



Boating Song

Oraz

[H. R. Palmer (1834-1907)]

Boating Song

Oraz

S
Light - ly our boat is now glid - ing a - long, glid - ing a - long,

A
Light - ly our boat is now glid - ing a - long, glid - ing a - long,

T
Light - ly our boat is now glid - ing a - long, glid - ing a - long,

B
Light - ly our boat is now glid - ing a - long, glid - ing a - long,

4
S
glid - ing a - long; Stout - ly we're row - ing in time with our song,

A
glid - ing a - long; Stout - ly we're row - ing in time with our song,

T
glid - ing a - long; Stout - ly we're row - ing in time with our song,

B
glid - ing a - long; Stout - ly we're row - ing in time with our song,



Boating Song

7

S
Row - ing in time with our song. See where the wa - ter - flies

A
Row - ing in time with our song. See where the wa - ter - flies

T
Row - ing in time with our song. See where the wa - ter - flies

B
Row - ing in time with our song. See where the wa - ter - flies

10

S
play - ful - ly dance, play - ful - ly dance, play - ful - ly dance,

A
play - ful - ly dance, play - ful - ly dance, play - ful - ly dance,

T
play - ful - ly dance, play - ful - ly dance, play - ful - ly dance,

B
play - ful - ly dance, play - ful - ly dance, play - ful - ly dance,

13

S
Flit - ting and min - gling in sun - shin - y glance, Flit - ting in sun - shin - y

A
Flit - ting and min - gling in sun - shin - y glance, Flit - ting in sun - shin - y

T
Flit - ting and min - gling in sun - shin - y glance, Flit - ting in sun - shin - y

B
Flit - ting and min - gling in sun - shin - y glance, Flit - ting in sun - shin - y

Boating Song

16

S
glance. _____ For - ests and mead - ows are pass - ing be - hind,

A
glance. _____ For - ests and mead - ows are pass - ing be - hind,

T
glance. _____ For - ests and mead - ows are pass - ing be - hind,

B
glance. _____ For - ests and mead - ows are pass - ing be - hind,

19

S
pass - ing be - hind, pass - ing be - hind; O - dors so sweet - ly are

A
pass - ing be - hind, pass - ing be - hind; O - dors so sweet - ly are

T
pass - ing be - hind, pass - ing be - hind; O - dors so sweet - ly are

B
pass - ing be - hind, pass - ing be - hind; O - dors so sweet - ly are

22

S
borne on the wind, O - dors are borne on the wind. _____

A
borne on the wind, O - dors are borne on the wind. _____

T
borne on the wind, O - dors are borne on the wind. _____

B
borne on the wind, O - dors are borne on the wind. _____

Boating Song

25

S Swift - ly we dash thro' the beau - ti - ful spray, beau - ti - ful spray,

A Swift - ly we dash thro' the beau - ti - ful spray, beau - ti - ful spray,

T Swift - ly we dash thro' the beau - ti - ful spray, beau - ti - ful spray,

B Swift - ly we dash thro' the beau - ti - ful spray, beau - ti - ful spray,

28

S beau - ti - ful spray; While the bright mo - ments are pass - ing a - way,

A beau - ti - ful spray; While the bright mo - ments are pass - ing a - way,

T beau - ti - ful spray; While the bright mo - ments are pass - ing a - way,

B beau - ti - ful spray; While the bright mo - ments are pass - ing a - way,

31

S Pleas - ant - ly pass - ing a - way. Joy - ous the strain which we

A Pleas - ant - ly pass - ing a - way. Joy - ous the strain which we

T Pleas - ant - ly pass - ing a - way. Joy - ous the strain which we

B Pleas - ant - ly pass - ing a - way. Joy - ous the strain which we

Boating Song

34

S blithe - ly pro - long, blithe - ly pro - long, blithe - ly pro - long;

A blithe - ly pro - long, blithe - ly pro - long, blithe - ly pro - long;

T blithe - ly pro - long, blithe - ly pro - long, blithe - ly pro - long;

B blithe - ly pro - long, blithe - ly pro - long, blithe - ly pro - long;

37

S Hill - side and val - ley re - ech - o the song, Sweet - ly re - ech - o the

A Hill - side and val - ley re - ech - o the song, Sweet - ly re - ech - o the

T Hill - side and val - ley re - ech - o the song, Sweet - ly re - ech - o the

B Hill - side and val - ley re - ech - o the song, Sweet - ly re - ech - o the

40

S song. _____ Pull a - way mer - ri - ly, bend to the oar,

A song. _____ Pull a - way mer - ri - ly, bend to the oar,

T song. _____ Pull a - way mer - ri - ly, bend to the oar,

B song. _____ Pull a - way mer - ri - ly, bend to the oar,

Boating Song

43

S
A
T
B

bend to the oar, bend to the oar; Leav - ing far dis - tant our
bend to the oar, bend to the oar; Leav - ing far dis - tant our
bend to the oar, bend to the oar; Leav - ing far dis - tant our
bend to the oar, bend to the oar; Leav - ing far dis - tant our

46

S
A
T
B

home on the shore, Leav - ing our home on the shore. _____
home on the shore, Leav - ing our home on the shore. _____
home on the shore, Leav - ing our home on the shore. _____
home on the shore, Leav - ing our home on the shore. _____

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Horatio Richmond Palmer (1834-1907) was born in Sherburne, New York. His sister taught him how to read music and he sang in his father's choir. He studied music on his own then pursued studies in music, metaphysics and the languages in New York, Germany and Italy. He was an organist, conductor and composer by age 18. He studied at the Richmond Academy of Music and, at age 23, he became its Principal. He was organist and choir director at Rushford Baptist Church and started a singing school in Centerville, NY. Its success led to teaching singing classes throughout the region. In 1861 he relocated to Chicago, Illinois, where he was choir director at the Second Baptist Church. In Chicago he published the magazine "Concordia" and two very successful choral collections, "The Song-Queen" and "The Song-King." He also conducted festivals and associations. His music conventions became the social events of city, town and country districts. His music schools, normal courses in training and conventions extended through the Northern states and into Canada. He returned to New York and travelled to Europe to study in the various musical centers. He became recognized as one of the most expert teachers of music in the U. S. In 1881 he organized the Church Choral Union to elevate the class and quality of music used in churches. In one of their convention performances, he had a choir of 4,000 singers on the stage of Madison Square Gardens. He organized similar groups in New York State, Pennsylvania, and Washington, D.C. He was conductor of the Chautauqua chorus and became Dean of the School of Music. He also directed the choir at the Broome Street Tabernacle in New York City. Other experiences included working in the Madison, Wisconsin, Assembly for 7 years; working in the De Funiack Springs, Florida, Assembly for 6 years; was the first leader of the Georgia Assembly, conducting for a number of years; and worked with the Cortland, NY, Festival 19 times. He died at his home in Park Hill-on-Hudson, NY. He wrote and compiled more than fifty volumes of choral collections and the texts including "Theory of Music" and "Manual for Teachers." Most of his compositions were for choral education and often tailored to teach a specific concept. Of his many hymns, his best known is probably "Yield not to Temptation." He also wrote under the pseudonyms Florence Le Claire, Frank Forest, Oraz, and P. Rankin Hollingsworth.

Lightly our boat is now gliding along,
gliding along, gliding along;
Stoutly we're rowing in time with our song,
Rowing in time with our song.
See where the water-flies playfully dance,
playfully dance, playfully dance,
Flitting and mingling in sunshiny glance,
Flitting in sunshiny glance.
Forests and meadows are passing behind,
passing behind, passing behind;
Odors so sweetly are borne on the wind,
Odors are borne on the wind.

Swiftly we dash thro' the beautiful spray,
beautiful spray, beautiful spray;
While the bright moments are passing away,
Pleasantly passing away.
Joyous the strain which we blithely prolong,
blithely prolong, blithely prolong;
Hillside and valley reecho the song,
Sweetly reecho the song.
Pull away merrily, bend to the oar,
bend to the oar, bend to the oar;
Leaving far distant our home on the shore,
Leaving our home on the shore.

Oraz

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