



Waiting for the Spring

Wilbur A. Christy
(1845-1928)

Waiting for the Spring

Wilbur A. Christy

S *mf*
No breez - es stir the morn - ing, _____ A si - lence reigns in air, _____ The

A *mf*
No breez - es stir the morn - ing, _____ A si - lence reigns in air, _____ The

T *mf*
No breez - es stir the morn - ing, _____ A si - lence reigns in air, _____ The

B *mf*
No breez - es stir the morn - ing, _____ A si - lence reigns in air, _____ The

5
S
sky is gray a - bove me, _____ The trees are cold _____ and bare. _____ Yet

A
sky is gray a - bove me, _____ The trees are cold _____ and bare. _____ Yet

T
sky is gray a - bove me, _____ The trees are cold _____ and bare. _____ Yet

B
sky is gray a - bove me, _____ The trees are cold _____ and bare. _____ Yet

9
S *p*
un - to me the still - ness _____ This les - son seems to bring, _____ Pa -

A *p*
un - to me the still - ness _____ This les - son seems to bring, _____ Pa -

T *p*
un - to me the still - ness _____ This les - son seems to bring, _____ Pa -

B *p*
un - to me the still - ness _____ This les - son seems to bring, _____ Pa -

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13

S
tience! the earth is wait - ing, _____ Wait - ing for the Spring. _____

A
tience! the earth is wait - ing, _____ Wait - ing for the Spring. _____

T
8
tience! the earth is wait - ing, _____ Wait - ing for the Spring. _____

B
tience! the earth is wait - ing, _____ Wait - ing for the Spring. _____

CHORUS

17

S
Wait - ing, _____ Wait - ing, _____ Wait - ing for the Spring, _____

A
Wait - ing, _____ Wait - ing, _____ Wait - ing for the Spring, _____

T
8
Wait - ing, Wait - ing, Wait - ing, Wait - ing, Wait - ing for the Spring, _____

B
Wait - ing, Wait - ing, Wait - ing, Wait - ing, Wait - ing for the Spring, _____

21

S
Wait - ing, _____ Wait - ing, _____ Wait - ing for the Spring. _____
rit.

A
Wait - ing, _____ Wait - ing, _____ Wait - ing for the Spring. _____
rit.

T
8
Wait - ing, Wait - ing, Wait - ing, Wait - ing, Wait - ing for the Spring. _____
rit.

B
Wait - ing, Wait - ing, Wait - ing, Wait - ing, Wait - ing for the Spring. _____
rit.

Waiting for the Spring

VERSE 2

25 *mf*

S The trees with - in the for - est, _____ The oak and pop - lar high, _____ Stretch

A The trees with - in the for - est, _____ The oak and pop - lar high, _____ Stretch

T *mf*

B *mf*

The trees with - in the for - est, _____ The oak and pop - lar high, _____ Stretch

30

S out their leaf - less branch - es, _____ A - gainst the win - try sky. _____ And

A out their leaf - less branch - es, _____ A - gainst the win - try sky. _____ And

T *mf*

B *mf*

out their leaf - less branch - es, _____ A - gainst the win - try sky. _____ And

34

S e'en the sway - ing as - pen _____ Hath eased its quiv - er - ing, _____ *p* As

A e'en the sway - ing as - pen _____ Hath eased its quiv - er - ing, _____ *p* As

T *mf*

B *mf*

e'en the sway - ing as - pen _____ Hath eased its quiv - er - ing, _____ *p* As

Waiting for the Spring

38

S
tho' she, too, were wait - ing, _____ Wait - ing for the Spring. _____

A
tho' she, too, were wait - ing, _____ Wait - ing for the Spring. _____

T
8
tho' she, too, were wait - ing, _____ Wait - ing for the Spring. _____

B
tho' she, too, were wait - ing, _____ Wait - ing for the Spring. _____

VERSE 3

42 *mf*

S
I strain my ears to lis - ten, _____ If hap - p'ly where I stand _____ But

A
mf
I strain my ears to lis - ten, _____ If hap - p'ly where I stand _____ But

T
8
mf
I strain my ears to lis - ten, _____ If hap - p'ly where I stand _____ But

B
mf
I strain my ears to lis - ten, _____ If hap - p'ly where I stand _____ But

47

S
one strong note of mu - sic _____ May sound in all _____ the land. _____ Why

A
one strong note of mu - sic _____ May sound in all _____ the land. _____ Why

T
8
one strong note of mu - sic _____ May sound in all _____ the land. _____ Why

B
one strong note of mu - sic _____ May sound in all _____ the land. _____ Why

Waiting for the Spring

51

S art thou mute, O black - bird? _____ O Thrush, why dost not sing? _____ Ah!

A art thou mute, O black - bird? _____ O Thrush, why dost not sing? _____ Ah!

T art thou mute, O black - bird? _____ O Thrush, why dost not sing? _____ Ah!

B art thou mute, O black - bird? _____ O Thrush, why dost not sing? _____ Ah!

55

S sure - ly they are wait - ing, _____ Wait - ing for the Spring. _____

A sure - ly they are wait - ing, _____ Wait - ing for the Spring. _____

T sure - ly they are wait - ing, _____ Wait - ing for the Spring. _____

B sure - ly they are wait - ing, _____ Wait - ing for the Spring. _____

VERSE 4

59

S *mf* O heart! thy days are dark - some, _____ O soul! thy nights are drear, _____ But

A *mf* O heart! thy days are dark - some, _____ O soul! thy nights are drear, _____ But

T *mf* O heart! thy days are dark - some, _____ O soul! thy nights are drear, _____ But

B *mf* O heart! thy days are dark - some, _____ O soul! thy nights are drear, _____ But

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64

S soon shall joy - ful sun - shine Pro - claim the com - ing year. Soon

A soon shall joy - ful sun - shine Pro - claim the com - ing year. Soon

T soon shall joy - ful sun - shine Pro - claim the com - ing year. Soon

B soon shall joy - ful sun - shine Pro - claim the com - ing year. Soon

68

S shall the trees be leaf - y, Soon ev - 'ry bird shall sing, Tho' *p*

A shall the trees be leaf - y, Soon ev - 'ry bird shall sing, Tho' *p*

T shall the trees be leaf - y, Soon ev - 'ry bird shall sing, Tho' *p*

B shall the trees be leaf - y, Soon ev - 'ry bird shall sing, Tho' *p*

72

S now they all are wait - ing, Wait - ing for the Spring.

A now they all are wait - ing, Wait - ing for the Spring.

T now they all are wait - ing, Wait - ing for the Spring.

B now they all are wait - ing, Wait - ing for the Spring.

Wilbur Amos Christy (1845-1928) was born in Kinsman, Ohio. He attended the Normal Music School at Geneseo, New York, and, through that experience, decided to dedicate his life to music. He had an outstanding tenor voice and was encouraged to pursue an operatic career. He met J. G. Towner and together they held conventions and made concert tours in Pennsylvania and New York. He had additional studies with many others, including J. G. Webb, George F. Root, F. W. Root, and Sir George A. Macfarren. He was director and teacher of the National Normal Institute in Lebanon, Ohio, where George F. Root was principal. He was known for his work in glee, chorus and class music; his convention work, and by his Sabbath school songs. His mission in his faith caused him to choose a change in career. Following the footsteps of his friend P. P. Bliss, he decided to become a singing evangelist. He was most known as a Gospel singer and composer of Gospel hymns and songs.

No breezes stir the morning,
A silence reigns in air,
The sky is gray above me,
The trees are cold and bare.
Yet unto me the stillness
This lesson seems to bring,
Patience! the earth is waiting,
Waiting for the Spring.

*Waiting, Waiting,
Waiting for the Spring.*

The trees within the forest,
The oak and poplar high,
Stretch out their leafless branches,
Against the wintry sky.
And e'en the swaying aspen
Hath eased its quivering,
As though she, too, were waiting,
Waiting for the Spring.

I strain my ears to listen,
If happily where I stand
But one strong note of music
May sound in all the land.
Why art thou mute, O blackbird?
O Thrush, why dost not sing?
Ah! surely they are waiting,
Waiting for the Spring.

O heart! thy days are darksome,
O soul! thy nights are drear,
But soon shall joyful sunshine
Proclaim the coming year.
Soon shall the trees be leafy,
Soon every bird shall sing,
Though now they all are waiting,
Waiting for the Spring.

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