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White's Octavo Edition

OF

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Watchman, tell us. Eb	20
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They Died for You and Me. <small>{ Memorial } <small>{ Hymn. } Bb</small></small>	30
Tread lightly o'er their Graves. <small>{ Memorial } <small>{ Hymn. } C</small></small>	35
We Deck Their Graves Alike To-day. <small>{ Memorial } <small>{ Hymn. } D</small></small>	40
We'll ever keep thy Memory Green. <small>{ Memorial } <small>{ Hymn. } Ab</small></small>	40

THE ABOVE QUARTETTES ARE ARRANGED FOR MALE VOICES IN DIFFERENT KEYS.

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**BOSTON, MASS.**

# SUNRISE.

## QUARTETTE FOR MIXED VOICES.

ALSO ARRANGED FOR MALE VOICES.

Words by ROSELINDA.

Music by C. A. WHITE.

Arranged by W<sup>m</sup> GOOCH.

*Allegro Moderato.*

The piano introduction is written in G minor (two flats) and 6/8 time. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a half note Bb4. The accompaniment consists of eighth-note chords in the left hand, starting with a G minor triad.

AIR.

The vocal quartet consists of four staves: Alto, Tenor, Bass, and Piano. The lyrics are: "The morn - ing sun... Comes peeping ov - er the". The piano accompaniment is written in G minor and 6/8 time, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. The piano part begins with a G minor triad and continues with a series of chords and eighth-note patterns.

hills ... comes peep.ing o.ver the hills ... comes peep.ing o.ver the hills O

hills ... comes peep.ing o.ver the hills ... comes peep.ing o.ver the hills

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

wel - come bright sun....from the sha - dows of night

All hail.... to thee

The second system also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature remains two flats. The piano part continues with a similar accompaniment pattern, featuring chords and moving lines in both hands.



hills. Mer - ry warb-ling birds . . . . Hap - py joy - ous  
 Mer - ry warb-ling birds, Hap - py  
 hills. Mer - ry warb-ling birds, Hap - py

*p*

*mp*

birds . . . sing their sweetest lay . . . . To ush - er in the day.  
 joy ous birds sing their sweetest lay To ush - er in the day.  
 joy ous birds sing their sweetest lay To ush - er in the day.

*f*

All the earth seems glad ..... Ev' ry heart shall bring ..... forth its meed of

All the earth seems glad Ev' ry heart shall bring forth its

All the earth seems glad Ev' ry heart shall bring forth its

*mp*

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the piano and bass parts, with vocal lines consisting of quarter and eighth notes.

praise ..... To Him who made thee king The morn - - ing sun ..... comes

meed of praise

meed of praise To Him who made thee king The morn - - ing sun ..... comes

*f*

Detailed description: This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is the bass line. The key signature remains two flats. The music continues with the same accompaniment pattern, but the piano part features a more active melodic line in the right hand, marked with a forte (*f*) dynamic.

peeping over the hills, comes peeping over the hills, comes peeping over the hills.

peeping over the hills, comes peeping over the hills, comes peeping over the hills.

*f*

A

*f*

*a little slower.*

rouse from slum.ber nature smiles on thee And all the earth seems glad, And

*colla voce.*

*tempo primo.*

And all the earth seems glad... Merry warbling birds...

Merry warbling birds

Merry warbling birds

all the earth seems glad.

*tr.*

*tempo primo.*

Hap-py joyous birds... sing their sweetest songs... to ush-er in the morn...

Hap - py joyous birds sing their sweetest songs to ush-er in the morn...

Hap - py joyous birds sing their sweetest songs to ush-er in the morn...

All the earth seems glad . . . . . Ev' - ry heart shall bring . . . . . Forth its meed of

All the earth seems glad Ev' - ry heart shall bring Forth its

All the earth seems glad Ev' - ry heart shall bring Forth its

*mp*

Detailed description: This system contains the first two lines of the musical score. It features four staves: three vocal staves (Soprano, Alto, and Bass) and one piano accompaniment staff. The vocal lines are in a major key with a 3/4 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are printed below the vocal staves.

praise . . . . . To Him who made thee king. The morn - ing sun . . . . is

meed of praise To Him who made thee king. The morn - ing sun . . . . is

meed of praise To Him who made thee king. The morn - ing sun . . . . is

*f*

Detailed description: This system contains the second two lines of the musical score. It continues with the same four-staff format as the first system. The vocal lines continue with the lyrics. The piano accompaniment features a more active right-hand part with eighth-note patterns and a consistent left-hand bass line. The lyrics are printed below the vocal staves.

peep-ing o-ver the hills, ... Is peep-ing o-ver the hills, ... Is peep-ing o-ver the hills, The

peep-ing o-ver the hills, ... Is peep-ing o-ver the hills, ... Is peep-ing o-ver the hills, The

sun is peep-ing o-ver the hills. The hills, the hills, the hills, the hills.....

sun is peep-ing o-ver the hills, The hills, the hills, the hills, the hills.....

9631 - 9

# C. A. WHITE,

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**My Marguerite**

**Kathleen.**

of long ago.

**Come, Silver Moon.**

**Madeline.**

**Trusting.**

**Evelena.**

**Ave Maria.**

**Spread out your**

**White Sails.**

**O, Restless Sea.**

**Evangeline.**

**Committed to the Deep.**

**Fisherman and**

his child.

**Beyond the Shadows**

**Come buy my Flowers.**

**Hope Beyond.**

**A Bird from**

o'er the Sea.

**Wounded Soldier.**

**Birds in Dreamland**

**Sleep.**

**I alone the Cross  
must bear.**

**Etc., Etc.**

**The Old Turnkey.**

**Etc., Etc.**



And composer of

## “The Beautiful “EASTER LILIES WALTZES.”

The most famous of all American melodists, at once the most original, prolific and popular, is Charles A. White, of whom an excellent likeness is given above. Mr. White was born in Taunton, Mass., of good old Puritan stock, and at the present time is at the zenith of his creative powers as a composer, although for many years he has done much of life's real and earnest work.

Among the earliest noticeable traits of his individuality, were his musical tendencies which strongly manifested themselves in his fourth year. As he grew older his passion for music rapidly developed, until in young manhood he determined to make it his life-work. The ambition seized him to write an opera, which he set about and soon completed, and which it was his intention to take to Europe for production. He has since composed other operas, one of which, “Alvin Gray” was produced in Boston with flattering success.

About twenty-one years ago he founded the famous music publishing house of White, Smith & Co., of which Company he is now the President, and which has grown in that period to be the largest and most enterprising music publishing house in the country. During all this time Mr. White has been an indefatigable worker, giving to the mercantile and manufacturing departments of his business all that untiring energy, sound judgment and ability that are so characteristic of him and which have so largely contributed to make his publishing house justly famous. The multiplicity of his musical compositions in every form, almost all of which have enjoyed unmeasured popularity, tell how large a portion of his life has been devoted to the ruling tendency of his nature.

In his social nature Mr. White is the embodiment of all that is friendly, hospitable and generous; as everybody knows that has ever had the pleasure of his acquaintance or even an interview with him. His sympathies are easily awakened in behalf of worthy objects, public or private, although he is prone to condemn, anything that is unworthy or objectionable. Altogether he is one of the remarkable men of his time and eminently a self-made man.

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