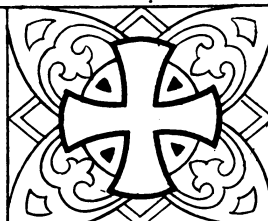


SECULAR OCTAVO CHORUSES



Nº 1. CALIFORNIA	ELLEN BEACH YAW .12
Nº 2. O ITALIA, ITALIA (Lucrezia)	DONEZETTI .15
Nº 3. SUMMER FANCIES (Female Trio)	O. METRA .15
Nº 4. VOICES OF FREEDOM (Three Part)	A. NIEMANN .08
Nº 5. SWEET AND LOW	BARNBY .06
Nº 6. SPRING SONG	PINSUTI .08
Nº 7. GOOD NIGHT, GOOD NIGHT, BELOVED	PINSUTI .06
Nº 8. EBB AND FLOW	CHALLINOR .10
Nº 9. HARK! APOLLO STRIKES THE LYRE	BISHOP .10
Nº 10. QUEEN OF THE NIGHT	SMART - DICKS .12
Nº 11. BLANCHE (CHORAL MARCH)	KUCKEN .08
Nº 12. SONG OF THE VIKINGS	FANNING .18
Nº 13. GIPSY CHORUS "BOHEMIAN GIRL" Three Parts	BALFE-MOFFATT .08
Nº 14. MOONLIGHT	EATON FANING .08
Nº 15. MILLER'S WOOING	EATON FANING .12
Nº 16. DAYBREAK	EATON FANING .15
Nº 17. LIBERTY (DRAMATIC SCENE)	EATON FANING .15
Nº 18. BRIDAL CHORUS (ROSE MAIDEN)	COWEN .12
Nº 19. O GOLDEN DAYS OF SUMMER MINUET (Two Parts)	SCHUBERT .08
Nº 20. THE ROSE Four Part Mixed Voices	CHALLINOR .08
Nº 21. THE ROSE (Three Part)	CHALLINOR-CIMADORI .10
Nº 22. LULLABY (Four Part Womens Voices) Arr. Litta Lynn	GERTRUDE ROSS .12
Nº 23. LEGEND OF THE BELLS (Chimes of Normandy)	PLANQUETTE .12
Nº 24. WITH SHEATHED SWORDS (Damascus Triumphant March)	COSTA .10
Nº 25. SCENES THAT ARE BRIGHTEST (Maritana)	WALLACE .06
Nº 26. GIPSY CHORUS "BOHEMIAN GIRL" Four Part Mixed Voices	BALFE .08
Nº 27. ONE MORN, IF I REMEMBER (Quartette from Rigoletto)	VERDI .15
Nº 28. SUNSET SENTRY (Mixed Voices)	WM. MORTON GOODRIDGE .15
Nº 29. SUNSET SENTRY (Male Quartette)	WM. MORTON GOODRIDGE .12
Nº 30. SPRING'S INVITATION (Three Part - S. S. A.)	ELLEN BEACH YAW .12
Nº 31. WELCOME TO CALIFORNIA (Unison)	G. A. MORTIMER .12
Nº 32. O HUSH THEE, MY BABIE	SULLIVAN .08



R. W. HEFFELFINGER
LOS ANGELES, CAL.



The Miller's Wooing.

A Choral Ballad.

Words by JULIA GODDARD.

EATON FANING.

Vivace. (♩ = 112)

Piano introduction in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of chords. The piece begins with a forte (f) dynamic.

SOPRANO.
Mer - ri - ly, O mer - ri - ly, The mill-wheel turns to - day, With

ALTO.
Mer - ri - ly, O mer - ri - ly, The mill-wheel turns to - day, With

TENOR.
Mer - ri - ly, O mer - ri - ly, The mill-wheel turns to - day, With

BASS.
Mer - ri - ly, O mer - ri - ly, The mill-wheel turns to - day, With

Vocal and piano accompaniment for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as the introduction. Dynamics include forte (f) and accents (>).

splash, For the mil - ler's heart, the

splash, For the mil - ler's heart, the

splash, and dash, And mer - ry crash,

Vocal and piano accompaniment for the second system. The vocal parts continue with the lyrics. The piano accompaniment features a change in key signature to B major (indicated by a sharp sign for F) and includes a forte (f) dynamic. The piece concludes with a final chord.

mil - ler's heart is gay. Mer - ri - ly, O mer - ri - ly, O

mil - ler's heart . is gay.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "mil - ler's heart is gay. Mer - ri - ly, O mer - ri - ly, O". The second staff continues the melody. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and melodic lines.

mer - ri - ly, The mill-wheel turns to - day, With splash, and

Mer - ri - ly, O mer - ri - ly, The mill-wheel turns to - day, With splash, and

The second system continues the musical score. It features two vocal staves and piano accompaniment. The lyrics are "mer - ri - ly, The mill-wheel turns to - day, With splash, and" on the first staff, and "Mer - ri - ly, O mer - ri - ly, The mill-wheel turns to - day, With splash, and" on the second staff. The piano accompaniment includes triplets and other rhythmic patterns.

Red. * Red.

The third system shows the piano accompaniment for the final part of the piece. It consists of grand staff notation with various musical notations such as slurs, accents, and dynamic markings. At the bottom of the system, there are markings: "Red." followed by an asterisk "*" and another "Red.".

dash, with splash and dash, And mer-ry crash, For the mil-ler's heart is

dash, with splash and dash, And mer-ry crash, For the mil-ler's heart is

For the mil - ler's

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The lyrics are 'dash, with splash and dash, And mer-ry crash, For the mil-ler's heart is'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. It features a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, providing a lively background for the vocal lines.

gay, ——— 0 mer - - ri - ly The mill - wheel turns to

gay, 0 mer - ri - ly The mill - wheel turns to -

gay, The mill - wheel turns to -

heart is gay, Mer - - - ri - ly The mill - wheel

Detailed description: This system contains the second two vocal staves and the second two staves of the piano accompaniment. The lyrics continue: 'gay, ——— 0 mer - - ri - ly The mill - wheel turns to', 'gay, 0 mer - ri - ly The mill - wheel turns to -', 'gay, The mill - wheel turns to -', and 'heart is gay, Mer - - - ri - ly The mill - wheel'. The piano accompaniment continues with its rhythmic accompaniment.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. It continues the rhythmic accompaniment from the first system, with various chordal textures and melodic lines.

day, With splash and dash, And mer - ry crash, with splash and dash, and
 day, With
 day. With splash and dash, And mer - ry, mer - ry
 turns to day, With splash and dash, And mer - ry, mer - ry

mer - ry crash, For the mil - ler's heart is gay, his heart is gay.
 mer - ry crash, For the mil - ler's heart his heart is gay.
 crash, For the mil - ler's heart is gay, heart is gay.
 crash, For the mil - ler's heart his heart, is gay.

ff *molto rall. e dim.*

p Wea - ri - ly,

p *Volta*

p Andante con moto. (♩ = 100.)
A maid - en fair, With
poco rit. e dim.
There came at ev - en - - tide,

poco rit. e dim. *p*

shin - ing hair, O - ver the dark hill - side;

p

p^o

p.

cresc.

A maid - en fair, — With

wea - - ri - ly

cresc.

dim.

shin - ing hair, O - ver the dark hill -

dim.

side;

poco rit.

O wea - - ri - ly.

poco rit.

cresc. ed accel.

f

Vivace.

ff *rall.*

Cheer - i - ly, O cheer - i - ly, The mil - ler spake; quoth he,

ff *rall.*

-Cheer - i - ly, O cheer - i - ly, The mil - ler spake; quoth he, *SOLO.*

ff *respress.*

Vivace.

sf *sf*

Red. *

"Great

Andante con moto.

joy were mine, Didst thou in - cline, Sweet

p

maid, my bride to be; Great

cresc.

joy were mine, Didst thou in - cline, Sweet maid, sweet

cresc.

maid, my bride to be."

cresc.

Vivace.

poco rit.

a tempo.

Joy-ful-ly, O joy-ful-ly, The maid-en spake her "yea;" And the

Joy-ful-ly. O joy-ful-ly, The maid-en spake her "yea;" And the

Vivace.

poco rit.

a tempo.

bells rang soon A mer-ry, mer-ry tune,

For the mil-ler's

bells rang soon A mer-ry, mer-ry tune,

A mer-ry tune, For the mil-ler's

For the mil-ler's wed-ding -

wed-ding - day,

For the mil-ler's wed-ding -

wed-ding - day,

day.

day.

ff

ff Now

ff

* (marking the start of a piano solo section)

lus - ti - ly O lus - ti - ly, The mil - ler sing - eth he; His

stacc.

voice keeps time With the wa - ter's chime, And his

ff Mer - ri - ly, O mer - ri - ly, O

heart from care is free, O

mer - ri - ly, The mill-wheel whirls a - round, With

mer - ri - ly, The mill-wheel whirls a - round, With

mer - ri - ly, O mer - ri - ly,

splash and dash, And mer - ry crash, For the mil - ler joy hath

splash and dash, And mer - ry crash, For the mil - ler joy hath

mil - ler

found, O mer - ri - ly, The
 found, O mer - ri - ly, The mill - wheel
 found, The
 joy hath found, mer - ri - ly, The

mill - wheel whirls a - round, With splash and dash, And
 whirls. a - round, With splash and dash, And
 mill - wheel whirls a - round, With splash and
 mill - wheel whirls a - round, With splash and

mer - ry crash, with splash and dash, and mer - ry crash, For the
 mer - ry crash, with splash and dash, and mer - ry crash,
 dash, And mer - ry, mer - ry crash, For the
 dash, And mer - ry, mer - ry crash,

mil - ler joy hath found, — the mil - ler joy — — — hath

For the mil - ler joy hath found. joy — — — hath

mil - ler joy hath found, — the mil - ler joy — — — hath

For the mil - ler joy hath found, — joy — — — hath

ff

Red. *

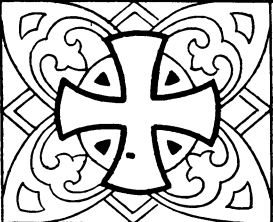
found. — — — — —

found. — — — — —

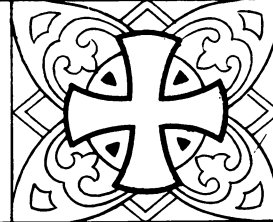
found. — — — — —

ff

Red. * *Red.* *



SECULAR OCTAVO CHORUSES



Nº 33. NIGHTINGALE AND THE ROSE (E & G Text) CARL LEHNERT

Nº 34. KING ARTHUR'S PUDDING (Humorous - Male) MORTIMER .14



R. W. HEFFELFINGER
LOS ANGELES, CAL.

