniment is on the bottom two staves, featuring a complex texture with triplets and a 'riten. cresc.' marking.

right.

right.

right.

right.

ff

r.h.

l.h.

Detailed description: This system contains the second four staves of the musical score. The top four staves are vocal parts, each with a 'right.' marking. The piano accompaniment is on the bottom two staves, featuring a complex texture with triplets, a 'ff' marking, and 'r.h.' and 'l.h.' markings.

pp *ff*

Red. *

This system contains two measures of music. The first measure features a piano (*pp*) dynamic with a melodic line in the right hand and a bass line in the left hand. The second measure features a fortissimo (*ff*) dynamic with a triplet of eighth notes in the right hand and a bass line in the left hand. A *Red.* (reduction) symbol is placed below the first measure, and an asterisk (*) is placed below the second measure.

pp *ff*

Red. *

This system contains two measures of music. The first measure features a piano (*pp*) dynamic with a melodic line in the right hand and a bass line in the left hand. The second measure features a fortissimo (*ff*) dynamic with a melodic line in the right hand and a bass line in the left hand. A *Red.* (reduction) symbol is placed below the first measure, and an asterisk (*) is placed below the second measure.

Larghetto pomposamente.

f

Red. *

l.h.
2.

This system contains two measures of music. The first measure features a fortissimo (*f*) dynamic with a melodic line in the right hand and a bass line in the left hand. The second measure features a fortissimo (*f*) dynamic with a melodic line in the right hand and a bass line in the left hand. A *Red.* (reduction) symbol is placed below the first measure, and an asterisk (*) is placed below the second measure. The right hand part of the second measure is marked *l.h.* and *2.*

f

r.h.
l.h.

r.h.
l.h.

Red. *

This system contains two measures of music. The first measure features a fortissimo (*f*) dynamic with a melodic line in the right hand and a bass line in the left hand. The second measure features a fortissimo (*f*) dynamic with a melodic line in the right hand and a bass line in the left hand. A *Red.* (reduction) symbol is placed below the first measure, and an asterisk (*) is placed below the second measure. The right hand part of the second measure is marked *r.h.* and *l.h.*

The dust of the cit-y cast off thy feet, Come seek some shady cool re-treat, Where the

poco più accarezzevole

dream-y sum-mer breeze soft-ly stirs the trees.

Con fretta.

Oh! Au - gust, Oh! Au - gust thy mag-ic re-stor-eth all

men. — And gives them new cour-age to take up life's bat-tles a-

Andante.
con molto espressione

gain. _____ Where the dream - y breeze

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a long note on 'gain.' followed by a melodic phrase for 'Where the dream - y breeze'. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include 'rit.' (ritardando) and 'ff' (fortissimo).

soft - ly stirs the trees, — Oh, Au - gust thy mag - ic re - stor - eth all

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment features a more active bass line. Performance markings include 'accel.' (accelerando).

men, — And gives them new cour - age to bat - tle with life a - -

The third system shows the vocal line continuing with a melodic phrase. The piano accompaniment has a steady accompaniment. Performance markings include 'rit.' (ritardando).

gain. _____ So pause, work - er, in thy toil, All

The fourth system begins with a new vocal phrase. The piano accompaniment has a more active bass line. Performance markings include 'Tempo I.' (return to the original tempo).

na-ture bids thee rest, all na - ture bids thee

rest; pause, work - er, pause in thy toil,

All na-ture bids thee rest, Rest from thy la - bors, all na-ture

bids thee rest, Rest from thy la - bors, rest, rest.

morendo

rit. poco a poco

ppp
mollemente
legato

September.

Quartet.

Preludiando.

The piano introduction is in 3/4 time, starting with a key signature of one flat (B-flat). It features a 'Duetto' texture with a melody in the right hand and a bass line in the left hand. The dynamics are marked as *cresc.* (crescendo) and *dimin.* (diminuendo).

BASS.

dolce cantabile

The bass vocal line begins with the lyrics "A - wak - -en, oh,". The piano accompaniment continues with a steady accompaniment pattern.

The bass vocal line continues with the lyrics "dream - er, the sum - mer is o'er, Sep - tem - ber is". The piano accompaniment provides harmonic support.

SOPRANO.

CONTRALTO.

TENOR.

The vocal quartet lines (Soprano, Contralto, Tenor, and Bass) enter with the lyrics "A - wak - en, oh, dreamer, the". The piano accompaniment continues with a steady accompaniment pattern. The piece concludes with the instruction "Unaccomp." (Unaccompanied).

The
 sum-mer is o'er, Sep-tem-ber is here, so to work_ once more. The
 sum-mer is o'er, Sep-tem-ber is here, so to work once more. The
 sum-mer is o'er, Sep-tem-ber is here, so to work once more. The bu-gle

p

bu- -gle is sound- -ing to ac- -tion a- -gain, — Then
 bu- -gle is sound- -ing to ac- -tion a- -gain, Then
 bu- -gle is sounding to ac- -tion a- -gain, Then
 sounds, — the bu - gle sounds to ac - tion a - gain, — Then

f

p

hear it, and heed it, ye sons, ye sons of men, Come,

hear it, and heed it, ye sons of men, Come,

hear it, and heed it, ye sons of men, Come,

hear it, and heed it, ye sons, ye sons of men, Come,

walk in the new-ness of life, Make haste to en-gage in the

walk in the new-ness of life, Make haste to en-gage in the

walk in the new-ness of life, Make haste, make haste to en-gage in the

walk in the new-ness of life, Make haste, make haste to en-gage in the

pp

strife.

strife.

strife.

Prontamente

f strife. What boots it, if na-ture bade thee rest a-while, And

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "strife. What boots it, if na-ture bade thee rest a-while, And". The piano part includes a dynamic marking of *f* and the tempo instruction *Prontamente*.

Prontamente

What boots it if na-ture bade thee

bask in the shad-ow 'neath her sun-ny smile?

The second system of the musical score continues the vocal and piano parts. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "What boots it if na-ture bade thee bask in the shad-ow 'neath her sun-ny smile?". The tempo instruction *Prontamente* is repeated above the vocal line.

rest a-while, And bask in the shadow 'neath her sun-ny smile?

grandi-

For

r. h.

Detailed description: This system contains the first three staves of a musical score. The top two staves are vocal staves in treble clef with a key signature of one flat (B-flat). The third staff is a piano accompaniment in treble clef. The lyrics 'rest a-while, And bask in the shadow 'neath her sun-ny smile?' are written below the vocal staves. The piano part features a melodic line in the right hand and a bass line in the left hand. The system concludes with the word 'For' and the instruction 'grandi-'.

sonante

now comes the call, Sound-ing loud-ly to all,

Detailed description: This system contains the next three staves of the musical score. The top two staves are vocal staves in treble clef with a key signature of one flat. The third staff is a piano accompaniment in bass clef. The lyrics 'now comes the call, Sound-ing loud-ly to all,' are written below the vocal staves. The piano part features a melodic line in the right hand and a bass line in the left hand. The system begins with the instruction 'sonante' and ends with the lyrics 'to all,'.

f
 Fall in - to line With a pur - pose di-vine, Now comes the call, Sounding
f
 Fall in - to line With a pur - pose di-vine, Now comes the call, Sounding

pp
 With a
pp
 With a
pp
 loud - ly to all, Fall in - -to line With a
pp
 loud - ly to all, Fall in - -to line With a

l.h. *r.h.*

f *con gran-*
 pur - pose di - vine, with a pur - pose di - vine, And
 pur - pose di - vine, with a pur - pose di - vine
 pur - pose di - vine, with a pur - pose di - vine, And
 pur - pose di - vine, come fall in - to line with a pur - pose di - vine

pp *f* *con gran-*

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "pur - pose di - vine, with a pur - pose di - vine, And pur - pose di - vine, with a pur - pose di - vine, And pur - pose di - vine, come fall in - to line with a pur - pose di - vine". The piano accompaniment starts with a piano (*pp*) dynamic and includes a crescendo to a forte (*f*) dynamic.

dezza
 strike for the right, the good, and the true, For
 strike for the right, the good, and the true, For

f *dezza*

The second system of music features two vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "strike for the right, the good, and the true, For strike for the right, the good, and the true, For". The piano accompaniment starts with a forte (*f*) dynamic and includes a *dezza* (decrescendo) marking.

know ye, O men, there is work to do. So strike with new
So strike with new
know ye, O men, there is work to do. So strike with new
So strike with new

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has lyrics: "know ye, O men, there is work to do. So strike with new". The second pair (Tenor and Bass) has lyrics: "So strike with new". The piano accompaniment is written for the right and left hands, featuring chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line and the word "Sil." written below the piano part.

strength, let this be the cry: For God, and the
strength, let this be the cry:
strength, let this be the cry: For God, and the
strength, let this be the cry:

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has lyrics: "strength, let this be the cry: For God, and the". The second pair (Tenor and Bass) has lyrics: "strength, let this be the cry:". The piano accompaniment continues with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line and the word "Sil." written below the piano part.

f
 right to con- quer or die, For
 For God and the right to con- quer or die, For
f
 right to con- quer or die, For
f
 For God and the right to con- quer or die, For *ff*

dim. poco a poco
 God and the right to con- quer or die, For
dim. poco a poco
 God and the right to con- quer or die, For
dim. poco a poco
 God and the right to con- quer or die, For
dim. poco a poco
 God and the right to con- quer or die, For

God and the right, _____ for God and the right _____

God and the right to con - quer or die, For God and the

God and the right to con-quer or die, _____ For God and the

God and the . right to con - quer or die, For God and the

dim.

to con - quer or die. _____

right to con - quer or die. _____

right to con - quer or die. _____

right to con - quer or die, _____ or die. _____

pp

pp

pp

pp

ppp

October.

Recitative and Aria for Baritone.

Religioso maestevole.

Ye reapers,

come rouse ye, the harvest a waits you,

o,

Tempo di moderato.

has - ten, O, has - ten ye rea - pers, The

har - vest a - waits ——— you, O,

has - ten, O, has - ten ye rea - pers, The

har - vest a waits ——— you. Come,

glean great sheaves of the sweet gold - en grain, For the

horn of plen - ty is with us a - gain. Come,

rise at the dawn in the crisp Au - tumn air, Come

out, to the field re - pair. Then

cresc.

Con lentezza.

mezza voce
gath-er the grapes and bind the grain, The fruit of the orchard a-waits your hand, A -

pp legato

wake, ye reapers, and sing at your la-bor, Of peace and plen-ty o'er all the land. Then

gath-er the grapes and bind the grain, The fruit of the orchard a-waits your hand, A -

wake, ye reapers, and sing at your la-bor, Of peace and plen-ty o'er all the land. A -

al rigore di tempo e poco accel.

f *mf cresc. poco a poco*

wake _____ and la - bor un - til dusk for the fruits of the

fields, _____ A - wake _____ and sing of

ff

Maestoso con anima.

peace _____ and plen - ty, And give praise to the Lord of the harvest a -

ff *f*

gain, Praise Him who smileth on vineyard and plain. Give

thanks to all the angel - ic host, Praise Fa - ther, and Son, — and

Ho - ly Ghost, — A - men.

Tempo I.

Ye rea - pers, — then rouse ye, the har - vest a -

p *pp* *cresc.* *ff*

Largo di molto.

waits you. —

November.

Aria for Tenor and Quartet.

Allegro giusto.

gradazione *cresc. poco a poco*
pp

mf cresc. *f*

Brindisi con brio.

Come fill, fill up your glasses, And drink, drink to a

ff

toast, 'Tis the sport of the hunt, the sport of the hunt we love the

p.

most, So fill up a-gain lads, and drink, drink with good

f

poco rit.

cheer, To No - vem - ber, the king of the hunt - ing year, the king of the

poco rit. *rit.*

year.

ff vivacezza

SOPR. *p festivamente*

ALTO. *p festivamente*

TENOR. *p festivamente*

BASS. *p festivamente*

We love the sound of the hounds and horn, We're up and a - way to the

We love the sound of the hounds and horn, We're up and a - way to the

We love the sound of the hounds and horn, We're up and a - way to the

p festivamente

hunt at dawn, We shout with de-light as home we ride, With a haunch of good veni-son

hunt at dawn, We shout with de-light as home we ride, With a haunch of good veni-son

dawn We shout with de-light as home we ride, With a haunch of good veni-son

dawn, We shout with de-light as home we ride, We shout as

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "hunt at dawn, We shout with de-light as home we ride, With a haunch of good veni-son".

slung at our side. 'Tis like the bat-tle when vic-t'ry comes, The blast of the bu-gle and

slung at our side. 'Tis like the bat-tle when vic-t'ry comes, The blast of the bu-gle and

slung at our side. 'Tis like the bat-tle when vic-t'ry comes, The blast of the bu-gle and

home we ride. 'Tis like the bat-tle when vic-t'ry comes, The blast of the bu-gle and

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "slung at our side. 'Tis like the bat-tle when vic-t'ry comes, The blast of the bu-gle and". The piano accompaniment features chords and melodic lines in both hands.

cresc. (Shout.)
beat of drums, It thrills the blood as the quarry we near, On, on, with a shout and a
cresc. (Shout.)
beat of drums, It thrills the blood as the quarry we near, On, on, with a shout and a
cresc. (Shout.)
beat of drums, It thrills the blood as the quarry we near, On, on, with a shout and a
cresc. (Shout.)
beat of drums, It thrills the blood as the quarry we near, On, on, with a shout and
cresc. *f*

cheer, With the bugle and beat of drums,
cheer, With the bugle and beat of drums,
cheer, With the bugle and beat of drums,
f cheer, when vic - fry comes, the quarry's
p *cresc.*

Then on with a shout and a cheer.

Then on with a shout and a cheer.

Then on with a shout and a cheer.

near.

f *p* *p* *cresc poco*

mp We love the sound of the hounds and horn, We're

mp We love the sound of the hounds and horn, We're

mp We love the sound of the hounds and horn, We're

mp We love the sound of the hounds and horn, We're

a *poco* *ff* *p*

up and a - way to the hunt at dawn, We shout with de - light as

up and a - way to the hunt at dawn, We shout with de - light as

up and a - way at the dawn, We shout with de - light as

up and a - way at the dawn, We shout with de - light as

home we ride, With a haunch of good ven-i - son slung at our side. 'Tis

home we ride, With a haunch of good ven-i - son slung at our side. 'Tis

home we ride, With a haunch of good ven-i - son slung at our side. 'Tis

home we ride, we shout as home we ride. 'Tis

like the bat-tle when vic - t'ry comes, The blast of bu-gle and beat of drums, A -

like the bat-tle when vic - t'ry comes, The blast of bu-gle and beat of drums, A -

like the bat-tle when vic - t'ry comes, The blast of bu-gle and beat of drums, A -

like the bat-tle when vic - t'ry comes, The blast of bu-gle and beat of drums, A -

cresc.

way! — the day is dawn - ing, — Come a -

way! — the day is dawn - ing, — Come a -

way! — the day is dawn - ing, — Come a -

way! — the day is dawn - ing, a - way, —

way — the day is dawn - - ing.

way — the day is dawn - - ing.

way — the day is dawn - - ing.

a - way a - way.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The lyrics are: "way — the day is dawn - - ing." repeated three times, followed by "a - way a - way." The piano accompaniment features a steady bass line with chords in the right hand.

To the hunt at the

f Come a - way — to the hunt at the

f Come a - way — to the hunt at the

f Come a - way, — Come a - way to the hunt at the

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The lyrics are: "To the hunt at the" followed by "Come a - way — to the hunt at the" repeated three times. The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include *f* (forte) and *p* (piano).

Tempo I.
con precisione

dawn. Then fill, fill up your glass-es, And

dawn. Then fill, fill up your glass-es, And

dawn. Then fill, fill up your glass-es, And

dawn. Then fill, fill up your glass-es, And

Tempo I.

f

drink, drink with good cheer To No - vem - ber, the king of the

drink, drink with good cheer To No - vem - ber, the king of the

drink, drink with good cheer To No - vem - ber, the king of the

drink, drink with good cheer To No - vem - ber, the king of the

cresc. *rit.*

hunt - ing year, the king of the
hunt - ing year, the king of the
hunt - ing year, the king of the
hunt - ing year, to No - vem - ber, the king, the king of the hunt - ing

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "hunt - ing year, the king of the hunt - ing year, the king of the hunt - ing year, to No - vem - ber, the king, the king of the hunt - ing".

year.
year.
year.
year.

ff vivacezza

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "year.", "year.", "year.", "year.". The piano accompaniment begins with the instruction *ff vivacezza*.

December.

Aria for Soprano and Quartet.

Andante cantabile.

The piano introduction is in 6/8 time with a key signature of three sharps (F#, C#, G#). It features a right-hand melody with slurs and a left-hand accompaniment. Dynamics include *pp* and *rit.* (ritardando).

Con tenerezza e legato

Sweet shine the stars in the mid - night

The vocal line is marked with accents and slurs. The piano accompaniment continues with a similar texture, marked *l.h.*

sky, And soft - ly the winds croon a

The vocal line continues with a slur over the first two notes. The piano accompaniment is marked *l.h.*

legare

lul - la - by, Sweet shine the

The vocal line features a long slur labeled *legare* (legato) over the first two phrases. The piano accompaniment is marked *l.h.* and *l.h. r.h.*

stars in the mid - night sky, And

simile

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a dotted quarter note, followed by an eighth note pair with a '2' above it, and a dotted quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand, with some notes beamed together.

soft - ly the winds croon a lul - la -

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, an eighth note pair with a '2' above it, and a dotted quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand and dotted quarter-note pattern in the left hand.

by. Hark! there's a sound of a

cresc.

The third system features a vocal line with a dotted quarter note, an eighth note pair with a '2' above it, and a dotted quarter note. The piano accompaniment includes a *cresc.* marking. The right hand has a more complex eighth-note pattern, while the left hand continues with dotted quarter notes.

harp in the air, And the An - gel choir is

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, an eighth note pair with a '2' above it, and a dotted quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand and dotted quarter-note pattern in the left hand.

sing - - - ing there. 'Tis the hymn of the

ser - - apts sound - - ing a - gain, From the

far off plains of Beth - - -

- - - le - hem. *rit.*

Spiccato.

Sweet shine the stars in the mid-night sky, And soft - ly the

pp *pp*

winds_ croom a lul - la - by. Hark! Hark! there's a sound of a harp in the

rit. *a tempo* *rit.* *a tempo*

air, And the An - gel choir is sing - ing

there. Fear not,

l.h. *f* *l.h.*

f *f*

Fear not, 'tis De - cem - - ber, — the month in which our

f *l.h.*

Lord was born.

f *l.h.*

SOPR. *Un poco Largo.*

p *p* *p* *p*

ALTO. And as the sweet strain dies, the shad-ows dim our eyes, The

TENOR. And as the sweet strain dies, the shad-ows dim our eyes, The *mf*

BASS. And as the sweet strain dies, the shad-ows dim our eyes, The *p*

And as the sweet strain dies, the shad-ows dim our eyes, The

Un poco Largo.

Alla capella.

p cresc. *dimin.* *Unaccomp.*

jour-ney's al-most end-ed now, Lo! see on yon-der moun-tain's brow, The
 jour-ney's al-most end-ed now, Lo! see on yon-der moun-tain's brow, The
 jour-ney's al-most end-ed now, Lo! see on yon-der moun-tain's brow, The
 jour-ney's al-most end-ed now, Lo! see on yon-der moun-tain's brow, The

pp lights of home ap-pear, the lights of home ap-pear. The cy-cle of the
mf
pp lights of home ap-pear, the lights of home ap-pear. The cy-cle of the
mf
pp lights of home ap-pear, the lights of home ap-pear. The cy-cle of the
mf
 lights of home ap-pear, the lights of home ap-pear. The cy-cle of the
pp *mf*

year is done, It's bat-tles have been fought and won, The dawn of peace is

year is done, It's bat-tles have been fought and won, The dawn of peace is

year is done, It's bat-tles have been fought and won, The dawn of peace is

year is done, It's bat-tles have been fought and won, The dawn of peace is

pp near, the dawn of peace is near. *accel.* A - dieu, old year, A - dieu, We've

pp near, the dawn of peace is near. *accel.* A - dieu, old year, A - dieu, A - dieu, We've

pp near, the dawn of peace is near. *accel.* A - dieu, old year, A - dieu, We've

pp near, the dawn of peace is near. *accel.* A - dieu, old year, A - dieu, We've

sf accel.

Addolorato.

Largo

found great joy in you.. Commend us to the new, we pray, A - dieu, old year, A -

found great joy in you. Commend us to the new, we pray, A - dieu, old year, A -

found great joy in you. Commend us to the new, we pray, A - dieu, old year, A -

found great joy in you. Commend us to the new, we pray, A - dieu, old year, A -

Addolorato.

Largo

sf

rit. *dimin. poco a poco*

dieu, A - dieu, old year, A - dieu, A - dieu.

dieu, A - dieu, old year, A - dieu, A - dieu.

dieu, A - dieu, old year, A - dieu, A - dieu.

dieu, A - dieu, old year, A - dieu, A - dieu.

rit. *dimin. poco a poco*