

G. SCHIRMER'S COLLECTION OF PART-SONGS
AND CHORUSES FOR WOMEN'S VOICES

No. 5663

No. 5664

No. 5665

Dem philharmonischen Frauenchor in Baltimore und seinem Dirigenten
JOSEPH PACHE gewidmet

MAX FIEDLER

Op. 9

THREE CHORUSES FOR
WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

No. 5663

1. THE DREAMY LAKE (Der träumende See.) *Three Parts* 12 cents *net*
Poem by JULIUS MOSEN

No. 5664

2. MAY NIGHT (Mainacht) *Four Parts* 15 cents *net*
Poem by JULIUS STURM

No. 5665

3. ELVES (Elfe) *Four Parts* 20 cents *net*
Poem by EICHENDORFF

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

LONDON : SCHOTT & CO.

LEIPZIG : FRIEDR. HOFMEISTER

The Dreamy Lake

Der träumende See

Trio for Women's Voices

Max Fiedler. Op. 9, No 1

Poem by
Julius Mosén
English version by
Nathan Haskell Dole

Piano

Andante
p dolce
dolce
con Ped.
tr.
Red. *

Chorus

Soprano I *p*
An o - pal
Der See ruht

Soprano II *p*
An o - pal
Der See ruht

Alto *p*
An o - pal
Der See ruht

espress.
espress.
Red. *

dream en - chants the lake, a dream, Where
tief im blau - - en Traum, im Traum, von

dream en - chants the lake, a dream, Where
tief im blau - - en Traum, im Traum, von

dream en - chants the lake, a dream, Where
tief im blau - - en Traum, im Traum, von

pp *p*
pp *p*
pp *p*

2

wa-ter - lil - ies gen - tly lie. Sing low! The slumbrer do not wake,
 Was-ser - blu - men zu - gedeckt; ihr Vög-lein hoch im Fich-ten-baum,

wa-ter - lil - ies gen - tly lie. The slum - ber - er do not wake,
 Was-ser - blu - men zu - gedeckt; ihr Vög - lein im Fich-ten-baum,

wa-ter - lil - ies gen - tly lie. The slum - ber - er do not wake,
 Was-ser - blu - men zu - ge - deckt; ihr Vög - lein im Fich-ten-baum,

p

Ye songsters in the pine - - tree high, song - sters in the
 dass ihr mir nicht den Schlä - - fer weckt, dass ihr mir nicht den

Ye songsters in the pine - - tree high, song - sters in the
 dass ihr mir nicht den Schlä - - fer weckt, dass ihr mir nicht den

Ye songsters in the pine-tree high, song - sters in the
 dass ihr mir nicht den Schläfer weckt, dass ihr mir nicht den

pine - - tree high! The i - dle reeds a -
 Schlä - - fer weckt! Und lei - se weht das

pine - tree high!
 Schlä - fer weckt!

pine - - tree high!
 Schlä - - fer weckt!

r.h.

long the shore De - mure - ly nod and sway;
 Schilf und wiegt das Haupt mit leich - tem Sinn; -

dolce tranquillo
 A blue-wing'd but - ter - fly flits o'er, And lone - ly
 ein blau - er Fal - ter a - ber fliegt dar - ü - ber

dolce tranquillo
 A blue-wing'd but - ter - fly flits o'er, And lone - ly
 ein blau - er Fal - ter a - ber fliegt dar - ü - ber

dolce tranquillo
 A blue-wing'd but - ter - fly flits o'er, And lone - ly
 ein blau - er Fal - ter a - ber fliegt dar - ü - ber

dolce tranquillo

floats a - way,
 ein - sam hin,

floats a - way, A
 ein - sam hin, ein

floats a - way, A
 ein - sam hin, ein

p

And lone - ly floats a -
dar - ü - ber ein - sam

but - ter - fly flits o'er, And lone - ly floats a -
Fal - ter a - ber fliegt dar - ü - ber ein - sam

but - ter - fly flits o'er, And lone - ly floats a -
Fal - ter a - ber fliegt dar - ü - ber ein - sam

way. The i - dle reeds a - long the
hin, und lei - se weht das Schilf und

way. The i - dle reeds a - long the
hin, und lei - se weht das Schilf und

way. The i - dle reeds a - long the
hin, und lei - se weht das Schilf und

grazioso

shore — De - mare - ly nod and sway, The i - dle
wiegt — das Haupt, und wiegt das Haupt mit leich - tem

shore now sway,
wiegt das Haupt,

shore now sway, *dolce grazioso*
wiegt das Haupt,

reeds nod and sway, i - dly nod and
Sinn, wiegt das Haupt, lei - se weht das

nod and sway, i - dly nod and
wiegt das Haupt, lei - se weht das

p
pp
pp

sway. An o - pal
Schilf. Der See ruht
tranquillo

sway. An o - pal
Schilf. Der See ruht
tranquillo

sway. An o - pal
Schilf. Der See ruht
tranquillo

dolce
dolce
dolce
tranquillo

dream en - chants the lake, a dream, Where
tief im blau - - en Traum, im Traum, von

dream en - chants the lake, a dream, Where
tief im blau - - en Traum, im Traum, von

dream en - chants the lake, a dream, Where
tief im blau - - en Traum, im Traum, von

pp
pp
pp
p
pp
p

wa - ter - lil - ies gen - tly lie. Sing low! The slum - brer
 Was - ser - blu - men zu - gedeckt; ihr Vög - lein hoch im

wa - ter - lil - ies gen - tly lie. The slum - ber - er
 Was - ser - blu - men zu - gedeckt; ihr Vög - lein im

wa - ter - lil - ies gen - tly lie. The slum - ber - er
 Was - ser - blu - men zu - ge - deckt; ihr Vög - lein im ³

do not wake, — Ye song - sters in the pine - tree
 Fich - ten - baum, — dass ihr mir nicht den Schlä - fer

do not wake, — Ye song - sters in the pine - tree
 Fich - ten - baum, — dass ihr mir nicht den Schlä - fer

do not wake, Ye song - sters in the pine - tree
 Fich - ten - baum, dass ihr mir nicht den Schlä - fer

high, song - sters in the pine - tree
 weckt, dass ihr nicht den Schlä - fer

high, song - sters in the pine - tree
 weckt, *tranquillo* dass ihr nicht den Schlä - fer

high, in the pine - tree, pine - tree
 weckt, dass ihr nicht den Schlä - fer

l.h. tranquillo

dolce

high! An o - - pal dream en - chants the
 weckt. Der See liegt tief im blau - - en

high!
 weckt.

high!
 weckt.

dolce espress.

dolce

lake, The i - die reeds do sway. *rit.*
 Traum, und lei - se weht das Schilf.

dolce

The i - die reeds do sway. *rit.*
 Und lei - se weht das Schilf.

dolce

The i - die reeds do sway. *rit.*
 Und lei - se weht das Schilf.

dolce

The i - die reeds do sway. *rit.*
 Und lei - se weht das Schilf.

p

pp

Suggestive List of Choral Works for Women's Voices

PUBLISHED BY
G. SCHIRMER, NEW YORK

		Net
Berwald	The voice of fate	.30
Debussey	The blessed damozel	.25
Denza	The garden of flowers	.50
de Fontenailles	The legend of Miana	.35
Gilchrist	The syrens	.40
Gounod	Gallia	.35
Hadley	The fate of Princess Kiyo	.75
Hadley	A legend of Granada	.60
Haesche	Young Lovell's bride	.35
Holmes	The vision of the queen	1.00
D'Indy	O'er the sea	.25
D'Indy	St. Mary Magdalen	.30
Koechlin	The veranda	.30
Lahee	The sleeping beauty	.75
Leps	Yo Nennen	.50
Liszt	Psalm 137	.30
Loeffler	Psalm 137	.50
Marzo	Indian summer	.60
Reed	The birth of the opal	.25
Sealy	Thou, O God, art praised in Zion	.25
St. Saëns	Night	.50

OPERETTAS

Proctor	Princess Chrysanthemum	.75
Vincent	The Egyptian princess	1.00
Vincent	The Japanese girl	1.00

RECENT CHORUSES FOR WOMEN'S VOICES

TWO-PART CHORUSES

5231 L. Denza	Ever of thee	.10
4929 L. Denza	Leave me not	.10
5232 L. Denza	So long, so long	.10
5038 L. Denza	Your voice	.12
4942 W. C. Gale	Fair daffodils	.10
4941 A. Mildenberg	Lullaby	.10
5249 R. H. Woodman	A festival grace	.10

THREE-PART CHORUSES

5270 G. Borch	Spring	.12
.... H. Clough-Leighter	Sleep, little treasure	.12
4787 C. W. Coombs	The slumber song of the sea	.10
4788 C. W. Coombs	Song of the hills	.12
4835 J. B. Grant	All among the barley	.10

HENRI BEMBERG
THE DEATH OF JOAN OF ARC
An Historic Scene

ARRANGED FOR FOUR-PART CHORUS OF WOMEN'S VOICES, WITH
SOPRANO SOLO AND PIANO ACCOMPANIMENT

By MAX SPICKER

Text from "Les Messéniennes" by CASIMIR DELAVIGNE

English Version by HENRY G. CHAPMAN

Vocal Score, 60 cents net

This highly dramatic scene, written around the closing hours of the ill-fated Maid of Orleans, and originally set for mixed voices, has been admirably transcribed for women's chorus by Max Spicker. After the instrumental prelude and succeeding chorus representing the passage to the stake, comes the beautiful *arioso* (so often sung as a separate solo for soprano), with its terminating choral march-movement; the chorus "Who steeled thy heart," and the solo and chorus "'Twas God who willed it so," bring the work to a powerful and tragic conclusion.

HARRY ALEXANDER MATTHEWS
THE SLAVE'S DREAM

CHORAL BALLAD FOR FOUR-PART CHORUS OF WOMEN'S VOICES, WITH
TENOR SOLO AND ORCHESTRA ACCOMPANIMENT

Poem by LONGFELLOW

Vocal Score, 30 cents net

No more inspiringly dramatic material for choral treatment could be found than this poem, contrasting a present of hopeless wretchedness with a past rich in freedom and barbaric splendor. Mr. Matthews's ballad, beginning with an impressive introductory movement descriptive of the dreaming slave, changes to a more rapid tempo as the latter's dream unfolds. This movement, an *allegro*, is followed by a beautiful tenor *andante*—the vision of the loved ones lost—which recurs at the end of the composition, where "Death illumines the Land of Sleep," after a working up through an *allegro con fuoco* to the *largo maestoso* which precedes the apotheosis. A fine, tersely written and connected piece of choral work, it is an addition of distinct value to the concert-repertoire for female voices.

G. SCHIRMER'S COLLECTION OF PART-SONGS
AND CHORUSES FOR WOMEN'S VOICES

No. 5663

No. 5664

No. 5665

Dem philharmonischen Frauenchor in Baltimore und seinem Dirigenten
JOSEPH PACHE gewidmet

MAX FIEDLER

Op. 9

THREE CHORUSES FOR
WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

No. 5663

1. THE DREAMY LAKE (Der träumende See.) *Three Parts* 12 cents net
Poem by JULIUS MOSEN

No. 5664

2. MAY NIGHT (Mainacht) *Four Parts* 15 cents net
Poem by JULIUS STURM

25c. NET

No. 5665

3. ELVES (Elfe) *Four Parts* 20 cents net
Poem by EICHENDORFF

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

LONDON : SCHOTT & CO.

LEIPZIG : FRIEDR. HOFMEISTER

Elves

Poem by Eichendorff

Elfe

For Four-Part Chorus of Women's Voices

Max Fiedler. Op. 9, No 3

Vivo e leggiero

Piano

p

ped.

Soprano I

Soprano II

Alto I

Alto II

Bide with us,
Bleib' bei uns,

con Ped.

bide with us, bide with
bleib' bei uns, bleib' bei

us, and join — in the dance on the
uns! Wir ha - ben den Tanz - plan im

us, and join — in the dance on the
uns! Wir ha - ben den Tanz - plan im

us, and join — in the dance on the
uns! Wir ha - ben den Tanz - plan im

us, and join — in the dance on the
uns! Wir ha - ben den Tanz - plan im

p

p

lea. Be - neath the moon - - - - beams'
Thal be - deckt mit Mon - - - - des - -

lea. Be - neath the moon - - - - beams'
Thal be - deckt mit Mon - - - - des - -

lea. Be - neath the moon - - - - beams'
Thal be - deckt mit Mon - - - - des - -

lea. Be - neath the moon - - - - beams'
Thal be - deckt mit Mon - - - - des - -

p

glanc - - - - es The glow - worm lan - terns are
 glanz, - - - - wir ha - ben den Tanz - plan im

glanc - - - - es The glow - worm lan - terns are
 glanz, - - - - wir ha - ben den Tanz - plan im

glanc - - es The glow - worm lan - terns are
 glanz, - - wir ha - ben den Tanz - plan im

glanc - - es The glow - worm lan - terns are
 glanz, - - wir ha - ben den Tanz - plan im

bright, are bright in bush and
 Thal be - deckt mit Mon - - - - des -

bright, are bright in bush and
 Thal be - deckt mit Mon - - - - des -

bright, are bright in bush and
 Thal be - deckt mit Mon - - - - des -

bright, are bright in bush and
 Thal be - deckt mit Mon - - - - des -

tree. glanz. Bide Bleib'

tree. glanz. Bide with Bleib' bei us, uns, bide bleib'

tree. glanz. Bide with Bleib' bei us, uns, bide bleib'

tree. glanz. Bide Bleib'

6

mf with bei us, uns, *p* bide bleib' with bei us, uns, bide bleib'

mf with bei us, uns, *p* bide bleib' with bei us, uns, bide bleib'

mf with bei us, uns, *p* bide bleib' with bei us, uns, bide bleib'

mf with bei us, uns, *p* bide bleib' with bei us, uns, bide bleib'

mf *p*

p

The glow - worm lan - terns are
Jo - han - nis - würm - chen er -

with us. The glow - worm lan - terns are
bei uns. Jo - han - nis - würm - chen er -

p

bide! The glow - worm lan - terns are
bleib'. Jo - han - nis - würm - chen er -

p

bide! The glow - worm lan - terns are
bleib'. Jo - han - nis - würm - chen er -

p

t

bright in the tree, the glow - worm lan - terns are
leuch - ten den Saal, Jo - han - nis - würm - chen er -

bright in the tree, the glow - worm lan - terns are
leuch - ten den Saal, Jo - han - nis - würm - chen er -

bright in the tree, the glow - worm lan - terns are
leuch - ten den Saal, Jo - han - nis - würm - chen er -

bright in the tree, the glow - worm lan - terns are
leuch - ten den Saal, Jo - han - nis - würm - chen er -

t

bright in the tree, And crickets chirp for the dancers, chirp for the dancers, the
leuch-ten den Saal, — Heimchen spielen zum Tanze, spie-len zum Tanze, zum

bright in the tree, And crickets chirp for the dancers, chirp for the dancers,
leuch-ten den Saal, Heimchen spielen zum Tanze, spie-len zum Tanze,

bright in the tree, And crickets chirp for the dancers, chirp for the dancers,
leuch-ten den Saal, — Heimchen spielen zum Tanze, spie-len zum Tan-ze,

bright in the tree, And crickets chirp for the dancers, chirp for the dancers,
leuch-ten den Saal, Heimchen spielen zum Tanze, spie-len zum Tan-ze,

tr *mf* *p*

dance, — the dance, —
Tanz, — zum Tanz, —

they chirp for the dancers, they chirp for the dance, —
sie spie-len zum Tan-ze, sie spie-len zum Tanz, —

they chirp for the dancers, they chirp for the dance, —
sie spie-len zum Tan-ze, sie spie-len zum Tanz, —

they chirp for the dancers, they chirp for the dance, —
sie spie-len zum Tan-ze, sie spie-len zum Tanz, —

tr *r.* *l.* *r.* *p* *tr*

the dance, the dance, the dance,
zum Tanz, zum Tanz, zum Tanz,

the dance, the dance, the dance,
zum Tanz, zum Tanz, zum Tanz,

the dance, the dance, the dance,
zum Tanz, zum Tanz, zum Tanz,

the dance, the dance, the dance,
zum Tanz, zum Tanz, zum Tanz,

sostenuto *a tempo*
dance, the dance, the dance,
Tanz, zum Tanz, zum Tanz,

sostenuto *a tempo*
dance, the dance, the dance,
Tanz, zum Tanz, zum Tanz,

sostenuto *a tempo*
dance, the dance, the dance,
Tanz, zum Tanz, zum Tanz,

sostenuto *a tempo*
dance, the dance, the dance,
Tanz, zum Tanz, zum Tanz,

dance. Tanz. Sweet Die
 dance. Tanz. Sweet Die
 dance. Tanz. Sweet Die
 dance. Tanz. Sweet Die

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "dance. Tanz." followed by a long rest and then "Sweet Die" with a forte (*f*) dynamic marking. The piano accompaniment features a complex, flowing melody with many slurs and ties.

Joy, Freu - ev - er das
 Joy, Freu - ev - er das
 Joy, Freu - ev - er das
 Joy, Freu - ev - er das

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "Joy, Freu - ev - er das" with a long rest between "Freu -" and "ev -". The piano accompaniment continues with a similar complex, flowing melody as in the first system.

beau - teous, e'er cred - u - lous child,
schö - - ne, leicht - gläu - bi - ge Kind,

beau - teous, e'er cred - u - lous child,
schö - - ne, leicht - gläu - bi - ge Kind,

beau - teous, e'er cred - u - lous child,
schö - - ne, leicht - gläu - bi - ge Kind,

beau - teous, e'er cred - u - lous child,
schö - - ne, leicht - gläu - bi - ge Kind,

p
Rocks in the eve - - - ning breez - - es,
wiegt sich in A - - - bend - win - - den,

p
Rocks wiegt in the eve - - - ning breez - - es,
wiegt sich in A - - - bend - win - - den,

p
Rocks in the eve - - - ning breez - - es,
wiegt sich in A - - - bend - win - - den,

p
Rocks in the eve - - - ning breez - - es,
wiegt sich in A - - - bend - win - - den,

rocks in the eve - - ning breez - - - es,
wiegt sich in A - - bend - win - - - den:

rocks in the eve - - ning breez - - - es,
wiegt sich in A - - bend - win - - - den:

rocks in the eve - - ning breez - - - es,
wiegt sich in A - - bend - win - - - den:

rocks in the eve - - ning breez - - - es,
wiegt sich in A - - bend - win - - - den:

dim.

agitato
p

A - - mong sil - ver - gleam - ing for - est -
Wo Sil - - - ber auf Zweig und Bü - schen

agitato
pp

6

leaves, —
rinnt, —

mf

Bide with us, bide with
bleib' bei uns, bleib' bei

Bide with us, bide with
bleib' bei uns, bleib' bei

mf

Bide with
bleib' bei

p

A - - mong sil - ver - gleam - ing for - est -
wo Sil - - - ber auf Zweig und Bü - schen

us,
uns,

us,
uns,

us,
uns,

p

6

6

leaves,
rinnt,

bide with us, bide with us,
bleib' bei uns, bleib' bei uns,

bide with us,
bleib' bei uns,

cresc.

p

you da, shall
da, da,

p

bide with us, bide with
bleib' bei uns, bleib' bei

p

bide with us, bide with
bleib' bei uns, bleib' bei

p

bide with us, bide with
bleib' bei uns, bleib' bei

p subito

Più agitato

p

find the fair - est
da wirst du die

p

us, find the fair - est
uns, da wirst du die

p

us, find the fair - est
uns, da wirst du die

p

us, find the fair - est
uns, da wirst du die

Più agitato

p

f con passione

maid - - - - - en, the
Schön - - - - - ste, die

f con passione

maid - - - - - en, the
Schön - - - - - ste, die

f con passione

maid - - - - - en, the
Schön - - - - - ste, die

f con passione

maid - - - - - en, the
Schön - - - - - ste, die

f con passione

fair - Schön - - - - - est maid - en ste fin - - -

fair - Schön - - - - - est maid ste fin - - -

fair - Schön - - - - - est maid ste fin - - -

fair - Schön - - - - - est maid ste fin - - -

rit.

rit.

rit.

rit.

3

5

3

rit.

And.

there, den, the fair - est! die Schön - ste! Bide, Bleib, bide, bleib,

there, den, the fair - est! die Schön - ste! Bide, Bleib, bide, bleib,

there, den, the fair - est! die Schön - ste! Bide, Bleib, bide, bleib,

there, den, the fair - est! die Schön - ste! Bide, Bleib, bide, bleib,

there, den, the fair - est! die Schön - ste! Bide, Bleib, bide, bleib,

ritenuto

Allegretto

pp

p grazioso

dim.

pp

ritenuto

p grazioso

pp

ritenuto

Allegretto

pp

p grazioso

*

sost.

bide with us, bide, bide,
 bleib' bei uns, bleib', bleib',

sost.

bide with us, bide, bide,
 bleib' bei uns, bleib', bleib',

sost.

bide with us, bide, bide,
 bleib' bei uns, bleib', bleib',

sost.

bide with us, bide, bide,
 bleib' bei uns, bleib', bleib',

bide, bide,
 bleib', bleib',

bide, bide,
 bleib', bleib',

bide, bide,
 bleib', bleib',

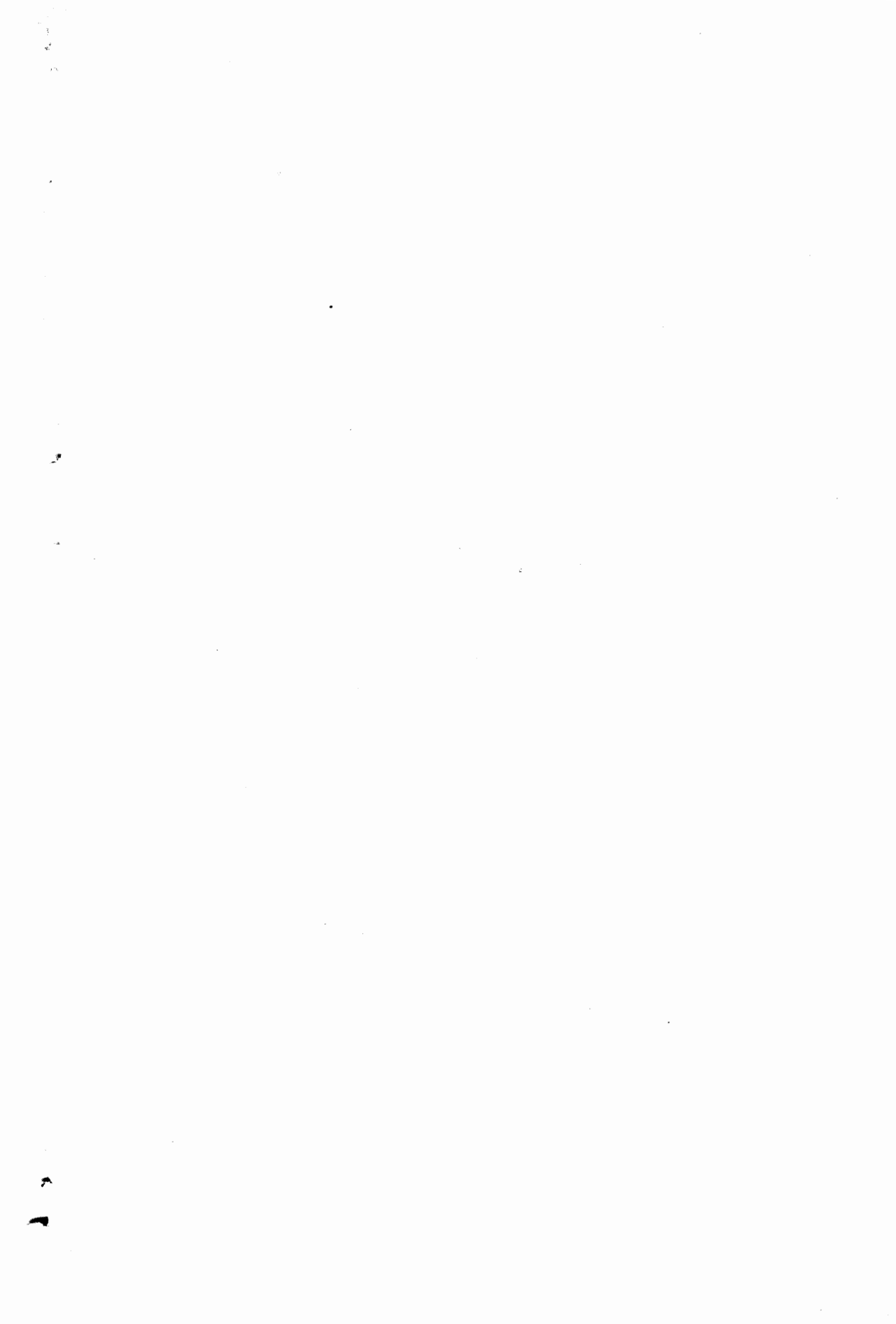
bide, bide,
 bleib', bleib',

p
bide bleib' with bei
p
bide bleib' with bei
p
bide bleib' with bei
p
bide bleib' with bei

p

dim.
us!
uns!
dim.
us!
uns!
dim.
us!
uns!
dim.
us!
uns!

dim. *pp*



HENRI BEMBERG

THE DEATH OF JOAN OF ARC

An Historic Scene

ARRANGED FOR FOUR-PART CHORUS OF WOMEN'S VOICES, WITH
SOPRANO SOLO AND PIANO ACCOMPANIMENT

By MAX SPICKER

Text from "Les Messéniennes" by CASIMIR DELAVIGNE

English Version by HENRY G. CHAPMAN

Vocal Score, 60 cents net

This highly dramatic scene, written around the closing hours of the ill-fated Maid of Orleans, and originally set for mixed voices, has been admirably transcribed for women's chorus by Max Spicker. After the instrumental prelude and succeeding chorus representing the passage to the stake, comes the beautiful *arioso* (so often sung as a separate solo for soprano), with its terminating choral march-movement; the chorus "Who steeled thy heart," and the solo and chorus "'Twas God who willed it so," bring the work to a powerful and tragic conclusion.

HARRY ALEXANDER MATTHEWS

THE SLAVE'S DREAM

CHORAL BALLAD FOR FOUR-PART CHORUS OF WOMEN'S VOICES, WITH
TENOR SOLO AND ORCHESTRA ACCOMPANIMENT

Poem by LONGFELLOW

Vocal Score, 30 cents net

No more inspiringly dramatic material for choral treatment could be found than this poem, contrasting a present of hopeless wretchedness with a past rich in freedom and barbaric splendor. Mr. Matthews's ballad, beginning with an impressive introductory movement descriptive of the dreaming slave, changes to a more rapid tempo as the latter's dream unfolds. This movement, an *allegro*, is followed by a beautiful tenor *andante*—the vision of the loved ones lost—which recurs at the end of the composition, where "Death illumines the Land of Sleep," after a working up through an *allegro con fuoco* to the *largo maestoso* which precedes the apotheosis. A fine, tersely written and connected piece of choral work, it is an addition of distinct value to the concert-repertoire for female voices.

NEW YORK: G. SCHIRMER

G. SCHIRMER'S COLLECTION OF PART-SONGS
AND CHORUSES FOR WOMEN'S VOICES

No. 5663

No. 5664

No. 5665

Dem philharmonischen Frauenchor in Baltimore und seinem Dirigenten
JOSEPH PACHE gewidmet

MAX FIEDLER

Op. 9

THREE CHORUSES FOR
WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

No. 5663

1. THE DREAMY LAKE (Der träumende See.) *Three Parts* 12 cents *net*
Poem by JULIUS MOSEN

No. 5664

2. MAY NIGHT (Mainacht) *Four Parts* 15 cents *net*
Poem by JULIUS STURM

No. 5665

3. ELVES (Elfe) *Four Parts* 20 cents *net*
Poem by EICHENDORFF

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

LONDON : SCHOTT & CO.

LEIPZIG : FRIEDR. HOFMEISTER

May Night

Mainacht

Poem by
Julius Sturm

English version by
M. Louise Baum

For Four-Part Chorus of Women's Voices

Max Fiedler. Op. 9, No 2

The musical score is for a four-part women's chorus and piano. It is in the key of D major (one sharp) and common time (C). The tempo is marked 'Allegro'. The score is divided into two systems. The first system shows the vocal staves for Soprano I, Soprano II, Alto I, and Alto II, and the piano accompaniment. The vocal parts enter with the lyrics 'The Es dolce' and 'The Es'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a 'p' (piano) dynamic marking and 'con Ped.' (con Pedal) instruction. The second system continues the vocal parts with the lyrics 'night - wind is woo - ing the ros - es, A -' and 'blü - hen und glü - hen die Ro - sen wie'. The piano accompaniment continues with similar rhythmic patterns and includes a 'p' marking and 'con Ped.' instruction.

Allegro *dolce*

Soprano I
Soprano II
Alto I
Alto II

p
con Ped.

night - wind is woo - ing the ros - es, A -
blü - hen und glü - hen die Ro - sen wie

night - wind is woo - ing the ros - es, A -
blü - hen und glü - hen die Ro - sen wie

night - wind is woo - ing the ros - es, A -
blü - hen und glü - hen die Ro - sen wie

night - wind is woo - ing the ros - es, A -
blü - hen und glü - hen die Ro - sen wie

p

flush — like flame on the boughs; And
ro - - the Flam - men am Strauch, die

p

flush — like flame on the boughs; And
ro - - the Flam - men am Strauch, die

p

flush like flame on the boughs; And
ro - - the Flam - men am Strauch, die

p

flush like flame on the boughs; And
ro - - the Flam - men am Strauch, die

man - - - ya heart he un - clos - - es, Of
A - - - bend - win - de um - ko - - - sen die

man - - - ya heart he un - clos - - es, Of
A - - - bend - win - de um - ko - - - sen die

man - - - ya heart he un - clos - - es, Of
A - - - bend - win - de um - ko - - - sen die

man - - - ya heart he un - clos - - es, Of
A - - - bend - win - de um - ko - - - sen die

ros - - - es, sweet ros - - - es, So
 Ro - - - sen, die Ro - - - sen mit

ros - - - es, sweet ros - - - es, So
 Ro - - - sen, die Ro - - - sen mit

ros - - - es, sweet ros - - - es, So
 Ro - - - sen, die Ro - - - sen mit

ros - - - es, sweet ros - - - es, So
 Ro - - - sen, die Ro - - - sen mit

wil - ing, be - guil - ing his vows, so
 schmei - cheln-dem, schmei - cheln-dem Hauch, mit

wil - ing, be - guil - ing his vows, so
 schmei - cheln-dem, schmei - cheln-dem Hauch, mit

wil - ing, be - guil - ing his vows, so
 schmei - cheln-dem, schmei - cheln-dem Hauch, mit

wil - ing, be - guil - ing his vows, so
 schmei - cheln-dem, schmei - cheln-dem Hauch, mit

wil - ing, be - guil - ing his vows! The
schmei - cheln - dem, schmei - cheln - dem Hauch. Vi -

wil - ing, be - guil - ing his vows! The
schmei - cheln - dem, schmei - cheln - dem Hauch. Vi -

wil - ing, be - guil - ing his vows! The
schmei - cheln - dem, schmei - cheln - dem Hauch. Vi -

wil - ing, be - guil - ing his vows! The
schmei - cheln - dem, schmei - cheln - dem Hauch. Vi -

vio - - lets' breath 'mid the myr - - tles Pours
o - - len duf - ten und Flie - - - der mit

vio - - lets' breath 'mid the myr - - tles Pours
o - - len duf - ten und Flie - - - der mit

vio - - lets' breath 'mid the myr - - tles Pours
o - - len duf - ten und Flie - - - der mit

vio - - lets' breath 'mid the myr - - tles Pours
o - - len duf - ten und Flie - - - der mit

per - fume's own rap - - tur - ous pow'r, While
 süß _____ be-rau - - schen-der Macht, und

per - fume's own rap - - tur - ous pow'r, While
 süß _____ be-rau - - schen-der Macht, und

per - fume's own rap - - tur - ous pow'r, While
 süß _____ be-rau - - schen-der Macht, und

per - fume's own rap - - tur - ous pow'r, While
 süß _____ be-rau - - schen-der Macht, und

night - in-gale's flute, o'er the wood - land mute, Me -
 flö - ten - de Nach - - ti-gall - lie - - - der durch -

night - in-gale's flute, o'er the wood - land mute, Me -
 flö - ten - de Nach - - ti-gall - lie - - - der durch -

night - in-gale's flute, o'er the wood - land mute, Me -
 flö - ten - de Nach - - ti-gall - lie - - - der durch -

night - in-gale's flute, o'er the wood - land mute, Me -
 flö - ten - de Nach - - ti-gall - lie - - - der durch -

lo - dious is charming the hour, me - lo - - dious, me -
 flu - ten, durch-flu - ten die Nacht, durch - flu - - ten, durch -

lo - dious is charming the hour, me - lo - - dious, me -
 flu - ten, durch-flu - ten die Nacht, durch - flu - - ten, durch -

lo - dious is charming the hour, me - lo - - dious, me -
 flu - ten, durch-flu - ten die Nacht, durch - flu - - ten, durch -

lo - dious is charming the hour, me -
 flu - ten, durch-flu - ten die Nacht, durch -

p tranquillo

lo - - - dious, me - lo - - dious, me -
 flu - - - ten, durch - - flu - - ten, durch -

lo - - - dious, me - lo - - dious, me -
 flu - - - ten, durch - - flu - - ten, durch -

lo - - - dious, me - lo - - dious, me -
 flu - - - ten, durch - - flu - - ten, durch -

lo - - - dious, me - lo - - dious, me -
 flu - - - ten, durch - - flu - - ten, durch -

pp

lo - - dious is charm - - - - - ing the
 flu - - ten die wei - - - - - che

pp

lo - - dious is charm - - - - - ing the
 flu - - ten die wei - - - - - che

pp

lo - - dious is charm - - - - - ing the
 flu - - ten die wei - - - - - che

pp

lo - - dious is charm - - - - - ing the
 flu - - ten die wei - - - - - che

p *dim.* *p* *tranne* *p*

hour. _____ This is the sea-son of won-der, When
 Nacht. _____ Das ist die heim-li-che Stun-de, wo

p *dim.* *p*

hour. _____ This is the sea-son of won-der,
 Nacht. _____ Das ist die heim-li-che Stun-de,

p *dim.* *p*

hour. _____ This is the sea-son of won-der,
 Nacht. _____ Das ist die heim-li-che Stun-de,

p *dim.* *p*

hour. _____ This is the sea-son of won-der,
 Nacht. _____ Das ist die heim-li-che Stun-de,

p *tranne*

pp

light - ly, light, light from
 lei se leis' vom
tranquillo

When light, light, light from
 wo leis' leis' vom
p tranquillo

When light, light, light from
 wo leis' leis' vom
p tranquillo

When light, light, light from
 wo leis' leis' vom

heav'n fair May doth wing, fair
 Him - mel steigt der Lenz, der
f *p*

heav'n fair May doth wing, fair
 Him - mel steigt der Lenz, der
f *p*

heav'n fair May doth wing, fair
 Him - mel steigt der Lenz, der
f *p*

heav'n fair May doth wing, fair
 Him - mel steigt der Lenz, der
f *p*

f *p*

Ed. *

May, And with kiss - - - es wakes
 Lenz, und mit küs - - - sen-dem

May, And with kiss - - - es wakes
 Lenz, und mit küs - - - sen-dem

May, And with kiss - es wakes earth_ to_ blos - som, wakes
 Lenz, und mit küs - sen-dem küs - sen-dem, küs - sen-dem

May, And with kiss - es wakes
 Lenz, und mit küs - sen-dem

p

earth_ to blos - - - som, And stirs_ all her
 Mun - de zur blü - - - hen - den, blü - hen - den

earth_ to blos - - - som, And stirs all her
 Mun - de zur blü - hen - den, blü - hen - den

earth_ to blos - - - som, And stirs all her
 Mun - de zur blü - - - hen - den, blü - hen - den

earth_ to blos - som, And stirs all her
 Mun - de zur blü - hen - den, blü - hen - den

p

harp - strings to sing, and stirs all her
Er - de sich neigt, zur blü - hen - den,

harp - strings to sing, and stirs all her
Er - de sich neigt, zur blü - hen - den,

harp - strings to sing, and stirs all her
Er - de sich neigt, zur blü - hen - den,

harp - strings to sing, and stirs all her
Er - de sich neigt, zur blü - hen - den,

harp-strings, her harp - strings to
blü - hen - den Er - de sich

harp-strings, her harp - strings to
blü - hen - den Er - de sich

harp-strings, her harp - strings to
blü - hen - den Er - de sich

harp-strings, her harp - strings to
blü - hen - den Er - de sich

p *rit.* *p* *Più tranquillo*

sing. _____ The vio-lets' breath' mid the myrtles Pours
 neigt. _____ Vi - o - len duf - ten und Flieder mit

sing. _____ The vio-lets' breath' mid the myrtles Pours
 neigt. _____ Vi - o - len duf - ten und Flieder mit

sing. _____ The vio-lets' breath' mid the myr - tles Pours
 neigt. _____ Vi - o - len duf - ten und Flie - der mit

p *rit.* *p* *Più tranquillo*

per - fume's sweet rapture, sweet rap-ture! Pours per - fume's sweet
 süß be - rau - schender Macht, mit süß, mit süß be -

per - fume's sweet rap - ture and pow'r; sweet
 süß be - - rau - schender, süß, be -

per - fume's sweet rap - ture and pow'r; per - fume's sweet
 süß be - - rau - schender, süß, süß be -

per - fume's sweet rap - ture and pow'r; per - fume's sweet
 süß be - - rau - schender, süß, süß be -

rap - - - - - ture, sweet rap - - - - - ture and
 rau - - - - - schen-der, süß be - - - - - rau - - - - - schender

rap - - - - - ture, sweet rap - - - - - ture and
 rau - - - - - schen-der, sü - - - - - rit. - - - - - sser

rap - - - - - ture, sweet rap - - - - - ture and
 rau - - - - - schen-der, sü - - - - - rit. - - - - - sser

rap - - - - - ture, sweet rap - - - - - ture and
 rau - - - - - schen-der, sü - - - - - sser

dim. *rit.*

pp
 pow'r.
 Macht.

pp
 pow'r.
 Macht.

pp
 pow'r.
 Macht.

pp
 pow'r.
 Macht.

pp

pp

HENRI BEMBERG
THE DEATH OF JOAN OF ARC
An Historic Scene

ARRANGED FOR FOUR-PART CHORUS OF WOMEN'S VOICES, WITH
SOPRANO SOLO AND PIANO ACCOMPANIMENT

By MAX SPICKER

Text from "Les Messéniennes" by CASIMIR DELAVIGNE

English Version by HENRY G. CHAPMAN

Vocal Score, 60 cents net

This highly dramatic scene, written around the closing hours of the ill-fated Maid of Orleans, and originally set for mixed voices, has been admirably transcribed for women's chorus by Max Spicker. After the instrumental prelude and succeeding chorus representing the passage to the stake, comes the beautiful *arioso* (so often sung as a separate solo for soprano), with its terminating choral march-movement; the chorus "Who steeled thy heart," and the solo and chorus "'Twas God who willed it so," bring the work to a powerful and tragic conclusion.

HARRY ALEXANDER MATTHEWS
THE SLAVE'S DREAM

CHORAL BALLAD FOR FOUR-PART CHORUS OF WOMEN'S VOICES, WITH
TENOR SOLO AND ORCHESTRA ACCOMPANIMENT

Poem by LONGFELLOW

Vocal Score, 30 cents net

No more inspiring dramatic material for choral treatment could be found than this poem, contrasting a present of hopeless wretchedness with a past rich in freedom and barbaric splendor. Mr. Matthews's ballad, beginning with an impressive introductory movement descriptive of the dreaming slave, changes to a more rapid tempo as the latter's dream unfolds. This movement, an *allegro*, is followed by a beautiful tenor *andante*—the vision of the loved ones lost—which recurs at the end of the composition, where "Death illumines the Land of Sleep," after a working up through an *allegro con fuoco* to the *largo maestoso* which precedes the apotheosis. A fine, tersely written and connected piece of choral work, it is an addition of distinct value to the concert-repertoire for female voices.