

# G. SCHIRMER'S SECULAR CHORAL MUSIC

## MEN'S VOICES

Four parts, unless indicated by another numeral, such as [7]. *Full* indicates *compulsory division passages*. Numbers marked \* may be sung *a cappella*. Capital letters in italics denote solo passages: *T*—tenor; *B*—baritone; *Bs*—bass. Languages of text are shown by small letters: *e*—English; *g*—German; *l*—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

Octavo Number		Price
8729	* <i>Roberton</i>	A-roving (Traditional English Song) . . . . .
8730	* "	Gathering-Song of Donald the Black (Traditional Highland Tune) . . . . .
8731	* "	A man's a man for a' that (Scottish Air: Lady MacIntosh's Reel) . . . . .
8732	* "	Oh, open the door (Traditional Air) . . . . .
8733	* <i>Roberton</i>	Full fathom five . . . . .
8734	* <i>Schirmer</i>	Two Rounds [3] . . . . .
		I. Heigh-ho, sing heigh-ho!
		II. I fear thy kisses, gentle maiden!
8736	<i>Phillips</i>	Only a pin . . . . .
8737	"	Under a shady tree . . . . .
8783	<i>Herbert</i>	Vaquero's Song, from "Natoma" . . . . .
8784	<i>Bassett</i>	Take Joy Home . . . . .
8799	<i>Barber</i>	A Stopwatch and an Ordnance Map [ <i>Full</i> ] . . . . .
8802	<i>Tchaikovsky</i>	Pilgrim's Song . . . . .
8804	* <i>Kelly</i>	Elisha Joe [ <i>Round for Three Baritone Voices</i> ] . . . . .
8805	* "	To Cherry Blossoms [ <i>Round for Three Treble Voices</i> ] . . . . .
8812	<i>Rasbach</i>	Mountains [ <i>Full</i> ] . . . . .
8821	* <i>Hernried</i>	Hungarian Gypsy Dance [3] . . . . .
8832	<i>Hatch</i>	Oh, Hear All America Singing! . . . . .
8850	* <i>Kountz</i>	God bless our land . . . . .
8855	<i>Sacco</i>	Liberty Under God . . . . .
8856	<i>Niles (Horton)</i>	A National Hymn of Vicotry . . . . .
8857	" "	A National Hymn of Victory [2] . . . . .
8862	<i>Wolfe</i>	Our Country [ <i>Unison</i> ] . . . . .
8863	"	Our Country . . . . .
8864	* <i>James, P.</i>	Eruditus in verbo (The learned in word). <i>l. e.</i> . . . . .
8866	* <i>Barnby (Kear)</i>	Sweet and low . . . . .
8867	* <i>Foster, S. (Kear)</i>	Beautiful Dreamer . . . . .
8868	<i>Handel (Dawe)</i>	The gods who chosen blessings shed, from "Athalia" . . . . .
8888	<i>Handel (Dawe)</i>	The Lord commands, from "Joshua" . . . . .
8889	" "	Your voices tune, from "Alexander's Feast" . . . . .
8890	" "	Ye house of Gilead, from "Jephtha" . . . . .
8892	* <i>Christy</i>	How long have I got to linger (Negro Spiritual) . . . . .
8913	<i>Dvořák</i>	New World on its Way (Theme from the "New World" Symphony) . . . . .
8914	* <i>Bartholomew</i>	Couldn't Heah Nobody Pray (Negro Spiritual) [ <i>T</i> ] . . . . .
8915	* " "	Swing Low, Sweet Chariot (Negro Spiritual) [ <i>5; Bs</i> ] . . . . .
8917	<i>Thomas, C.</i>	The fox went out one frosty night . . . . .
8955	<i>Handel (Dawe)</i>	Theme sublime of endless praise, from "Jephtha" . . . . .
8956	* <i>Bach (Reed)</i>	Come, sweet Death (Komm, süsßer Tod). <i>e, g.</i> . . . . .

# A-roving

For Four-Part Chorus of Men's Voices  
*a cappella*

Traditional English Song  
Arranged by Hugh S. Robertson

With the utmost jollity, and a steady rhythm

Tenor I (Yo - ho and let her go!)

Tenor II (Yo - ho and let her go!)

Bass I

Bass II (Yo - ho and let her go!)

Piano (Only for rehearsal)

1. In Plym-outh town there lived a maid,  
2. I met her first when home from sea,  
3. We talked un - til the sun went down, } (Yo - ho and let her go!) { In I We

With the utmost jollity, and a steady rhythm

Mark what I do say, } In I We

Mark what I do say, } In I We

Plym-outh town there lived a maid,  
met her first when home from sea,  
talked un - til the sun went down, } And mark what I do say, { In I We

Mark what I do say, } In I We

Plym- outh town there lived a maid, And she was mis-tress of her trade.  
met her first when home from sea, My pock-ets lined with good mon-ie. } I'll  
talked un - til the sun went down; She said she lived for me a - lone. }

Plym- outh town there lived a maid, And she was mis-tress of her trade.  
met her first when home from sea, My pock-ets lined with good mon-ie. } I'll  
talked un - til the sun went down; She said she lived for me a - lone. }

Plym- outh town there lived a — maid, And she was mis-tress of her trade.  
met her first when home from sea, My pock-ets lined with good mon-ie. } I'll  
talked un - til the sun went down; She said she lived for me a - lone. }

Plym- outh town there lived a — maid, And she was mis-tress of her trade.  
met her first when home from sea, My pock-ets lined with good mon-ie. } I'll  
talked un - til the sun went down; She said she lived for me a - lone. }

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

go — no more — a - rov - ing with you, — fair — maid. A -

go — no more — a - rov - ing with you, fair maid. A -

A - rov - ing, a - rov - ing, go no more a - rov - ing, I'll

A - rov - ing, a - rov - ing, go no more a - rov - ing, I'll

rov - ing, a - rov - ing, I'll go no more a - rov - ing, I'll

rov - ing, a - rov - ing, I'll go no more a - rov - ing, I'll

*D.C. (for verses 2 & 3)*

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

*D.C.*

(Yo - ho and let her go!)

(Yo - ho and let her go!)

4. She stole my heart, and my mon - ie, too, (Yo - ho and let her go!) She

(Yo - ho and let her go!)

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, both with lyrics "(Yo - ho and let her go!)". The third staff is a vocal line in bass clef with lyrics "4. She stole my heart, and my mon - ie, too, (Yo - ho and let her go!) She". The bottom staff is a piano accompaniment in bass clef with lyrics "(Yo - ho and let her go!)". The piano part consists of a simple bass line in the left hand and chords in the right hand.

Mark what I do say, She

Mark what I do say, She

stole my heart, and my mon - ie, too, And mark what I do say, She

Mark what I do say, She

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, both with lyrics "Mark what I do say, She". The third staff is a vocal line in bass clef with lyrics "stole my heart, and my mon - ie, too, And mark what I do say, She". The bottom staff is a piano accompaniment in bass clef with lyrics "Mark what I do say, She". The piano part continues with a bass line and chords.

stole my heart, and my mon - ie, too, And then she van-ished like the

stole my heart, and my mon - ie, too, And then she van-ished like the

stole my heart, and my mon - ie, too, And then she van-ished like the

stole my heart, and my mon - ie, too, And then she van-ished like the

morn-ing dew. I'll go no more a - rov - ing with you, fair maid.

morn-ing dew. I'll go no more a - rov - ing with you, fair maid.

morn-ing dew. I'll go no more a - rov - ing with you, fair maid. A -

morn-ing dew. I'll go no more a - rov - ing with you, fair maid. A -

A - rov - ing, a - rov - ing, go no more a - rov - ing, I'll

A - rov - ing, a - rov - ing, go no more a - rov - ing, I'll

rov - ing, a - rov - ing, I'll go no more a - rov - ing, I'll

rov - ing, a - rov - ing, I'll go no more a - rov - ing, I'll

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

go no more a - rov - ing with you, fair maid.

# G. SCHIRMER'S SECULAR CHORAL MUSIC

## MEN'S VOICES

Four parts, unless indicated by another numeral, such as [7]. *Full* indicates *compulsory division passages*. Numbers marked \* may be sung *a cappella*. Capital letters in italics denote solo passages: *T*—tenor; *B*—baritone; *Bs*—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

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8349	*Bach ( <i>Treharne</i> )	"Wake, O wake!" the watch is crying (Wachet auf, ruft uns die Stimme). e, g . . . . .	.15
8358	Herbert	Sweethearts, from "Sweethearts" . . . . .	.16
8359	"	On Parade, from "Sweethearts" . . . . .	.15
8360	"	Wooden Shoes, from "Sweethearts" . . . . .	.12
8385	Damrosch, F.	The Song of New York [ <i>Unison or 2</i> ] . . . . .	.10
8406	<i>Winslow</i>	Sally Brown (Sea Chantey) [ <i>T I &amp; II &amp; Bs I &amp; II</i> ] . . . . .	.12
8430	*Falk	The bridge you'll never cross . . . . .	.15
8445	Barraja	Bugle Song [ <i>Full</i> ] . . . . .	.20
8458	*Enders	A Man o' Words . . . . .	.12
8459	* "	Hoecake [ <i>Full; T</i> ] . . . . .	.15
8477	Grainger	Harvest Hymn [ <i>Unison</i> ] . . . . .	.10
8489	*Hall, A.	Wade in de water (Negro Spiritual) . . . . .	.16
8499	Baldwin	Pioneer's Vision . . . . .	.25
8500	*Ahlström ( <i>Rosenberg</i> )	Serenade (Swedish Student Song) . . . . .	.16
8507	Buzzi-Peccia	The Conscientious Deacon [3]. . . . .	.20
8513	<i>Roberton</i>	Bonnie George Campbell (Jacobite Song) (Traditional Scottish Air) [2] . . . . .	.12
8523	DeKoven	Tinkers' Song, from "Robin Hood" . . . . .	.16
8528	Herbert	On Parade, from "Sweethearts" [2] . . . . .	.12
8530	DeKoven	The Armorer's Song, from "Robin Hood" . . . . .	.15
8531	"	The Armorer's Song, from "Robin Hood" [3] . . . . .	.15
8533	"	A Winter Lullaby . . . . .	.16
8536	Firestone	In My Garden . . . . .	.16
8539	DeKoven	Oh, promise me [3] . . . . .	.15
8568	*Lully ( <i>Sodero</i> )	Woods so dense, from "Amadis de Gaule." e, f . . . . .	.10
8580	Bellini, R. ( <i>Vené</i> )	Playing Cowboy . . . . .	.16
8581	Bellini, R. ( <i>Sodero</i> )	Lullaby for Liana . . . . .	.15
8625	*Tatton	Weep you no more [3] . . . . .	.12
8626	* "	A Call to Sea [3] . . . . .	.12
8627	* "	The Enchantment [3] . . . . .	.12
8629	Baldwin	Comrades . . . . .	.20
8635	Gretchaninoff	Over the Steppe . . . . .	.15
8652	* "	A Poet's Monument . . . . .	.16
8654	Broones	England lives . . . . .	.12
8661	Malotte	Pledge to the Flag . . . . .	.10
8662	Malotte	Pledge to the Flag [2] . . . . .	.10
8675	Edwards	Into the Night . . . . .	.18
8679	Charles	Stampede (The Horses of the Wind) [ <i>Full</i> ] . . . . .	.15
8703	Flood	The night hours pass . . . . .	.16
8704	Reed, R. B.	Sea Dreams . . . . .	.15
8705	"	Shadow March . . . . .	.16
8706	Malotte	My Friend . . . . .	.15
8718	Purcell, H. ( <i>R. B. Reed</i> )	Trumpet Song . . . . .	.22