



# Three Sleeps

John Gerrard Williams  
(1888–1947)

Life had not heard of Love,  
Nor dreamed in sleep there-of;  
The Soul within him lay  
Unwakened night and day.  
Sweet is the sleep that is dreamless.

'Twixt Lily and Violet  
The Soul and Love first met;  
They drank delight full deep;  
Till joy was crowned with sleep.  
Sweet is the sleep that is dreamless.

Time, who lets nothing rest,  
Lured Life on some new quest;  
The Soul flew far and wide,  
But Love lay down and died.  
Sweet is the sleep that is dreamless.

F. Wyville Home (1851-unknown)

# Three sleeps

J. G. Williams

Andante con licenza ben legato ♩ = 76

S *p* *poco* *poco*  
Life had not heard of Love, Nor dream'd in sleep there - of; The Soul with -

A *p* *poco* *poco*  
Life had not heard of Love, Nor dream'd in sleep there - of; The Soul with -

T *p* *poco* *poco*  
Life had not heard of Love, Nor dream'd in sleep there - of; The Soul with -

B *p*  
Life had not heard of Love, The Soul with -

6

S *ten.* *pp* (without accent)  
in him lay Un - wa - ken'd night and day. Sweet is the sleep that is

A *ten.* *pp* (without accent)  
in him lay Un - wa - ken'd night and day. Sweet is the sleep,

T *ten.* *pp* (without accent)  
in him lay Un - wa - ken'd night and day. Sweet is the sleep,

B *ten.* *pp* (without accent)  
in him lay Un - wa - ken'd night and day. Sweet

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S dream - - - less, sweet is the sleep that is dream - less. *slent.* *poco rit.*

A the sleep that is dream - less, sweet is the sleep that is dream - less. *slent.* *poco rit.*

T the sleep that is dream - less, sweet is the sleep that is dream - less. *slent.* *poco rit.*

B is the sleep that is dream - less, sweet is the sleep that is dream - less. *slent.* *poco rit.*

16 *a tempo*

S 'Twixt Li - ly and Vi - o - let The Soul and Love first met; They drank de - *p* *mp* *mf*

A 'Twixt Li - ly and Vi - o - let The Soul and Love first met; They drank de - *a tempo* *p* *mp* *mf*

T 'Twixt Li - ly and Vi - o - let The Soul and Love first met; They drank de - *a tempo* *p* *mp* *mf*

B 'Twixt Li - ly and Vi - o - let The Soul and Love first met; They drank de - *a tempo* *p* *cresc. poco a poco* *mf*

20

S light full deep; Till joy was crown'd with sleep, crown'd with sleep. *f* *p* *poco rit.* *ten.*

A light full deep; Till joy, joy was crown'd with sleep, crown'd with sleep. *f* *p* *poco rit.* *ten.*

T light full deep; Till joy was crown'd with sleep, crown'd with sleep. *f* *p* *poco rit.* *ten.*

B light full deep; Till joy was crown'd with sleep. *f* *p* *poco rit.* *ten.*

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24 *a tempo* *pp* *slent.*

S Sweet is the sleep that is dream - - - less, sweet is the

A Sweet is the sleep, the sleep that is dream - less, sweet is the

T Sweet is the sleep, the sleep that is dream - less, sweet is the

B Sweet is the sleep that is dream - less, sweet is the

29 *poco rit.* *mf* *a tempo, poco più animato* *cresc.*

S sleep that is dream - less. Time, who lets no - thing rest, Lured Life on

A sleep that is dream - less. Time, who lets no - thing rest, Lured Life on

T sleep that is dream - less. Time, who lets no - thing rest, Lured Life on

B sleep that is dream - less. Time, who lets no - thing rest, Lured Life on

34 *p subito* *rit.*

S some new quest; The Soul flew far and wide, But Love, but

A some new quest; The Soul flew far and wide, But Love, but

T some new quest; The Soul flew far and wide, But Love, but

B some new quest; The Soul flew far and wide, But Love lay

## Three sleeps

38

S *dim.* Love lay down and died. *pp* Sweet is the sleep that is dream -

A *espress.* Love lay down, lay down and died. *dim.* *pp* Sweet is the sleep, the sleep that is

T *dim.* Love lay down and died. *pp* Sweet is the sleep, the sleep that is

B *dim.* down and died. *pp* Sweet is the sleep, the sleep that is

43

S *slent.* - - - less, sweet *rit.* is the sleep that is dream - less.

A *slent.* dream - less, sweet *rit.* is the sleep that is dream - less.

T *slent.* dream - less, sweet *rit.* is the sleep that is dream - less.

B *slent.* Sweet *rit.* is the sleep that is dream - less.

**John Gerrard Williams** (1888-1947) was born in London and began a career as an architect. He devoted his spare time to music, joining choral societies and orchestras. He had had no other training when he began to compose in 1911, becoming a fruitful composer and arranger. Most works are smaller forms and intimate in nature. Much of his best work are lyrical songs. Williams composed an orchestral ballet, a rhapsody, a suite and assorted smaller pieces. His string quartets reflect French influence, especially that of Debussy and his piano music has been compared to Ravel's. His choral music was mainly brief in format, writing songs for mixed voices (e.g. *Diaphenia*, *Sweet Kate*, *Fair, Sweet, Cruel*, *Charming Chloe*, *Three Sleeps*, *When Laura Smiles*, *Whither Runneth My Sweet Heart?* and the wordless *Tragic Fragment*), women's voices (*The Hawthorne Tree*), four-part men's voices (e.g. *Old Farmer Buck*, *Thou Sent'st to Me a Heart* and *Scizzars are Pumpy*) and two part children's voices (e.g. *Welcome Sweet Pleasure*, *I Loved a Lass* and *Foreign Craft*). Williams also wrote hundreds of instrumental arrangements of folk-songs, folk dance tunes, popular melodies, J.S. Bach and more.

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