



All is still

George A. Macfarren
(1813-1887)

Andante con moto ♩ = 69

S
All is still, the night comes creep - ing, And its cur - tains gent - ly

A
All is still, the night comes creep - ing, And its cur - tains gent - ly

T
All is still, the night comes creep - ing, And its cur - tains gent - ly

B
All is still, the night comes creep - ing, And its cur - tains gent - ly

All is still

4

S close, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

A close, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

T close, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

B close, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

8

S pose, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

A pose, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

T pose, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

B pose, O'er the winds that calm - ly sleep - ing On the glass - y sea re -

12

S pose. Now the moon is soft - ly beam - ing Thro' her light and mist - y

A pose. Now the moon is soft - ly beam - ing Thro' her light and mist - y

T pose. Now the moon is soft - ly beam - ing Thro' her light and mist - y

B pose. Now the moon is soft - ly beam - ing Thro' her light and mist - y

All is still

16

S *cresc.* veil; Sure of grief she must dream Or she would not look so *dim.*

A *cresc.* veil; Sure of grief she must dream Or she would not look so *dim.*

T *cresc.* veil; Sure of grief she must dream Or she would not look so *dim.*

B veil; of grief must dream she would not look so

20

S *p* pale. All is *cresc.* All is *p*

A *p* pale. All is still, All is still, All is still, All is *p*

T *p* pale. All is still, All is still, All is still, All is *p*

B *p* pale. All is still, All is still, All is still, All is *p*

25

S still, the night comes creep - ing, And its cur - tains gent - ly close, O'er the *cresc.*

A still, the night comes creep - ing, And its cur - tains gent - ly close, O'er the *cresc.*

T still, the night comes creep - ing, And its cur - tains gent - ly close, O'er the *cresc.*

B still, the night comes creep - ing, And its cur - tains gent - ly close, O'er the *cresc.*

All is still

29

S winds — that calm - ly sleep - ing On the glass - - - - y, glass - y sea re -

A winds that calm - ly sleep - ing On the glass - - - - y, glass - y sea re -

T winds that calm - ly sleep - ing On the glass - - - - y, glass - y sea re -

B winds that calm - ly sleep - ing, that sleep - ing On the glass - y sea re -

f *dim.* *p*

33

S pose, that calm - ly sleep - ing On the glass - y sea re - pose.

A pose, that calm - ly sleep - ing On the glass - y sea re - pose.

T pose, that calm - ly sleep - ing On the glass - y sea re - pose.

B pose, up - on — the glass - - - - y sea re - pose.

cresc. *pp*

S All is still, and with - out mo - tion Lies the sea's un - ruf - fled

A All is still, and with - out mo - tion Lies the sea's un - ruf - fled

T All is still, and with - out mo - tion Lies the sea's un - ruf - fled

B All is still, and with - out mo - tion Lies the sea's un - ruf - fled

p

All is still

40

S
breast; Yet with - in I hear the o - cean That will nev - er, nev - er

A
breast; Yet with - in I hear the o - cean That will nev - er, nev - er

T
breast; Yet with - in I hear the o - cean That will nev - er, nev - er

B
breast; Yet with - in I hear the o - cean That will nev - er, nev - er

44

S
rest, Yet with - in I hear the o - cean That will nev - er, nev - er

A
rest, Yet with - in I hear the o - cean That will nev - er, nev - er

T
rest, Yet with - in I hear the o - cean That will nev - er, nev - er

B
rest, Yet with - in I hear the o - cean That will nev - er, nev - er

48

S
rest. For my heart un - check'd, un - guid - ed, On the waves of doubt is

A
rest. For my heart un - check'd, un - guid - ed, On the waves of doubt is

T
rest. For my heart un - check'd, un - guid - ed, On the waves of doubt is

B
rest. For my heart un - check'd, un - guid - ed, On the waves of doubt is

All is still

52

S *toss'd;* When the storm is at rest, Then the ves - sel will be *dim.*

A *toss'd;* When the storm is at rest, Then the ves - sel will be *dim.*

T *toss'd;* When the storm is at rest, Then the ves - sel will be *dim.*

B *toss'd;* the storm at rest, the ves - sel will be *dim.*

56

S *p* *cresc.* lost. All is

A *p* *cresc.* lost. All is still, All is still, All is still, *p* All is

T *p* *cresc.* lost. All is still, All is still, All is still, *p* All is

B *p* *cresc.* lost. All is still, All is still, All is still, *p* All is

61

S still, and with - out mo - tion Lies the sea's un - ruf - fled breast; Yet with- *cresc.*

A still, and with - out mo - tion Lies the sea's un - ruf - fled breast; Yet with- *cresc.*

T still, and with - out mo - tion Lies the sea's un - ruf - fled breast; Yet with- *cresc.*

B still, and with - out mo - tion Lies the sea's un - ruf - fled breast; Yet with- *cresc.*

65

S in I hear the o - cean, That will nev - er, nev - er, nev - er

A in I hear the o - cean, That will nev - er, nev - er, nev - er

T in I hear the o - cean, That will nev - er, nev - er, nev - er

B in I hear the o - cean, the o - cean, That will nev - er, nev - er

69

S rest, I hear the o - cean, That will nev - er, nev - er rest.

A rest, I hear the o - cean, That will nev - er, nev - er rest.

T rest, I hear the o - cean, That will nev - er, nev - er rest.

B rest, That nev - er, nev - er more will rest.

Novello, Ewer and Co.
(1860-1885)

Sir George Alexander Macfarren (1813-1887) was born in London. From early youth, he suffered from poor health and weak eyesight. His eyesight continually deteriorated until he became totally blind in 1860. However, his blindness had little effect on his productivity. Macfarren began to study music when he was fourteen and, at sixteen, entered the Royal Academy of Music. Because of his eyesight, he abandoned performance and concentrated on composition. He later taught at the Academy, eventually becoming a principal. He was also appointed professor of music at Cambridge University in 1875. He was conductor at Covent Garden, London; founder the Handel Society; program note writer for the Philharmonic Society; and edited the works of Handel and Purcell. He wrote 18 operas, 13 oratorios and cantatas, 9 symphonies, and 162 songs. He was active as writer of part-songs, literature for the many amateur choirs appearing throughout the country. He was knighted in 1883 on the same day as Arthur Sullivan and George Grove. His brother Walter Macfarren (1826-1905) was a pianist, composer and professor of the Royal Academy.

All is still, the night comes creeping,
And its curtains gently close,
O'er the winds that calmly sleeping
On the glassy sea repose.

Now the moon is softly beaming
Thro' her light and misty veil;
Sure of grief she must dream
Or she would not look so pale.

All is still, and without motion
Lies the sea's unruffled breast;
Yet within I hear the ocean
That will never, never rest.

For my heart unchecked, unguided,
On the waves of doubt is tossed;
When the storm is at rest,
Then the vessel will be lost.

All is still, and without motion
Lies the sea's unruffled breast;
Yet within I hear the ocean,
That will never, never rest.

John Oxenford (1812-1877)

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