

G. SCHIRMER'S SECULAR CHORUSES

No. 6608

Song of the Sweep

By

Harry Rowe Shelley

For Three-part Chorus of Women's Voices
With Baritone or Alto Solo
And Piano Accompaniment



Price, 25 cents net



G. Schirmer

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Song of the Sweep

For Three-part Chorus of Women's Voices
with Baritone (or Alto) Solo

Harry Rowe Shelley

Moderato con moto

Baritone Solo (or Alto)

Soprano I

Soprano II

Alto

Piano

f marcato

p

1. In

1. In rags walk'd the chimney-sweep, Yet he trod the earth like a
2. chance was he born a slave, Tho' the blood in his veins flow'd

p Sweep—O! sweep—O! sweep

1. In rags walk'd the chimney-sweep, Sweep O! sweep
2. By chance was he born a slave,

1. In rags walk'd the chimney-sweep, Yet he trod the earth
2. By chance was he born a slave, Tho' the blood in his

The refrain "Trust to-day and pay to-morrow, chimble-o-y, O, sweep O!" was sung to the composer in his boyhood by an ex-slave.

king;
red: His smile brought him friends ga -
A man ev - 'ry inch was

O! sweep O! sweep O! sweep

O! sweep O! sweep O! sweep

like a king;
veins flow'd red: His smile brought him
A man ev - 'ry

lore;
he, 'Twas a joy just to hear him sing, His
From his feet to his kink-y head, A

O! sweep O! sweep O! sweep O! sweep O! sweep O!

O! sweep O! sweep O! sweep O! sweep O! sweep O!

friends galore;
inch was he, 'Twas a joy just to hear him sing.
From his feet to his kink-y head.

cresc. *mf*

voice _____ was as mu - sic sweet; _____ The full
 trust _____ he could not be - tray, _____ Tho' his

O, _____ sweep O!

O, _____ sweep O!

O, _____ sweep O!

p

tones _____ roll'd with vol - ume deep: _____ His
 skin _____ was as black as coal: _____ The

O! _____ O, sweep

O! _____ O, sweep

O! _____ O, sweep

eye _____ had a lus - tre rare _____ As he
heart _____ of the man rang true _____ As the

O! O, sweep O! sweep O! sweep O!

O! O, sweep O! sweep O! sweep O!

O! O, sweep O! sweep O! sweep O!

sang _____ the Song of the Sweep: _____
star _____ that points to the pole. _____

sweep O! sweep O! O trust, O

sweep O! sweep O! O trust, O

sweep O! sweep O! O trust, O

27190

1-2 "Trust to - day and pay to-mor-row! —

trust to - day and pay to-morrow! Sweep

trust to - day and pay to-morrow! Sweep

trust to - day and pay to-morrow! Sweep

f

Chimble-o-y,*) chimble-o-y,— O, sweep O! —

p O! sweep O! sweep O! O, sweep O! O, sweep O!

p O! sweep O! sweep O! O, sweep O! O, sweep O!

p O! sweep O! sweep O! O, sweep O! O, sweep O!

p *cresc.*

*) aw-ee

Trust to - day _____ and pay _____ to -

f sweep — O! _____ O, sweep — O! _____ O,

f sweep — O! _____ O, sweep — O! _____ O,

f sweep — O! _____ O, sweep — O! _____ O,

f sweep — O! _____ O, sweep — O! _____ O,

f

Detailed description: This system contains the first two measures of the piece. The vocal melody is in G major (one flat) and 2/4 time. It features a series of eighth and sixteenth notes with accents. The piano accompaniment consists of four staves. The first three staves are for the vocal parts, each with a treble clef and a key signature of one flat. They play a rhythmic pattern of eighth notes, often beamed in groups of three. The fourth staff is for the piano, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a strong, rhythmic accompaniment with chords and moving lines in both hands. The dynamic marking *f* (forte) is present at the beginning of the piano part.

morrow! _____ Chimble - o - y, — chimble - o - y, —

sweep — O! sweep — O! sweep O! sweep O!

sweep — O! sweep — O! sweep O! sweep O!

sweep — O! sweep — O! sweep O! sweep O!

p

Detailed description: This system contains the next two measures. The vocal melody continues with the lyrics 'morrow!' and 'Chimble - o - y, — chimble - o - y, —'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *p* (piano) appears at the start of the second measure. The piano part features a series of chords and moving lines in both hands, maintaining the strong rhythmic accompaniment.

rit.

1.

O, sweep O! — O, sweep O! —

rit.

O, sweep O! — O, sweep O! —

rit.

O, sweep O! — O, sweep O! —

rit.

O, sweep O! — O, sweep O! —

1. *a tempo*

dim. *p* *f*

2.

2. By O!" —

O! —

O! —

O! —

O! —

2. *a tempo*

dim. *p* *p*

The days_ of the sweep are past, _____

The days_ of the sweep are past, the days, the days of the sweep are

The days_ of the sweep are past, the days, the days of the sweep are

The days_ of the sweep are past, the days, the days of the sweep are

His_ kind_ face_ we shall see no

past,

past,

past,

more; His

no more no more;

no more no more;

no more no more;

soul is at rest at last,

His soul, his soul is at rest at last, at rest at last,

His soul, his soul is at rest at last, at rest at last,

His soul, his soul is at rest at last, at rest at last,

And the song of the slave is

And the song of the slave is

And the song of the slave is

And the song of the slave is

f

f

f

f

f

o'er.

o'er, the song of the slave is o'er.

o'er, the song of the slave is o'er.

o'er, the song of the slave is o'er.

dim. *rit.*

dim. *rit.*

dim. *rit.*

mp (*dim. e rit.*)

p a tempo *molto cresc. ed accel.*

"Trust to-day and pay to-mor-row, trust to-day and pay to-mor-row,
p a tempo *molto cresc. ed accel.*

"Trust to-day and pay to-mor-row, trust to-day and pay to-mor-row,
p a tempo *molto cresc. ed accel.*

"Trust to-day and pay to-mor-row, trust to-day and pay to-mor-row,
a tempo

pp *molto cresc. ed accel.*

Sweep O! sweep O! sweep O! *f*

Sweep O! sweep O! sweep O! *f*

Sweep O! sweep O! sweep O! *f*

accel.

Allegro

f *>* *>* *>* *>* *>*

"Trust to-day and pay

O, *ff* O, *s*

O, *ff* O, *s*

O, *ff* O, *s*

Allegro

ff

to - mor - row!

sweep O!

sweep O!

sweep O!

Tempo I^o

p
"Trust to - day and pay to-mor-row;—

p
"Trust to - day and pay to-mor-row;—

p
"Trust to - day and pay to-mor-row;—

pp 7

Tempo I^o

O, Sweep O! Chimble-o-y,— chimble-o-y,—

p *>* Sweep O! sweep O!

p Sweep O! sweep O!

p Sweep O! sweep O!

O, sweep O! —

(humming) *mf*

(humming) *mf*

(humming) *mf*

The first system contains measures 1 through 4. The vocal line begins with the lyrics "O, sweep O!" followed by a long horizontal line indicating a sustained note. The three humming parts enter in measure 2 with a half note, marked *mf* and labeled "(humming)". The piano accompaniment features a continuous eighth-note arpeggiated pattern in both hands, with fingerings 7 and 2 indicated.

O, sweep O! —

p

p

p

The second system contains measures 5 through 8. The vocal line continues with "O, sweep O!" and a long horizontal line. The humming parts enter in measure 6 with a half note, marked *p*. The piano accompaniment continues with the eighth-note arpeggiated pattern, with fingerings 7 and 2 indicated.

O, sweep;

pp Sweep;

pp Sweep;

pp Sweep;

pp *ad lib.*

pp *ad lib.*

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. The first vocal staff has the lyrics "O, sweep;". The second, third, and fourth vocal staves have the lyrics "Sweep;". Each of these four staves begins with a *pp* (pianissimo) dynamic marking. The fifth staff is the piano accompaniment, written in grand staff notation (treble and bass clefs). It features a melodic line with a slur and a fingering of 8, and a bass line with a slur and a fingering of 5. The piano part is marked *pp* and *ad lib.* (ad libitum).

O! sweep — O!

Trust to-day — and pay to-mor-row! Sweep — O!

Trust to-day — and pay to-mor-row! Sweep O!

Trust to-day — and pay to-mor-row! Sweep O!

a tempo

p *rit.*

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. The first vocal staff has the lyrics "O! sweep — O!". The second, third, and fourth vocal staves have the lyrics "Trust to-day — and pay to-mor-row! Sweep — O!". Each of these four staves begins with a *p* (piano) dynamic marking. The fifth staff is the piano accompaniment, written in grand staff notation. It features a melodic line with a slur and a fingering of 8, and a bass line with a slur and a fingering of 7. The piano part is marked *p* and *rit.* (ritardando). The system concludes with a double bar line and a *a tempo* marking.

G. SCHIRMER'S SECULAR CHORUSES

Women's Voices

THREE-PART CHORUSES

5804	Venice	V. Harris	8
5816	Mon Petit Cœur Soupire	L. V. Saar	12
5834	Phyllis and Damon	Wm. Lester	8
5837	The Tryst	Wm. Lester	8
5867	Music, When Soft Voices Die	R. H. Woodman	10
5871	The Færy Folk of Edom	H. Clough-Leighter	12
5875	Love's Horn Doth Blow	F. C. Bornschein	15
6094	Lochinvar's Ride	H. R. Shelley	30
5955	The Bugles of Dreamland	H. Clough-Leighter	12
6050	A Song of Spring (Violin I and II obbl.)	H. N. Bartlett	12
6067	The Four Winds (Po. or Orch. acc.)	D. S. Smith	15
6068	Go not, Happy Day (Po. or Orch. acc.)	D. S. Smith	12
6069	Ballad (Po. or Orch. acc.)	D. S. Smith	8
6070	The Zíncali (Po. or Orch. acc.)	D. S. Smith	15
6094	Lochinvar's Ride (Po. or Orch. acc.)	H. R. Shelley	30
6103	Indian Summer	H. P. Hopkins	15
6119	Lament	F. F. Harker	5
6123	Lullaby	F. F. Harker	8
6124	The Wicked Typho	F. F. Harker	5
6125	Pretty Geisha Girl	F. F. Harker	5
6126	At the Tea House	F. F. Harker	5
6142	Pretty Barbarita	F. F. Harker	8
6147	I'll Sing Thee a Song	F. F. Harker	10
6498	The Bird of the Wilderness	Edward Horsman	8
6528	O Happy Sleep	R. H. Woodman	12
6548	The Message (Org. or Harm. ad lib.)	Bruno Huhn	15
6550	Who Knows?	H. Clough-Leighter	8
6551	To Nymph and Swain	H. Clough-Leighter	12

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