



HORATIO PARKER

Op. 73

A SONG OF TIMES

CANTATA

For Chorus of Mixed Voices
With Orchestra Accompaniment

Words by
JOHN LUTHER LONG

VOCAL SCORE
Price, 35 Cents net

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A Song of Times

I. Time Was

John Luther Long

Horatio Parker. Op. 73

Piano *Molto moderato* *ff*

① **Soprano**

Alto There was a time when ar-go-sies Of small black ships toiled

Tenor There was a time when ar-go-sies Of small black ships toiled

Bass There was a time when ar-go-sies Of small black ships toiled

① There was a time when ar-go-sies Of small black ships toiled

Orchestral accompaniment can be had of the publishers

p
 slow - ly_ forth From Ind and Tyre with mer - chandise And burn - ing
p
 slow - ly forth From Ind and Tyre with merchandise And burning gems to
p
 slow - ly_ forth From Ind and Tyre with merchandise And burn - ing gems to
p
 slow - ly forth From Ind and Tyre with mer - chan - dise And burn - ing

p

cresc. *f*
 gems to make us fair. _____
cresc. *f*
 make us fair. _____
cresc. *f*
 make us fair. _____
cresc. *f*
 gems to make us fair. _____

cresc. *f* *3* *3* *dim.*

2

p
 They, with the trade-winds' goodly help, Es - caping pirates, storm and
p
 They, with the trade-winds' goodly help, Es - caping pirates, storm and
p
 They, with the trade-winds' goodly help, Es - caping pirates, storm and
p
 They, with the trade-winds' goodly help, Es - caping pirates, storm and

2

p

p sosten.
 wreck, Laid down at last their cost-ly freight In small-paned shop
p sosten.
 wreck, Laid down at last their cost-ly freight o'er
p sosten.
 wreck, Laid down at last their cost-ly freight
p sosten.
 wreck, Laid down at last their cost-ly freight

p

3

f

'Neath smoking lamp And seller chaff'd,
 nar - row lane, where buy-er grop'd, and clerk deceived

f

'Neath smoking lamp And seller chaff'd,
 where buy-er grop'd, and clerk deceived

3

f

ff

And for deceit got wage— else naught.
 And for deceit got wage— else naught.
 And for deceit got wage— else naught.
 And for deceit got wage— else naught.

ff

p **4**

And none came hither but the rich,
 And none came hither but the rich, *p*
 The poor fared *p*
 The poor fared

4

dim.

He had no shops, But got his
 He had no shops, But got his
 He had no shops, But got his
 He had no shops, But got his

ill.
 ill.

fair- ing like his meat- When betters had been served full
 fair- ing like his meat- When betters had been served full
 fair- ing like his meat- When betters had been served full
 fair- ing like his meat- When betters had been served full

well- In cellar deep, where honest ships Laid down no
 well- In cellar deep, where honest ships Laid down no
 well- In cellar deep, where honest ships Laid down no
 well- In cellar deep, where honest ships Laid down no

load with du - ty paid, The lin-en reeked_ of smuggler's
 load with du - ty paid, The lin-en reeked_ of smuggler's
 load with du - ty paid, The lin-en reeked_ of smuggler's
 load with du - ty paid, The lin-en reeked_ of smuggler's

sfz *pp*

caves, The cloth was fa - ded_ on his deck.
 caves, The cloth was fa - ded_ on his deck.
 caves, The cloth was fa - ded_ on his deck.
 caves, The cloth was fa - ded_ on his deck.

f *sfz* *sfz* *sfz*

⑥ *ff*
 That was a time when merchantmen — Were cunning buc-aneers of trade Who
 That was a time when merchantmen — Were cunning buc-aneers of trade Who
 That was a time when merchantmen — Were cunning buc-aneers of trade Who
 That was a time when merchantmen — Were cunning buc-aneers of trade Who

⑥ *ff*

out of blessing lived and died.
 out of blessing lived and died.
 out of blessing lived and died.
 out of blessing lived and died.

coll' s *ff*

⑦ *ff*
 Though hoar - - y with its war - ring years It
 Though hoar - - y with its war - ring years It
 Though hoar - - y with its war - ring years It
 Though hoar - - y with its war - ring years It

⑦ *sfz*

seems not good, but ill, that time When trade _____ and

seems not good, but ill, that time When trade _____ and

seems not good, but ill, that time When trade _____ and

seems not good, but ill, that time When trade _____ and

sfz

guile were ge-mi-ni, _____ With hon-or hid _____

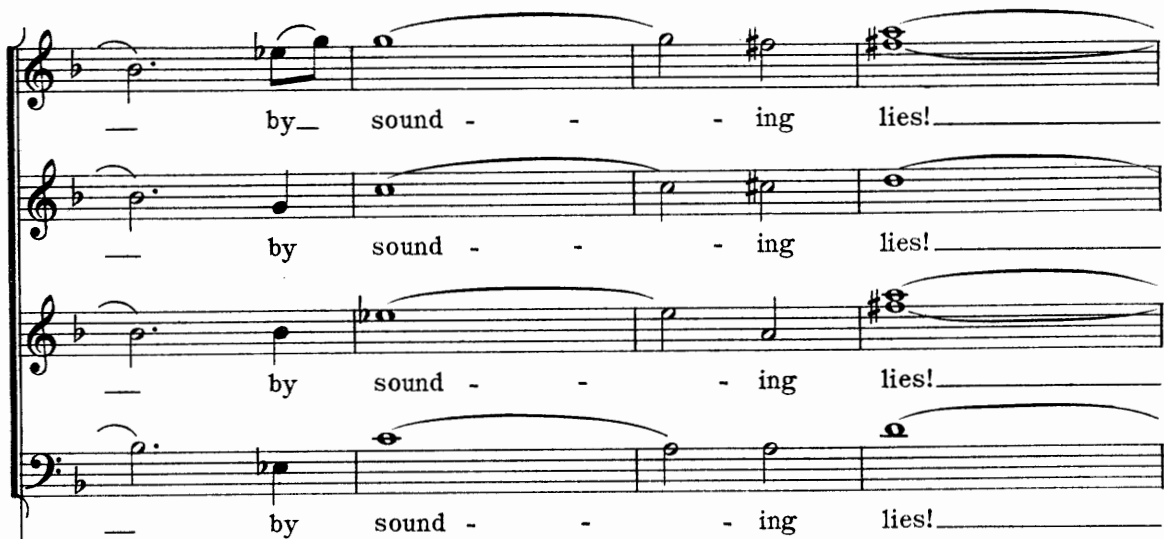
guile were ge-mi-ni, _____ With hon-or hid _____

guile were ge-mi-ni, _____ With hon-or hid _____

guile were ge-mi-ni, _____ With hon-or hid _____

8

8



by sound - - - ing lies!

by sound - - - ing lies!

by sound - - - ing lies!

by sound - - - ing lies!



Piano accompaniment for the first system, featuring complex chordal textures and melodic lines in both hands.



Vocal staves for the second system, showing sustained notes and rests, indicating a long hold or breath mark.



Piano accompaniment for the second system, featuring a *ff* dynamic, triplets, and trills.

II. Time Is

⑨ Andantino

p Military Band *pp*

pp

p *pp*

⑪ Soprano Solo *p* Ah, *pp*

blessed we who live in NOW, — With ships of steel — *cresc.* Trumpets

12

whose mas - ters bow To nei - ther wind nor wave,

but press Their way to us with might's lar-

13

gess, And throbbing puls - es red with fire, Past lagging winds,

— past fail - ing tide, — With wonders never dreamed in

14

Tyre, ——— To lay them down ——— in plac-es wide. ———

15

— O, NOW — is gold, — and man — is good, — And

Lo stesso tempo

that which decks him bet-ter far Than WAS — his gems, his

gar - ments, food, ——— May hide no flaw, must show no

espress.

16

mar.

pp

Poco più mosso

con licenza

His mind, — out-grown the murk-y

f pp *colla voce*

vale That cra-dled him and saw his youth, —

sfz p

⑰ The ut-most reach of Hope — would

sfz p

scale, — To find its goal — in pur-est

sfz p *pp*

⑱ *Meno mosso*

dolce

truth. — There, air is wide,

poco riten. *pp dolce*

there, thought is large — And souls break bond — for

espressivo

flight — a - far; There, man a - spires — for

pp

Heav - en's marge, — To know — the far - thest reel - ing

pp

19 Più largo

star. — O, gold-en NOW!

pp poco riten. *pp*

con calore

O, Time of Light! O morrow af-ter

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'O', followed by a quarter note 'Time of Light!', a half note 'O', and a quarter note 'morrow af-ter'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo/mood is marked 'con calore'. There are two fermatas over the final notes of the vocal line.

20

p

pass - ing night! Man leaves the breast and swad-ling

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a half note 'pass - ing night!', followed by a half note 'Man leaves the breast and swad-ling'. The piano accompaniment continues with eighth-note patterns and chords. A piano dynamic marking '*p*' is present. A circled number '20' is above the first measure. There are two fermatas over the final notes of the vocal line.

più tranquillo

clothes For star - ry ways! Who knows, _____

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a half note 'clothes For star - ry ways!', a quarter note 'Who knows,', and a long dash '_____'. The piano accompaniment features a more delicate texture. Dynamics include '*pp*' and '*delicato*'. There are two fermatas over the final notes of the vocal line.

who knows! _____

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a half note 'who knows!' followed by a long dash '_____'. The piano accompaniment continues with eighth-note patterns and chords. A piano dynamic marking '*pp*' is present. There are two fermatas over the final notes of the vocal line.

III. Time Shall Be

Allegro non troppo Military Band

fff Full Organ

Bugle corps Organ

Poco più mosso

21

22

Organ Orchestra

Detailed description: This section of the score covers measures 21 and 22. It features a Military Band and Organ. The top staff is for the Military Band, and the bottom two staves are for the Organ. Measure 21 is marked with a circled '21' and includes a 'Bugle corps' part. Measure 22 is marked with a circled '22' and includes an 'Orchestra' part. The tempo is 'Allegro non troppo' and the dynamics are 'fff' (fortissimo). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Soprano

Alto

Tenor

Bass

Chorus

ff

Lo! time shall be, that

Lo! time shall be, that

Lo! time shall be, that

Lo! time shall be, that

Lo! time shall be, that

fff

Detailed description: This section of the score covers measures 23 and 24. It features a Chorus and Organ. The top four staves are for the Chorus (Soprano, Alto, Tenor, Bass), and the bottom two staves are for the Organ. The lyrics are 'Lo! time shall be, that'. The dynamics are 'ff' (fortissimo) for the Chorus and 'fff' (fortissimo) for the Organ. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

hav-ing con-quer'd earth, — Man-kind shall soar a-bove its fair - est

hav-ing con-quer'd earth, — Man-kind shall soar a-bove its fair - est

hav-ing con-quer'd earth, — Man-kind shall soar a-bove its fair - est

hav-ing con-quer'd earth, — Man-kind shall soar a-bove its fair - est

hav-ing con-quer'd earth, — Man-kind shall soar a-bove its fair - est

pp

heights, And, girt a - bout — with cloud and space, — shall still Rise up, past

heights, And, girt a - bout — with cloud and space, — shall still Rise up, past

heights, And, girt a - bout — with cloud and space, — shall still Rise up, past

heights, And, girt a - bout — with cloud and space, — shall still Rise up, past

heights, And, girt a - bout — with cloud and space, — shall still Rise up, past

pp
stars, to search the æ - ther blue.

pp
stars, to search the æ - ther blue.

pp
stars, to search the æ - ther blue.

pp
stars, to search the æ - ther blue.

pp

pp

p

Soprano Chorus *Pochetto meno mosso*

p
No thing — of all God's mak-ing e-quals man; And

poco rit. (25)

al-ways must the less the great-er serve. — This is the law of things,
 This is the law of things,
 This is the law of things,
 This is the law of things,

(26)

Lo stesso tempo

— the law of life. — For man the cat-tle on a
 — the law of life. — For man the cat-tle on a
 — the law of life. — For man the cat-tle on a
 — the law of life. — For man the cat-tle on a

Lo stesso tempo

thou - sand hills; For him the bil-low-ing grain and
thou - sand hills; For him the bil-low-ing grain and
thou - sand hills; For him the bil-low-ing grain and
thou - sand hills; For him the bil-low-ing grain and

The piano accompaniment features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand.

Soprano Solo *p* (27)

The flow'rs are
ra-diant corn; — The flow'rs are
ra-diant corn; —
ra-diant corn; —
ra-diant corn; —

(27)

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, including a second ending marked with a '2'.

born for him, the sky is bent, —

born for him, the sky is bent, —

p

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with some chords and arpeggios.

28

The winds are per-fum'd, the night is gemm'd

ppp

The winds are per - fum'd, the

ppp

The winds are per - fum'd, the

ppp

The winds are per - fum'd, the

ppp

The winds are per - fum'd, the

28

pp

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two sharps. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with some chords and arpeggios. The system is marked with a circled '28' at the beginning and end.

for him; _____ For him _____

pp
winds are per-fum'd and the night is gemm'd for him, the night is

pp
winds are per-fum'd and the night is gemm'd for him, the night is

pp
winds are per-fum'd and the night is gemm'd for him, the night is

pp
winds are per-fum'd and the night is gemm'd for him, the night is

pp
winds are per-fum'd and the night is gemm'd for him, the night is

(29)

all beau - ty, all _____ de - -

gemm'd, the winds are per-fum'd and the night is gemm'd for him,

gemm'd, the winds are per-fum'd and the night is gemm'd for him,

gemm'd, the night _____ is _____ gemm'd for him,

gemm'd, the night is gemm'd for him,

(29)

30

sire, _____ all use.

pp
the night is gemm'd for_ him.

pp
the night is gemm'd for_ him.

p marcato *cresc. molto*

Poco meno mosso
f molto risoluto

Man was not made for earth, but earth for him, And in_ full_

f
Man was not

Poco meno mosso
f molto risoluto

sf

time he shall pos - sess it all, he shall pos - sess it
 made for earth, but earth for him, the earth for him, And

31

all, shall pos - sess it all.
 in full time he shall pos - sess it all, and in full
 Man was not made for earth, but earth for him, and in full
 Man was not

31

32 *ff*

For man, man was not made for earth, but
 time he shall pos - sess it all, he shall pos - sess
 time he shall pos - sess it all. Man was not made for
 made for earth, but earth for him, And in full time he

32

p un poco mosso

earth for him, and in full time he shall pos-sess it
 it all, and in full time he shall pos-sess it
 earth, it is his, and in full time he shall pos-sess it
 shall pos-sess it all. Yea, earth pos - - sess'd,

p un poco mosso

33 *poco a poco cresc.*

all. Yea, earth pos - sess'd, he then shall pass the
poco a poco cresc.
 all. Yea, earth pos - sess'd, he then shall pass the
poco a poco cresc.
 all. Yea, earth pos - sess'd, he then shall pass the
poco a poco cresc.

he **33** then shall pass,

poco a poco cresc.

stars; the earth pos-sess'd, he then shall pass the stars, - To
ff *ff*
 stars; the earth pos-sess'd, he then shall pass the stars, - To
ff *ff*
 stars; the earth pos-sess'd, he then shall pass the stars, - To
ff *ff*
 he then shall pass the stars, - To

34

con - quer what is there, _____ to con - quer

con - quer what is there, _____ to con - quer

con - quer what is there, _____ to con. - quer

con - quer what is there, _____ to con - quer

34

fff

what is there. _____

what is there. _____

what is there. _____

what is there. _____

fff

fff *tutta forza*

Who knows, who knows! Earth

fff *tutta forza*

Who knows, who knows! Earth

fff *tutta forza*

Who knows, who knows! Earth

fff *tutta forza*

Who knows, who knows! Earth

fp *tutta forza*

35

— pos - sess'd, he then shall pass the stars, To con - quer

— pos - sess'd, he then shall pass the stars, To con - quer

— pos - sess'd, he then shall pass the stars, To con - quer

— pos - sess'd, he then shall pass the stars, To con - quer

35

what is there, — to con-quer what is there. Man was not
 what is there, — to con-quer what is there. Man was not
 what is there, — to con-quer what is there. Man
 what is there, — to con-quer what is there. Man

molto marcato

made for earth, — but earth for him. — The earth, —
 made for earth, but earth for him. — The earth, —
 was not made for earth, — The earth, —
 was not made for — earth, — The earth, —

— the earth was made for man, — for man.
 — the earth was made for man, — for man.
 — the earth was made for man, — for man.
 — the earth was made for man, — for man.

CHRISTOFORUS

A LEGEND

*For Soli, Chorus of Mixed Voices
and Orchestra*

BY

JOSEF RHEINBERGER

Op. 120

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THE MUSIC BY

MICHAEL COSTA

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