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**THE MORNING:**

*Thomas K. Ledy*

**A CANTATE IN FOUR VOCAL PARTS,**

FOR

**SOPRANO, ALTO, TENORE AND BASSO;**

WITH

**An Accompaniment for the Piano-Forte or Organ.**

BY

**FERDINAND RIES.**



**BOSTON:**

**GEO. P. REED & CO., 17 TREMONT ROW.**

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## **ORCHESTRAL PARTS.**

**Violino primo.**

**Violino secondo.**

**Viole.**

**Violoncello e Basso.**

**Flauto primo.**

**Flauto secondo.**

**Oboe primo.**

**Oboe secondo.**

**Clarinetto primo.**

**Clarinetto secondo.**

**Fagotto primo.**

**Fagotto secondo.**

**Corno primo.**

**Corno secondo.**

**Clarino primo.**

**Clarino secondo.**

**Timpani.**

**The above parts may be had of the Publishers.**

☞ THE MORNING will be found to be a beautiful and brilliant piece, well calculated for Sacred Music-parties or for public Concerts, pleasing and effective, either with Piano-Forte, Organ, or Orchestral Accompaniments. Should it prove as popular, as it is believed to be meritorious, it may be followed by other pieces of a similar character, or designed for similar purposes. The author is a distinguished living composer, and those who are acquainted with his works will certainly be glad to see this added to the list of American publications. The poetry (a free translation from the German) has been furnished by Rev. John L. Dwight; the music remains unaltered, except so far as was necessary to accommodate it to the English words.

# INTRODUCTION. Representation of Twilight.

*Larghetto*  
*quasi*  
*Andante.*

pp *sempre. pp*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8. The music begins with a series of whole notes in the upper staff, followed by a melodic line in the lower staff. Dynamics include *pp* and *sempre. pp*.

*cres.*

The second system continues the musical piece. The upper staff features a more active melodic line with eighth notes and sixteenth notes. The lower staff provides harmonic support with chords and moving lines. A *cres.* (crescendo) marking is present in the lower staff.

*p*

The third system shows a change in dynamics to *p* (piano). The upper staff continues with its melodic development, while the lower staff features a more rhythmic accompaniment with eighth-note patterns.

The fourth system continues the piece, maintaining the melodic and harmonic themes established in the previous systems. The notation includes various note values and rests, with a *mf* (mezzo-forte) dynamic marking appearing in the lower staff.

The fifth and final system of the introduction concludes the piece. It features a final melodic flourish in the upper staff and a sustained harmonic accompaniment in the lower staff.

*pp*

*Poco Allegretto.*  
COR: Solo.

*Ped.* *cres.* *deces.*  
cu - - - lux - - - do.

*pp* *agitato.*

*cres.* *accelerando.* *poco a poco.*

*f* *p*

6 - No. 1. THE MORNING. "Wake, Brothers, Wake."

SOPRANO. *f* Wake, Brothers, wake, and

ALTO. *f* Wake, Brothers, wake, and

TENORE. *f* Wake, Brothers, wake, and

BASSO. *f* Wake, Brothers, wake, and

ALLEGRO NON TROPPO. *sf* *f*

strike the golden harp, strike the harp, the harp To the Lord of the morning. *p* It glimmers, it

strike the golden harp, the harp To the Lord of the morning. *p* It glimmers, it

strike the golden harp, strike the harp, the harp To the Lord of the morning. *p* It glimmers, it glimmers through the dusky night, it glimmers, it

strike the golden harp, To the Lord of the morning. *p* It glimmers, it glimmers through the dusky night, it glimmers, it

*sf* *sf* *pp*

glimmers through the dusky night, The dawn appears, the dawn appears, And past e - ter - ni - ties, and fu - ture, And past e -

glimmers through the dusky night, The dawn appears, the dawn appears, And past e - ter - ni - ties, and fu - ture, And past e -

glimmers through the dusky night, The dawn appears, the dawn appears, And past e - ter - ni - ties, and fu - ture, And past e -

glimmers through the dusky night, The dawn appears, the dawn appears, And past e - ter - ni - ties, and fu - ture, And past e -

ter - ni - ties, and future Praise his wondrous, wondrous might, praise his wondrous might.

ter - ni - ties, and future Praise his wondrous, wondrous might, praise his wondrous, wondrous might.

ter - ni - ties, and future Praise his wondrous, wondrous might, praise his wondrous, wondrous might.

ter - ni - ties, and future Praise his wondrous, wondrous might, praise his wondrous, wondrous might.

*solo. dol. p*

He sends the young and joy - - ous feeling, the joy - ous feel - ing Through eve - ry heart.

*solo. dol. p*

He

*solo. dol. p*

He sends the young and joy - - ous feeling, the joy - ous feel - ing Through eve - ry heart. He

*solo. dol. p*

He

*deces.*

*p*

*f Coro.*

He sends the joy - ous feel - ing, He sends the young and joy - ous feeling, the joy - ous feel - ing Through

*f Coro.*

sends the young and joy - ous feel - ing, He sends the young and joy - ous feeling, the joy - ous feel - ing Through

*f Coro.*

sends the young and joy - ous feel - ing, He sends the young and joy - ous feeling, the joy - ous feel - ing Through

*f Coro.*

sends the young and joy - ous feel - ing, He sends the young and joy - ous feeling, the joy - ous feel - ing Through

*f*



every heart He sends the joy - ous feeling, joy - ous feeling Through every heart, .

every heart, He sends the young and joy - ous feeling, joy - ous feeling Through every heart,

every heart, He sends the young and joy - ous feeling, joy - ous feeling Through every heart,

every heart, He sends the young and joy - ous feeling, joy - ous feeling Through every heart,

every heart, He sends the young and joy - ous feeling, joy - ous feeling Through every heart,

*sf*

joy - - ous feeling through every heart.

joy - - ous feeling through every heart.

joy - - ous feeling through every heart.

joy - - ous feeling through every heart.

*ff*

[ 2 ]

10- No. 2.

*Andante.*

Piano introduction in B-flat major, 4/4 time. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *p* to *pp*.

BASSO. Solo.

Bass solo with lyrics: "Twas slumbering, 'twas slumbering, enwrapped in night, One half the world, one half the world: When by His Spir - it, when by His Spir - it sur - rounded, And watched, and guarded,

Piano accompaniment for the bass solo, continuing the musical texture with chords and moving lines in both hands.

First and Second SOPRANO.

First and Second Soprano and Alto with lyrics: When by His Spir - it sur - rounded, And watched, and guarded, And watched, and guard - ed, and pre - served.

Piano accompaniment for the vocalists, providing harmonic support for the soprano and alto parts.

served. When by His Spir - it sur - rounded, and watched, and guard - ed, One half the world,

served. When by His Spir - it sur - rounded, and watched, and guard - ed, One half the world,

*First and Second TENOR. pp*

One half the world, one half the world, When by His Spir - - it sur - rounded, and

*pp*

One half the world, one half the world, When by His Spir - - it sur - rounded, and

one half the world, and watched, and guard - ed, and pre - served.

*cres.* *f* *p*

one half the world, and watched, and guard - ed, and pre - served.

*cres.* *f* *p*

watched, and guard - ed, and watched, and guard - ed, and pre - served.

*cres.* *f* *p*

watched, and guard - ed, and watched, and guard - ed, and pre - served.

*p*

*Coro. Piu Allegro.*

Then fly the shadows, then fly the shadows, then

*Coro. Piu Allegro.*

Then fly the shadows, then fly the shadows, then

*Solo.*

He speaks, He speaks, He speaks to the Light, Then fly, then fly the shadows, then

*Coro. Piu Allegro.*

Then fly the shadows, then fly the shadows, then fly, then

*Piu Allegro.*

*p*

fly, then fly the shadows, The stars are fading, the stars are fading, the stars are fading, the stars are fading,

fly, then fly the shadows, The stars are fading, are fading, are fading, are fading, are fading, are fading,

fly, then fly the shadows, The stars are fading, the stars are fading, the stars are fading, the stars are fading,

fly, then fly the shadows, The stars are fading, the stars are fading, the stars are fading, the stars are fading,

*cres.* *p* *dim.*

*Sempre piu Piano.*

The stars are fading, the stars are fading, the stars are fading.

*Sempre piu Piano.*

The stars are fading, the stars are fading, the stars are fading, the stars are fading.

*Sempre piu Piano.*

stars, the stars are fading, the stars are fading, the stars are fading, the stars are fading.

*Sempre piu Piano.*

fading, the stars are fading, the stars are fading, the stars are fading, the

*Sempre piu Piano.*

stars are fading.

*Adagio maestoso.*

SOPRANO Solo.

Au - ro - ra ris - es

glo - rious - ly And gold - en glow her pur - - ple edg - es, Wooded by the wel - come sun's ef - ful - gent

*coll. Sca.*

beams, Au - ro - ra ris - es gloriously And golden glow her pur - - - ple

edg-es, Wooded by the sun's ef - ful - gent beams.

SOPRANO Solo.

Au - ro - - ra ris - - es, Au - ro - - ra ris - es And gold - - - en

SOPRANO and ALTO.  
*p* Au-ro-ra rises gloriously, Au-ro-ra rises gloriously And gold - en glow her purple edg - es,

TENOR.  
*p* Au-ro-ra rises gloriously, Au-ro-ra rises gloriously And gold - en glow her purple edg - es,

BASSO.  
*p* Au-ro-ra rises gloriously, Au-ro-ra rises gloriously And gold - - - en glow her

CHORUS.

The first system of the musical score includes a Soprano Solo line at the top, followed by four vocal parts (Soprano and Alto, Tenor, and Bass) and a piano accompaniment. The lyrics for the vocal parts are: 'Au - ro - - ra ris - - es, Au - ro - - ra ris - es And gold - - - en' for the solo; 'Au-ro-ra rises gloriously, Au-ro-ra rises gloriously And gold - en glow her purple edg - es,' for the Soprano and Alto; 'Au-ro-ra rises gloriously, Au-ro-ra rises gloriously And gold - en glow her purple edg - es,' for the Tenor; and 'Au-ro-ra rises gloriously, Au-ro-ra rises gloriously And gold - - - en glow her' for the Bass. The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

glow her pur - ple edg - - - es, Wooded by the wel - - - come sun's ef - ful - gent beams, the

Wooded by the welcome sunbeams, Wooded by the welcome sun's ef - - ful - - gent beams,

Wooded by the welcome sunbeams, Wooded by the welcome sun's ef - - ful - - gent beams,

purple edg - es, Wooded by the wel - - - come sun's ef - - ful - - gent beams,

The second system continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: 'glow her pur - ple edg - - - es, Wooded by the wel - - - come sun's ef - ful - gent beams, the' for the Soprano Solo; 'Wooded by the welcome sunbeams, Wooded by the welcome sun's ef - - ful - - gent beams,' for the Soprano and Alto; 'Wooded by the welcome sunbeams, Wooded by the welcome sun's ef - - ful - - gent beams,' for the Tenor; and 'purple edg - es, Wooded by the wel - - - come sun's ef - - ful - - gent beams,' for the Bass. The piano accompaniment continues with a similar rhythmic pattern, including a piano (*p*) dynamic marking.

sun's ef-fulgent beams, the sun's ef-fulgent beams.

the sun's effulgent beams, the sun's effulgent beams.

the sun's effulgent beams, the sun's effulgent beams.

the sun's effulgent beams, the sun's effulgent beams.

*f* *f* *f* *p*

**No. 4.** *Allegro molto con brio.*

*tutti.*

*f*

Joy to us! Joy to us! She

*tutti. p* *cres.*

Joy to us! Joy to us! Joy to us! Joy to us! She

*tutti. p*

Joy to us! Joy to us! Joy to us! Joy to us! Joy to us! She

*tutti. p* *cres.*

Joy to us! Joy to us! Joy to us! Joy to us! Joy to us! She

*pp*

*ped.*

*cres.*

*f* *cres.*

*ff*

*Allegro molto con brio.*

*coll. Sva. loco.*



looketh down up - on us, She looketh down up - on us, Come forth! Come forth! Come forth ye broth - ers, u-

looketh down up - on us, She looketh down up - on us, Come forth! Come forth! Come forth ye broth - ers, u-

looketh down up - on us, She looketh down up - on us, Come forth! Come forth! Come forth ye broth - ers, u-

looketh down up - on us, She looketh down up - on us, Come forth! Come forth! Come forth ye broth - ers, u-

*p* *cres.* *f* *ff*

nite in joy - ous morning song, unite, u - nite, u - nite in joy - ous, joy - ous morning song! With

nite in joy - ous morning song, unite, u - nite, u - nite in joy - ous, joy - ous morning song!

nite in joy - ous morning song, u - nite, u - nite, u - nite in joy - ous, joy - ous morning song!

nite in joy - ous morning song, u - nite, u - nite, u - nite in joy - ous, joy - ous morning song!

*p*

her descends a Father's rich - - est blessing, With her . . . descends a Father's richest  
*solo. dol.*

With her descends a Father's rich - - est blessing, With her . . . de-  
*solo. dol.*

With her descends a Father's rich - est bless - ing, a  
*solo. dol.*

With her descends a Father's

*pp*

bless - ing, a Fath - er's blessing, *tutti. p* As warm as morn - ing's glow - ing face.

scends a Fath - er's blessing, *tutti. p* As warm as morn - ing's glow - ing face.

Fath - - er's, Fath - er's blessing, *tutti. p* As warm as morn - ing's glow - ing face.

rich - - - est, rich - est blessing, *tutti. p* As warm as morn - ing's glow - ing face.

*f*  
Joy to us! She looketh down up -  
Joy to us! She looketh down up -  
*f*  
Joy to us, Joy to us! She look - eth she look - eth down, up -  
Joy to us, Joy to us! She look - eth she look - eth down, up -

- on us! come forth! come forth! come forth! ye broth - - ers, u - nite in joy-ous morning song, u -  
- on us! come forth! come forth! come forth! ye broth - - ers, u - nite in joy-ous morning song, u -  
- on us! come forth! come forth! come forth! ye broth - - ers, u - nite in joy-ous morning song, u -  
- on us! come forth! come forth! come forth! ye broth - - ers, u - nite in joy-ous morning song, u -

*cres.* *f*

*solo.*

- nite in joyous morn - ing song. With her we

- nite in joyous morn - ing song.

- nite in joyous morn - ing song.

- nite in joyous morn - ing song.

*ff* *cres.* *ff* *sempre piu piano.* *pp* *ppp*

feel a Father's richest bless - ing, *solo.* feel a Fath - er's rich - est bless - ing, As

*solo.* feel a Fath - er's rich - est bless - ing, As

With her we - feel a Father's richest bless - ing, As *solo.*

feel a Fath - er's rich - est bless - ing, As

warm as morn - ing's glow - ing face, as warm as morn - ing's glow - ing

warm as morn - ing's glow - ing face, as warm as morn - ing's glow - ing

warm as morn - ing's glow - ing face, as warm as morn - ing's glow - ing

warm as morn - ing's glow - ing face, as warm as morn - ing's glow - ing

*Sempre piu Presto.* *tutti. f* *Solo.* as

face, *Coro. p* as

face, *tutti. cres.* as *f* warm - - - - *p* as

*Sempre piu Presto.* *tutti. p* *cres.* as warm, as warm as

face, *tutti. p* *cres.* as warm, as warm, as warm as

face, as warm, as warm, as warm, as warm as

*Sempre piu Presto.* *p* *cres.* *f* *p*

morn - ing's glow - ing face, *tutti.* *cres.* *ff* *b2*  
 morn - ing's glow - ing face, as warm, as warm, as warm, as warm - - -  
 morn - ing's glow - ing face, *tutti.* as warm, as warm, as warm - - -  
 morn - ing's glow - ing face, *tutti.* as warm, as warm, as warm - - -  
 morn - ing's glow - ing face, as warm, as warm, as warm, as warm - - -  
*cres.* *ff*  
 as morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -  
 as morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -  
 as morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -  
 as morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -  
*p* *f* *sf* *sf*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The lyrics are: "ing's glow - ing face." The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cres.* and *ff*.

ing's glow - ing face. . . . .

ing's glow - ing face. . . . .

ing's glow - ing face. . . . .

ings glow - ing face. . . . .

*cres.* *ff*

Piano accompaniment ending. The right hand has a melodic line with a final cadence, and the left hand has a rhythmic accompaniment. The piece ends with a double bar line and the word *fine.*

*fine.*