



# Daybreak

Lucas Williams  
(1851-1901?)

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Lucas Williams

Moderato

S A T B

A wind came up out of the sea, \_\_\_\_\_ And said, "O

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A wind came up out of the sea, \_\_\_\_\_ And said, "O

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The lyrics are: 'A wind came up out of the sea, \_\_\_\_\_ And said, "O'. The Soprano and Alto parts have a melodic line with a slur over the final two notes. The Tenor and Bass parts have a more rhythmic, stepwise line.

S A T B

mists, make room for me!" \_\_\_\_\_ It hail'd the ships, and cried, "Sail

mists, \_\_\_\_\_ make room for me!" \_\_\_\_\_ It hail'd the ships, and cried, "Sail

mists, \_\_\_\_\_ make room for me!" \_\_\_\_\_ It hail'd the ships, and cried, "Sail

mists, \_\_\_\_\_ make room for me!" \_\_\_\_\_ It hail'd the ships, and cried, "Sail

Detailed description: This block contains the second system of the vocal setting. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'mists, make room for me!" \_\_\_\_\_ It hail'd the ships, and cried, "Sail'. The Soprano part begins with a triplet of eighth notes. The Alto and Tenor parts have a melodic line with a slur over the first two notes. The Bass part has a more rhythmic, stepwise line.

# Daybreak

6 *poco cresc.*

S on, sail on, sail on, sail on, Ye mar - in -

A on, sail on, sail on, sail on, Ye mar - in -

T on, sail on, sail on, sail on, sail on, Ye

B on, sail on, sail on, sail on, sail on, Ye

9 *cresc.* *ff*

S ers, sail on, sail on, sail on, Ye mar - in - ers, the night is

A *cresc.* *ff* ers, sail on, sail on, sail on, Ye mar - in - ers, the night is

T *cresc.* *ff* mar - in - ers, sail on, sail on, Ye mar - in - ers, the night is

B *cresc.* *ff* mar - in - ers, sail on, sail on, Ye mar - in - ers, the night is

12 *mf*

S gone!" And hur - ried land - ward far a - way, Cry - ing, "A -

A *mf* gone!" And hur - ried land - ward far a - way, Cry - ing, "A -

T *mf* gone!" And hur - ried land - ward far a - way, Cry - ing, "A -

B *mf* gone!" And hur - ried land - ward far a - way, Cry - ing, "A -

## Daybreak

15 *molto rit. ad lib.* *a tempo*

S wake! it is the day!" \_\_\_\_\_ It said un - to the for - est,

A wake! \_\_\_\_\_ it is the day! it is \_\_\_\_\_ the day!" It said un - to the for - est,

T wake! it is the day!" it is \_\_\_\_\_ the day!" It said un - to the for - est,

B wake! it is the day!" \_\_\_\_\_ It said un - to the for - est,

18 *ff* *rall.* *dim.*

S "Shout! Hang all your leaf - y \_\_\_\_\_ ban - ners out!"

A "Shout! Hang all your leaf - y \_\_\_\_\_ ban - ners out!"

T "Shout! Hang all your leaf - y \_\_\_\_\_ ban - ners out!"

B "Shout! Hang all your leaf - y \_\_\_\_\_ ban - ners out!"

## Tempo 1

S *p* It touch'd the wood - bird's fold - ed wing, \_\_\_\_\_ And said, "O

A *p* It touch'd the wood - bird's fold - ed wing, \_\_\_\_\_ And said, "O

T *p* It touch'd the wood - bird's fold - ed wing, \_\_\_\_\_ And said, "O

B *p* It touch'd the wood - bird's fold - ed wing, \_\_\_\_\_ And said, "O

# Daybreak

23

S bird, a - wake and sing!" And o'er the farms, "O chan - ti -

A bird, a - wake and sing!" And o'er the farms, "O chan - ti -

T bird, a - wake and sing!" And o'er the farms, "O chan - ti -

B bird, a - wake and sing!" And o'er the farms, "O chan - ti -

26

S cleer, Blow, blow, your clar - ion blow; *poco cresc.* O chan - ti -

A cleer, Blow, blow, your clar - ion blow; *poco cresc.* O chan - ti -

T cleer, Blow, blow, your clar - - - ion blow; O chan - ti -

B cleer, Blow, blow, your clar - - - ion blow; O chan - ti -

29

S cleer, *cresc.* Your clar - ion blow, *ff* your clar - ion blow; the day, the day is

A cleer, *cresc.* Your clar - ion blow, *ff* your clar - ion blow; the day, the day is

T cleer, *cresc.* Your clar - ion blow, *ff* your clar - ion blow; the day, the day is

B cleer, *cresc.* Your clar - ion blow, *ff* your clar - ion blow; the day, the day is

## Daybreak

32 *mf*

S near!" It whis - p' red to the fields of corn, "Bow down, and

A near!" It whis - p' red to the fields of corn, "Bow down, and

T near!" It whis - p' red to the fields of corn, "Bow down, and

B near!" It whis - p' red to the fields of corn, "Bow down, and

35 *molto rit. ad lib.* *a tempo*

S hail the com - ing morn!" It shout - ed thro' the bel - fry -

A hail the com - ing morn! the com - ing morn!" It shout - ed thro' the bel - fry -

T hail the com - ing morn! the com - ing morn!" It shout - ed thro' the bel - fry -

B hail the com - ing morn!" It shout - ed thro' the bel - fry -

38 *ff* *rall.* *dim.*

S tow'r, "A - wake, O bell! Pro - claim the hour."

A tow'r, "A - wake, O bell! Pro - claim the hour."

T tow'r, "A - wake, O bell! Pro - claim the hour."

B tow'r, "A - wake, O bell! Pro - claim the hour."

# Daybreak

**Larghetto**

41 *p* *smorzando al fine*

S It cross'd the church - yard with a sigh, — And said, "Not

A *p* *smorzando al fine*

A It cross'd the church - yard with — a sigh, And said, "Not

T *p* *smorzando al fine*

T It cross'd the church - yard with a — sigh, And said, "Not

B *p* *smorzando al fine*

B It cross'd the church - yard with a sigh, And said, "Not

46 *lunga pausa* *ppp*

S yet! Not yet! *lunga pausa* *ppp* in qui - et lie." —

A yet! Not yet! *lunga pausa* *ppp* in qui - et lie, — in qui - et lie."

T yet! Not yet! *lunga pausa* *ppp* in qui - et lie, — in qui - et lie."

B yet! Not yet! *lunga pausa* *ppp* in qui - et lie." —

J. Curwen & Sons  
(1896)

A wind came up out of the sea,  
And said, "O mists, make room for me!"

It hailed the ships, and cried, "Sail on,  
Ye mariners, the night is gone!"

And hurried landward far away,  
Crying, "Awake! it is the day!"

It said unto the forest, "Shout!  
Hang all your leafy banners out!"

It touched the wood-bird's folded wing,  
And said, "O bird, awake and sing!"

And o'er the farms, "O chanticleer,  
Your clarion blow; the day is near!"

It whispered to the fields of corn,  
"Bow down, and hail the coming morn!"

It shouted through the belfry-tower,  
"Awake, O bell! proclaim the hour."

It crossed the churchyard with a sigh,  
And said, "Not yet! in quiet lie."

Henry Wadsworth Longfellow (1807-1882)

**Lucas Williams** (1851-1901?) was born in born at Treforest, Wales, and the family moved to Stockton-on-Tees, Durham, England when he was eleven. As a young man, he was a roller in the iron works and learned music at local psalmody classes and by mail through John Curwen's Sol-Fa College. He formed a Sol-fa choir, winning prizes in several contests. After winning the bass solo at Pwllheli National Eisteddfod, he went to London and studied at the Royal Academy of Music. For a time, he toured the United Kingdom as soloist and briefly operated a studio in Rhys, Wales, but returned to Stockton, living with his widowed mother as the manager of the silica brick works. He was known to have sung the "Elijah" on eighty-six occasions as of 1896. Various journals report a story about a rivalry between his choir and one from Middlesborough. "One New Year's Day he was about to journey to that town to compete, but owing to a severe snowstorm he was unable to muster his forces. His jealous rival made an onslaught on the absent choir, which brought forth an appeal from Mr. Williams, and a challenge that he would pick a choir from the audience. This was accepted, and the plucky conductor gathered a force of friends from those present and carried off the prize, to the delight of the audience and the discomfort and collapse of his antagonist."

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