



The Brook's Lullaby

Carl Gottlieb Reißiger

(1798-1859)

arr. H. E. Kimball

(1839-?)

Horace E. Kimball (1839-?) was born in Clyde, New York, while his parents were visiting the area from their home in Orange, New Jersey. He grew up in Orange, where his father was a dentist, and he attended the public schools in Orange and in New York City. He entered the Free Academy (College of the City of New York) but left early to enter business. After the outbreak of the Civil War, he served in Company G of the 4th New York Heavy Artillery, transferred to Ullman's brigade, then to New Orleans, then served on General Burke's staff as assistant engineer and constructed the 17-gun battery on the left of the line. After the war, he returned to New York and worked as a businessman. He soon became editor of the periodical "Brainard's Musical World" in Cleveland, Ohio. During that time, he published the book "Kimball's New Method for the Reed Organ" and a number of organ transcriptions and songs. He later returned to Orange and became a highly regarded member of the editorial staff of the "Orange Chronicle."

Weary wanderer, repose,
Thy sad eyelids close,
For this is thy home, thou shalt dwell with me;
In thy bed so deep
Calm shalt thou sleep,
Till my stream's quaffed dry by the foaming sea.

Mossy pillows are spread,
Come and rest thy head
In my chamber blue with its crystal clear;
Tiny wavelets, roll
And lull his soul,
Gentle waves to rock him. Oh, quick come here.

None thy slumbers shall break
Until all shall wake,
In thy sleep thou wilt lose both thy grief and joy,
Now the moon shines bright
Through mists of night,
And how broad above us is spread the sky!

Lullaby, lullaby.

The Brook's Lullaby

Carl Gottlieb Reißiger
arr. H. E. Kimball

Moderato ♩ = 80

S *p* Wear - y wan - d'rer, re - pose, Thy sad eye - lids close, For ___

A *p* Wear - y wan - d'rer, re - pose, Thy sad eye - lids close, For

T *p* Wear - y wan - d'rer, re - pose, Thy sad eye - lids close, For

B *p* Wear - y wan - d'rer, re - pose, Thy sad eye - lids close, For

S ³ this ___ is thy home, _ thou shalt dwell with me; In thy bed so ___ deep Calm

A this ___ is thy home, _ thou shalt dwell with me; In thy bed so ___ deep Calm

T this is thy home, thou shalt dwell with me; In thy bed so deep Calm

B this is thy home, thou shalt dwell with me; In thy bed so deep Calm

The Brook's Lullaby

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S shalt thou sleep, Till my stream's quaffed dry by the foam - ing sea, Till my

A shalt thou sleep, Till my stream's quaffed dry by the foam - ing sea, Till my

T shalt thou sleep, Till my stream's quaffed dry by the foam - ing sea, Till my

B shalt thou sleep, Till my stream's quaffed dry by the foam - ing sea, Till my

9

S stream's quaffed dry by the foam - ing sea.

A stream's quaffed dry by the foam - ing sea.

T stream's quaffed dry by the foam - ing sea.

B stream's quaffed dry by the foam - ing sea.

S Mos - sy pil - lows are spread, Come and rest thy head In my

A Mos - sy pil - lows are spread, Come and rest thy head In my

T Mos - sy pil - lows are spread, Come and rest thy head In my

B Mos - sy pil - lows are spread, Come and rest thy head In my

The Brook's Lullaby

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S
cham - ber — blue — with its crys - tal clear; Tin - y wave - lets, — roll And —

A
cham - ber — blue — with its crys - tal clear; Tin - y wave - lets, — roll And

T
8
cham - ber blue with its crys - tal clear; Tin - y wave - lets, roll And

B
cham - ber blue with its crys - tal clear; Tin - y wave - lets, roll And

17

S
lull — his — soul, Gen - tle waves to — rock him. Oh, quick come — here, Gen - tle

A
lull his soul, Gen - tle waves to rock him. Oh, quick come here, Gen - tle

T
8
lull his — soul, Gen - tle waves to rock him. Oh, quick come here, Gen - tle

B
lull his soul, Gen - tle waves to rock him. Oh, quick come here, Gen - tle

20

S
waves — to — rock — him, Oh, quick come here.

A
waves to rock him, Oh, quick come here.

T
8
waves to rock him, Oh, quick come here.

B
waves to rock him, Oh, quick — come here.

The Brook's Lullaby

S None thy slum - bers shall break Un - til all shall wake, In thy

A None thy slum - bers shall break Un - til all shall wake, In thy

T None thy slum - bers shall break Un - til all shall wake, In thy

B None thy slum - bers shall break Un - til all shall wake, In thy

25 S sleep— thou wilt lose— both thy grief and joy, Now the moon shines bright Thro'

A sleep— thou wilt lose— both thy grief and joy, Now the moon shines bright Thro'

T sleep thou wilt lose both thy grief and joy, Now the moon shines bright Thro'

B sleep thou wilt lose both thy grief and joy, Now the moon shines bright Thro'

28 S mists of night, And how broad a - bove us is spread the sky! And how

A mists of night, And how broad a - bove us is spread the sky! And how

T mists of night, And how broad a - bove us is spread the sky! And how

B mists of night, And how broad a - bove us is spread the sky! And how

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S broad — a - bove — us is spread the sky!

A broad a - bove us is spread the sky!

T broad a - bove us is spread the sky!

B broad a - bove us is spread — the sky!

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff contains a line of music with lyrics underneath. The lyrics are: "broad — a - bove — us is spread the sky!". The music is in a key with two sharps (F# and C#) and a common time signature. The Soprano staff has a fermata over the final note. The Alto and Tenor staves have a fermata over the final note. The Bass staff has a fermata over the final note.

34

S *pp* Lul - la - by, lul - la - by.

A *pp* Lul - la - by, lul - la - by, lul - la - by, lul - la - by.

T *pp* Lul - la - by, lul - la - by, lul - la - by, lul - la - by.

B *pp* Lul - la - by, lul - la - by.

The second system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff contains a line of music with lyrics underneath. The lyrics are: "Lul - la - by, lul - la - by." for Soprano and Bass, and "Lul - la - by, lul - la - by, lul - la - by, lul - la - by." for Alto and Tenor. The music is in a key with two sharps (F# and C#) and a common time signature. The Soprano and Bass staves have a fermata over the final note. The Alto and Tenor staves have a fermata over the final note. The dynamic marking *pp* (pianissimo) is present at the beginning of each staff.

Root & Cady
(1869)

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