

SUNG BY
MISS MARY DAVIES.

“EVER THINE.”

ESCHAF WOHL

S O N G,

WORDS BY E.R.

M U S I C

BY

FRANZ ABT.

Composer of

"THEE ONLY I LOVE:"	"O! SWEET FLOWING STREAMLET."
"KATHIEEN AROON:"	"O! YE TEARS:"

1. Abt. Ball.

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Allan & Co. Melbourne

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ALLAN & CO MELBOURNE.

EVER THINE.


WORDS BY
E. R.

MUSIC BY
FRANZ ABT. Op. 213. N^o 3.

MODERATO.

VOICE. 

Where'er it be...: in si-lent night., Or

PIANO. 

midst the bu-sy toil of day, Un--ceas-ing-ly....., with

poco rit.

con-sci-ous might.. My love holds pa-ra-mount its sway, I... am

mf *poco rit.* *pp*

molto espressione.

3

cres:

thine, ev...er thine....., With heart and soul and ev'ry

p

f

thought, I... am thine, ev...er thine..., And with-out

dim:

thee... would life be nought.

dim. *mf* *f*

When

p

Ever thine. FRANZ ABT.

14,366.

grief and care..... my life as... sail..... My

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'g', followed by a quarter note 'r', a dotted quarter note 'i', and a half note 'e'. This is followed by a dotted half note 'c', a quarter note 'a', a dotted quarter note 'r', and a half note 'e'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. A *pp* dynamic marking is present at the start of the piano part.

in - most soul re - mains at rest, And

The second system continues the vocal line with a half note 'i', a dotted quarter note 'n', a quarter note 's', a dotted quarter note 't', and a half note 'e'. This is followed by a dotted half note 'r', a quarter note 'e', a dotted quarter note 'm', and a half note 'a'. The piano accompaniment continues with the same rhythmic patterns as the first system.

ne ver can..... its fate... be_wail..... While

The third system features a vocal line starting with a dotted half note 'n', a quarter note 'e', a dotted quarter note 'v', and a half note 'e'. This is followed by a dotted half note 'c', a quarter note 'a', a dotted quarter note 'n', and a half note 'e'. The piano accompaniment includes dynamic markings of *pp* and *mf*. The piano part has a more active eighth-note accompaniment in the right hand.

poco rit:
 thou still lov'st, and lov'st... me best. I..... am

The fourth system features a vocal line starting with a dotted half note 't', a quarter note 'h', a dotted quarter note 'o', and a half note 'u'. This is followed by a dotted half note 's', a quarter note 't', a dotted quarter note 'l', and a half note 'o'. The piano accompaniment includes *poco rit:* and *pp* markings. The piano part has a more active eighth-note accompaniment in the right hand.

Ever thine. FRANZ ABT.

14,366.

molto espressione.

5

cres:

thine, ev...er thine....., With heart and soul and ev'ry

p

thought I...am thine, ev...er thine., And with-out

f

dim:

thee... would life be nought.

dim:

mf

f

pp

A

6

3

3

Ever thine. FRANZ ABT.

11.366.

heav'n - born thought brings joy divine, And sheds its magic o' ver

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "heav'n - born thought brings joy divine, And sheds its magic o' ver". The piano accompaniment consists of a right hand with sixteenth-note chords and a left hand with eighth-note chords, including triplets. The key signature has one sharp (F#).

me: *p* That thou art mine, as I am thine, For

The second system continues the vocal line with the lyrics "me: *p* That thou art mine, as I am thine, For". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The right hand continues with sixteenth-note chords, and the left hand features eighth-note chords and triplets.

life and for e ter ni ty! I am thine ev...er

The third system contains the lyrics "life and for e ter ni ty! I am thine ev...er". The piano accompaniment continues with similar rhythmic patterns, including sixteenth-note chords in the right hand and eighth-note chords with triplets in the left hand.

thine, With heart and soul and ev'.....ry

The fourth system concludes the lyrics with "thine, With heart and soul and ev'.....ry". The piano accompaniment maintains the same rhythmic structure throughout the system.

thought, I am thine, ev-----er

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over a note, followed by the lyrics 'thought, I am thine, ev-----er'. A dynamic marking of *f* (forte) is placed above the first measure of the vocal line. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

thine, ... And without thee would life be nought.

dim.

The second system continues the vocal line with the lyrics 'thine, ... And without thee would life be nought.'. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern, also marked with *dim.* in the right hand.

I'm thine With heart and soul and ev'ry

rit.

The third system features the vocal line with the lyrics 'I'm thine With heart and soul and ev'ry'. A dynamic marking of *rit.* (ritardando) is placed above the vocal line. The piano accompaniment includes sixteenth-note runs in the left hand, marked with *rit.* in the right hand. There are also triplets of eighth notes in the vocal line.

thought.

dilucendo. *pp* *ppp*

The fourth system shows the vocal line with the lyrics 'thought.'. The piano accompaniment features a sixteenth-note run in the left hand, marked with *dilucendo.* (diminuendo) in the right hand. The dynamics *pp* (pianissimo) and *ppp* (pianississimo) are indicated in the right hand.

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ROBERT COCKS & CO.'S NEW POPULAR SONGS.

SUMMER VOICES.

The *Hins Gift* for 1887 was awarded to this, as the best Ballad, by the Royal Academy of Music.

CORELLI WINDEATH.

It is sum-mer, it is sum-mer, how beau-ti-fal it looks

WIFIE.

MARION LA THANGUE.

Oh, the bright and joy-ous youth-time, How I love to think of you

PROPRIETY.

C. F. HAYWARD.

He looks at her from a - cross the room, and back a-gain looks she,

LOVED VOICES.

No. 1 in F. No. 2 in E flat. No. 3 in G.

EDITH COOKE.

Oh, mem'ry of the past, bring back The thoughts of happy days.

NEVER MIND, WHAT YOU CAN'T MEND.

HENRY PONTET.

Clang! clang! on the milking pail, Clang! clang! I play'd a tune; Going to

TWO MARIONETTES.

No. 1 in B flat. No. 2 in G.

EDITH COOKE.

Two Marionettes, the sto-ry goes, Once travel'd from town to town.

CAN I FORGET.

Adapted to the celebrated "GITANA" WALTZ. E. BUCALOSSI.

Can I for-get how we lit - ter'd to - geth - er

FIRE-LIGHT MEMORIES.

CIRO PINSUTI.

I am sitting alone in my chamber, And the fire on the hearth burns

CROSSING THE BROOK.

No. 1 in E flat. No. 2 in C.

EDITH COOKE.

She was stand-ing by the brook, in her quaint white gown

THE LIGHT UPON THE RIVER.

No. 1 in B flat. No. 2 in D.

A. H. BEHREND.

There's a light up - on the ri - ver, a chang-ing, gol-den light,

MY HEART'S MESSAGE.

No. 1 in C. No. 2 in E flat. No. 3 in F.

A. H. BEHREND.

'Twas but a year a - go I sang this song to thee,

ASKING THE WAY.

No. 1 in C. No. 2 in A.

GERALD M. LANE.

Do you chance to know the way, Kindly sir, oh! tell me, pray, To Battersea

IF WE COULD MEET.

No. 1 in E flat. No. 2 in F.

CECILE S. HARTOG.

If we could meet who have been long a part, I won-der what

SONG OF THE ANVIL.

ODOARDO BARRI.

Let the north wind howl round the anvil door, Let the snow fall fast and free,

THE OLD SPINET.

No. 1 in D. No. 2 in F.

ERNEST BIRCH.

It stands in a cor-ner, there, always, Away from the glare and light;

WHILE WE DREAM.

No. 1 in E flat. No. 2 in F.

R. B. ADDISON.

On the banks the wild flow'rs sleep, At our feet long shadows lie;

THE OLD SEE-SAW.

ANNIE E. ARMSTRONG.

You remember the old see-saw where it stood, In the meadow beyond the mill.

TWO SPIRITS.

No. 1 in E flat. No. 2 in F.

S. A. SABEL.

There is no door, however poor and low-ly, No portal proud and great in all the land,

CHILDREN AT PLAY.

MICHAEL WATSON.

I sit at the o - pen win-dow, this ju - bi - liant Au - gust day,

AN IDLE SONG.

MICHAEL WATSON.

River! that in si - lence wind-out, Through the meadows

IN THE EVENING.

C. DICK.

In the even-ing, in the even-ing, when the glad day's work is done

LITTLE CHILDREN.

ANNIE E. ARMSTRONG.

As thro' the church the mid-ter'd light of eve is soft-ly stream-ing.

FOR OLD SAKES' SAKE.

No. 1 in E flat. No. 2 in G.

A. H. BEHREND.

Let the twilight gather o'er the distant sea, Let the day-light glory

FIRST COME.

R. B. ADDISON.

"I have come to you, live at last," said he, "To lay my heart at your feet;

THE AFTERGLOW.

CIRO PINSUTI.

When the hay-makers are sing-ing, and the corn is gather'd in, . . .

LAZILY.

A. PERCY AMES.

A - down the stream I float with her, the fairest fair,

DO THE NEXT THING.

(SACRED SONG.)

ALICE BORTON.

From an old English parsonage down by the sea, There came in the pe - light

OUR HEROES.

No. 1 in F. No. 2 in D.

J. SLATTER.

Come, lads, I'll give you all a toast, One more be-fore we part.

AN ABLE SEAMAN.

FREDK. BEAVAN.

When first I took to the sea, my lads, steady - ly, steady - ly,

UNTIL THE DAY BREAKS.

In D, E, and F.

CIL GOUND.

Art thou weary, toil-ing wand'rer? Close the shadows round thy way!

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