

SUPERB SONGS.

A MAGNIFICENT COLLECTION

—OF—

POPULAR SONGS

WITH ACCOMPANIMENTS

—FOR THE—

PIANO OR CABINET ORGAN.

1650
S951



ADELINA PATTI.

Copy of Mrs. John H. Jones.



CHRISTINE NILSSON.



ETELKA GERSTER.



SOFIA SCALCHI.



MARZELLA SEMBRICH.



ALWINA VALLERIA.



MADAME TREBELLI.



EUGENIE PAPPENHEIM.



MADAME ALBANI.



HOPE GLENN.



ITALO CAMPANINI.



MYRON W WHITNEY.



SIGNOR NICOLINI.



ANTONIO GALASSI.



J.VICTOR CAPOUL.

ONLY.

VIRGINIA GABRIEL.

Allegretto.

dolce.

dolce.

cres.

1. On - ly a face at the window, On - ly a face, nothing more; Yet the look in the eyes, as they met mine, Still
 2. On - ly a smile of welcome, On - ly a smile as I pass'd; But that smile will still be remember'd As
 3. On - ly her love I ask for; On - ly her love, and yet The sweet boon I can - not hope for, And

3d Verse

so I must strive to for-

dim.

comes to me o'er and o'er. On - ly a word of greet - ing, On - ly a word, that was all; Yet all day, in my heart, it
 long as my life shall last. On - ly a woman, you tell me! On - ly a woman! to thee; But there's nan't that this mere earth con-
 so I must strive to for - get. On - ly a word lowly spoken, On ly a "yes" would she say, It would give the sweet face at the

3d Verse.

dim. mine for ev - er and aye.

echoed Like the sound of an an - gel's call.
 taineth Half so dear as this woman to me.
 window To be mine for ev - er and aye.

1st and 2d verses.

colla voce

3d verse.

THERE IS A GREEN HILL FAR AWAY.

WRITTEN BY MRS. C. F. ALEXANDER.

COMPOSED BY CH. GOUNOD.

Andante moderato.

There is a green hill far a - way, Without a ci-ty wall, Where the dear Lord was

cru-ci - fied, Who died to save us all; We may not know, we cannot tell What pains he had to bear,

But we be-lieve it was for us He hung and suffered there. He died that we might be forgiv'n; He died to make us

good, That we might go at last to heaven, . . . Sav'd by his pre-cious blood. There was no oth - er

THERE IS A GREEN HILL FAR AWAY. CONCLUDED.

good enough To pay the price of sin; He on - ly could un - lock the gate Of heaven and let us

cre - scen - do.

molto espress.

in! Oh, dear - ly, dear - ly has he lov-ed, And we must love him too, And trust . . . in his re-

p

deem-ing blood, And trust . . . in his redeeming blood, And try his works to do, And try his works to

cres - cen - do. molto. dim. p

do. We must love him too.

p

We must love him too, And try his works to do.

p dim. pp

THE ANGEL AT THE WINDOW.

WORDS BY MISS WILHELMINA BAINES.

MUSIC BY BERTHOLD TOURS.

Andante con Terezza.

pp

I stood at an o - pen win - dow, And gazed out o - ver the

pp dolcissimo e legato.

sea With my arms a - round my dar - ling, And oh, how hap - py were we! And while I gazed at the

mf *poco cres.*

cen - do. *f* *molto dim.* *p*

heav - ens, They seem'd to be opening wide; An an - gel flew to our win - dow To take my love from my

pp *agitato.* *f* *stringendo.*

side; But close - ly I held her to me, For I could not spare her then, So I shut the win - dow

agitato. *stringendo.*

pp *molto tranquillo.*

quick - ly; The an - gel flew back a - gain.

dim. *pp* *molto tranquillo.* *p*

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal line starting with a piano (*pp*) dynamic and the piano accompaniment. The second system continues the vocal line with a mezzo-forte (*mf*) dynamic and a piano accompaniment marked *poco cres.* The third system features a vocal line with dynamics *f*, *molto dim.*, and *p*, and a piano accompaniment with *molto dim.* and *p*. The fourth system has a vocal line with *f* and *stringendo.* dynamics, and a piano accompaniment with *agitato.* and *stringendo.* markings. The fifth system concludes with a vocal line in *pp* *molto tranquillo.* and a piano accompaniment with *dim.*, *pp* *molto tranquillo.*, and *p* dynamics.

THE ANGEL AT THE WINDOW. CONTINUED.

p In the af - ter years of sor - row I mourn'd for the self-ish-ness That had made me keep her with me In a

p *cres.* *f*

p *cres.* *f*

world of wretched - ness, In a world of wretch - ed - ness; Then a - gain the heav - ens o - pened, And

poco ritardando. *pp a tempo.*

a tempo.

poco ritardando. *pp dolce.*

con Ped.

all thro' the sun - set's glow The an - gel came for my dar - ling, And glad-ly I let her go; I

cres. *mf* *pp*

cres. *mf*

opened the case-ment wid-er, And lift-ed my much loved one; On the an-gel's wings I placed her, And gazed till they were

poco a poco. *cres - cen - do.* *ritardando.* *f* *ff con passione.* *pp più andante.*

pp poco a poco. *cres - cen - do.* *ritardando.* *f* *pp dolce.*

sempre con Ped.

gone; On the angel's wings I placed her, And gazed till they were gone, . . . till they were gone.

p a tempo. *f* *pp*

8va.....

THE ANGEL AT THE WINDOW. CONCLUDED.

And gazed, and gazed . . . till they both were gone.

pp

pp *sempre morendo.*

Ped. * *Ped.* * *Ped.*

'TIS NOT TRUE.

TITO MATTEI.

Andante.

'Tis not true!

p

1. When I hear you sweet - ly say That, o'er thine, my heart has sway, That I'm loved in - deed by
2. Trembling heart with - in my breast, Is it true, that thou art blest? Doubting now would cause me

thee, Can such rap - ture be for me? When I
grief, No, 'tis joy be - yond be - lief. Trem - bling

hear you sweetly say, That o'er thine, my heart has
heart within my breast, Is it true, that thou art

p *cres.* *cres.*

'TIS NOT TRUE. CONCLUDED.

sway, Ah, no, 'tis not true! Ah, no, no, 'tis not true!
 blest? Ah, yes, yes, 'tis true! Ah, no; yes, yes, 'tis true!

più mosso. ac cel - er - an - do.

no, no! That I'm loved in deed by
 'tis true! Doubt - ing now would cause me

cres. stent. dim. rall. p 1st verse.

thee, Can such rap - ture be for me, be for me.
 grief; No, 'tis joy be - yond be - lief, be - Omit .

Tempo primo. *rall.*

No, 'tis not true! Ah!

2d. *p* *f*

lie! Yes, yes, 'tis true, Yes, yes, 'tis true.

"I CANNOT SAY GOOD-BYE."

WORDS BY EDWARD OXENFORD.

MUSIC BY JOSEPH ROECKEL.

sadly.

Andantino.

ff pesante.

sempre marcato.

a tempo.

know 'tis now the hour to part, For ev - en draw - eth nigh, . . . But love re - bels with - in my heart,
 would the day could nev - er fade, That night could nev - er fall, . . . For oh, the rays of ev - en's shade,

con passione.

rall.

p

I can - not say "good-bye!" I can - not say "good-bye!" A -
 Must mo - - ments sad re - call, Must mo - ments sad re - call. I

colla voce.

rall.

f con anima.

dim.

sf tristamente.

far I see the sil - ver moon, Swift ris - ing in the sky; A - las! that she should come so
 hear the birds soft ves - persing, On yon - der haw - thorne tree; Oh, why should they the mem'ry

cres.

sf

rall.

pp dolcissimo ed espressivo.

soon, . . . so soon To tell us moments fly. } I can - not say "good-bye!" I can - not say "good-
 bring . . . That I must part, must part from thee?" }

rall.

pp

"I CANNOT SAY GOOD-BYE." CONCLUDED.

ff grandemente.

bye!" My love, I can-not, can-not say "good-bye!" "good-bye!" I cannot say "good-bye," I can-not say "good-
con 8va.

accel. e cres.

bye!" My love, I can - not, can-not say "good-bye," "good-bye!"

accel. e cres. ff colla voce. ff largamente.

p 2.

I bye."

ritard. sonore. p ff

IN SUMMER-TIME.

WORDS BY REA.

MUSIC BY THEO. MARZIALS.

1. Dear lad, where is your ship to-day? I'd give the world to
2. The sor-est pain was part-ing, lad; To speak I did not

know; I ask how far you are a-way Of all the winds that blow; I of-ten think I hear your song Come o'er the mis-ty
dare, But tried to look a lit-tle glad Because the winds were fair: And oh! your face it was so grave, Your voice was sad and

IN SUMMER-TIME. CONCLUDED.

sea, And wish you knew how sad and long The days all seem to be; And oh! dear lad, I wish you kn. w How
low; I can't for-get the look you gave Just as you turn'd to go— A look that seem'd to say, "Be true," And

f *rall. e dim.* *pp*

all my thoughts go home to you. 3. And
I'll be that, dear lad, to you.

colla voce. *f*

when these dreary days are past And summer-time shall be, And I may count the hours at last Till you come o'er the sea, The

f *affret.*

moment that your voice I hear, And that your face I see, I'll know if still you hold me dear, If you come home to

p cres. et accel. *f cres.*

me, And if you ask, "Sweet, are you true?" I'll say, dear lad, for aye, for aye to you.

ff rall. *p colla voce.* *con spirito.* *ff* *ff*

O YE TEARS!

FRANZ ABT.
mf

Andantino.

1. O ye tears! O ye
2. O ye tears! O ye
3. O ye tears! O ye
4. There is light up - on my

Con espress.

tears! that have long re-fused to flow, Ye are wel - - come to my heart, thawing,
tears! 'till I felt ye on my cheek, I was self - - ish in my sor - row, I was
tears! I am thank - ful that ye run; Tho' ye come from cold and dark, ye shall
path, there is sun - shine in my heart, And the leaf and fruit of life shall not

thaw - - - ing like the snow: The ice-bound clod has yield - ed, and the ear - - ly snow-drops
stub - - - born, I was weak: Ye have giv'n me strength to con - quer, and I stand e - - rect and
glit - - - ter as the sun: The rain - bow can - not cheer us if the show'rs re - fuse to
ut - - - ter - ly de - part: Ye re - store to me the fresh - ness and the bloom of long a -

spring, And the heal - ing fountains gush, and the wil - derness shall sing.
free, And know that I am hu - man, by the light of sym - pa - thy.
fall, And the eyes that can - not weep, are the sad - est eyes of all.
go; O ye tears! O hap - py tears! I am thank-ful that ye flow.

O ye tears! O ye tears!
O ye tears! O ye tears!
O ye tears! O ye tears!
O ye tears! hap - py tears!

NOT A SPARROW FALLETH.

POETRY BY W. S. PASSMORE.

MUSIC BY FRANZ ABT.

Not a spar-row fall-eth, But its God doth
 know, Just as when His mandate lays a mon-arch low; Not a leaf - let wav - eth,
 but its God doth see; . . . Think not, then, O trembler, God for - get-eth thee!
 Far more precious, sure - ly, than the birds that fly,
 Is a Fath - er's im - age to a Fath - er's eye. E'en thine hairs are num - bered : trust Him full and

Moderato. p
*Ped. * Ped. * Ped. **
pp *mf poco animato.*
mf poco animato.
rall. *pp* *dim.*
rall. *pp* *p* *mf*
mf cres. Poco piu animato. *poco piu animato.* *mf*
dim. *p piu tranquillo.* *dim.* *p piu tranquillo.*

NOT A SPARROW FALLETH. CONCLUDED.

molto cres. poco riten. f dim. p p *Tempo primo, poco meno mosso.*

free; Cast thy care be - fore Him, and he'll care for thee, For the God that

poco riten. f rit. pp
Ped. * Ped.

plant - ed in thy breast a soul, On His sa - cred ta - bles

Ped. * Ped. * Ped. * Ped. * Ped. *

pp mf

doth thy name en-roll; Cheer thine heart, then, trem - bler,

mf

dim. a tempo.

nev - er faith - less be; He that marks the spar - row will re - mem - ber

dim. pp

riten.

thee, will re - mem - ber thee!

p poco rall. pp

GOOD-BYE.

F. PAOLO TOSTI.

Andantino.
pp legato assai.

pp

rit.

rit.

p

Fall - ing leaf and fad - ing tree, Lines of white in a sul - len sea, Shad - ows ris - ing on

pp e legato.

you and me, Shad - ows ris - ing on you and me; The swal - lows are mak - ing them read - y to fly,

legato.

rit. *pp* *lentamente.* *cres.*

Wheeling out on a wind - y sky Good - bye, Summer! Good - bye, good - bye, good - bye,

col canto. *molto legato.* *pp* *cres.*

rit.

Summer! Good - bye, good - bye!.....

col canto. *pp* *dim.*

GOOD-BYE. CONTINUED.

pp *parlato e poco piu.*

molto rall.

Hush! A voice from the far - a - way! Lis - ten and learn, it seems to say; All the to

poco piu. *molto rall.* *col canto.*

- morrows shall be as to - day, All the to - morrows shall be as to - day. The cord is frayed, the cruise is

dry, The link must break, and the lamp must die Good - bye to hope! good - bye, good - bye! Good - bye to

rit. *lentamente. cres. a poco.*

dim. *col canto.* *cres.*

hope! good - bye, good - bye! What are we wait - ing for? Oh, my heart!

parlato. *cres.* *rit.*

rit. *pp* *cres.* *col canto.*

Kiss me straight on the brows! and part a - gain! A - gain! my heart! my heart! What are we wait - ing

cres. *cres.*

GOOD-BYE. CONCLUDED.

cres. *sempre.* *cres.*

for, you and I? A plead - ing look, a sti - fled cry..... Good -

rit. e forte.

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'for, you and I? A plead - ing look, a sti - fled cry..... Good -'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. Dynamic markings include *cres.* and *sempre.*. The system concludes with a *rit. e forte.* marking.

largamente. *ff* *rit.*

- bye for ev - er! Good - bye for ev - er! Good - bye, good - bye, good -

rit. *col canto.*

The second system continues the vocal and piano parts. The vocal line repeats the lyrics '- bye for ev - er! Good - bye for ev - er! Good - bye, good - bye, good -'. The piano accompaniment features a *ff* dynamic and a *largamente.* tempo. The system ends with a *rit.* marking and a *col canto.* instruction.

- bye.....

dim. *p* *pp* *ppp*

dim. sempre. *rit.*

The third system shows the final vocal phrase '- bye.....' and the concluding piano accompaniment. The piano part features a *dim.* marking and dynamic markings of *p*, *pp*, and *ppp*. The system concludes with a *rit.* marking.

PERPLEXITY.

FR. ABT. OP. 133.

Andantino. *pp*

1	I	fain	a	ten -	der	word	would	tell	thee,	Yet
2	I	fain	would	sing	in	plain -	tive	meas -	ure	A
3	I	fain	would	write	a	lov -	ing	let -	ter	That

p *pp* *pp*

con leggerezza.

The score for 'PERPLEXITY.' begins with a vocal line and a piano accompaniment. The tempo is marked *Andantino.* and the dynamics are *pp*. The lyrics are presented in three numbered lines. The piano accompaniment features a *con leggerezza.* marking and dynamic markings of *p* and *pp*.

PERPLEXITY. CONCLUDED.

now my - self scarce can ex - press, And if its im - port thou shouldst ask me, My
 song that to thy heart should go, But when I seek the tune - ful treas - ure, A
 might to thee my heart un - fold, But ev - en here I fare no bet - ter, For

an - swer should be on - ly this: } My love for thee burns
 voice with - in me speak - eth so: }
 all my thoughts in this are told: }

poco rit. *mf* *p*

ar - dent - ly, For thee a - lone I live,..... My

love for thee burns ar - dent - ly, For thee a - lone I live.

1st & 2d verscs.

Ending.

live.....

MY LITTLE QUEEN.

WORDS BY JETTY VOGEL.

MUSIC BY CIRO PINSUTI.

Tempo di valse.

legg. bril.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Tempo di valse' and the dynamics are 'legg. bril.'.

p *8: con grazia.*

When *first* I saw my la - dy, Around her ba - by brow The curls of gold were waving, That dark - ly
last I saw my la - dy, She gave me no ca - ress, Not e'en a worthless dai - sy, Her fa - vor

p

The first system of the vocal line includes the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are marked 'p' and 'con grazia'.

rall.

1. a tempo.

clus - ter now..... I lit - tle thought that ev - er..... One ti - y tress I'd hold, My heart's most
to ex - press; But

rall. *a tempo.* *cres.*

The second system of the vocal line includes the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are marked 'rall.', 'a tempo.', and 'cres.'.

hoard - ed treas - ure, More dear than gems of gold!

legg. bril.

The piano accompaniment for the second verse features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are marked 'legg. bril.'.

When *next* I saw my la - dy, In child - ish beau - ty fair,

cres. *dim.*

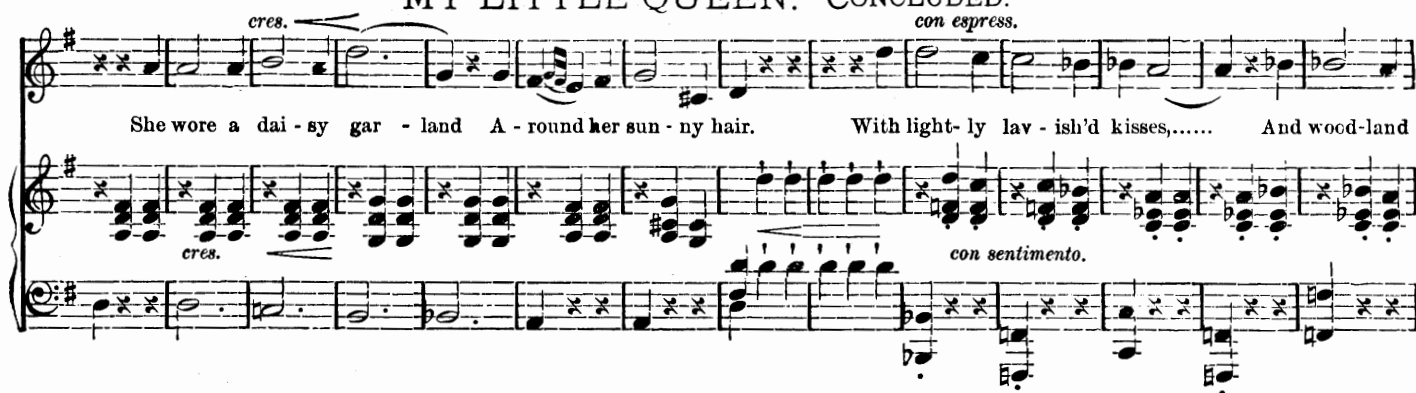
The third system of the vocal line includes the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are marked 'cres.' and 'dim.'.

MY LITTLE QUEEN. CONCLUDED.

cres. *con espress.*

She wore a dai - sy gar - land A - round her sun - ny hair. With light - ly lav - ish'd kisses,..... And wood - land

cres. *con sentimento.*



flow'rs I ween,..... She free - ly gave her favors, And reign'd my lit - tle queen!

cres. *f* *dim e rall.*



p *2. a tempo.* *p* *cres.*

When Oh! those pure ca - ress - es, How prized would be to - day! The flowers she

a tempo. *p* *cres.*



f *con anima.* *f rall.*

gave so light - ly, I'd keep for aye and aye!..... The flow - ers she gave so light - ly, I'd keep for aye and

cres. *f con anima.* *rall. col canto.*



aye!

a tempo. *legg. bril.*



A LITTLE MOUNTAIN LAD.

WORDS BY F. E. WEATHERLY.

MUSIC BY JOSEPH L. ROECKEL.

Andantino semplice.

O - ver the moorlands gay and glad, He

dolce. *rall.* *tempo.* *p*

piped the sweet day long :..... He was on - ly a lit - tle mountain lad, She loved to hear his song; She

rall. *colla parte.*

leaned from her win-dow, weep-ing sad, When he drove his flock a - way; He was on - ly a lit - tle mountain lad; She

rall. *rall.*

watch'd for him each day, On - ly, on - ly a lit - tle mountain lad,..... He was
Ah! me, ah! me, she is not there, not there,..... He

rall. *pp* REFRAIN. *dolce.* *colla parte.*

on - ly a lit - tle mountain lad; She watch'd for him each day.
drives his flock by her win-dow seat, But she is not there, not

rall. *rall.* *colla parte.* *rall.* *cres.* 1.

A LITTLE MOUNTAIN LAD. CONTINUED

Prangenão.

Far from the gorge and bab-bling rills, She went a - way one day;..... He was a-lone up-

on the hills, Pi-ping his lit - tle lay. And she has woo-ers at her feet, And all is rich and

rall. *cres.*

rare; He drives his flock by her win - dow seat, But she is not there, not there!

rit. *rall.* *p* *rit.* *rall.* *D. S. Refrain.*

there! *stretto.* Out on the moorlands lone and sad, He weeps for the days that

Un poco piu mosso. *agitato.* *cres.*

were; He is on - ly a lit - tle mount - ain lad, She is a la - dy fair; But there

p *f* *marcato.* *dolce.* *p* *f* *marcato.* *dim.*

A LITTLE MOUNTAIN LAD. CONCLUDED.

espress. *a.cel.*

steals a hand in-to his so glad; She will be, will be his lit-tle bride. He is on-ly a lit-tle

riten. dolce. *con anima.* *dim. e rall. dolce. Tempo. 1.*

mountain lad, But she loves none else be-side..... On-ly, on-ly a lit-tle mountain lad,..... He is

f *con anima.* *colla parte. pp* *Tempo.*

res. ed allarg. *ff* *con gioia.*

on-ly a lit-tle moun-tain lad, But she loves none else be-side!.....

marcato. *f* *ff* *ff* *ff*

BIRDS OF A FEATHER.

WORDS BY FRED. E. WEATHERLY.

MUSIC BY JOSEPH L. ROECKEL.

Allegretto con spirito.

1. Rich-ard and Do-ro-ty, hus-band and wife,
2. They wrangled and jan-gled, and fret-ted and fumed, Till with

f marcato. *colla voce.*

Led an un-com-mon-ly com-fort-less life, For what the one thought of, or talked of, or did, The one con-stant war-fare their lives were consumed; Their tongues were ex-haust-ed, their tem-pers worn out, Be-

BIRDS OF A FEATHER. CONCLUDED.

oth - er one grum - bled at, thwarted, or chid, And life lost its sun - shine; and though it was vain, They
cause they had noth - ing to wran - gle a - bout! The neigh - bors were right: it was cer - tain - ly best, That

rall. *A tempo. Scherzoso.*
wish'd themselves sin - gle a - gain and a - gain! While as for the neighbors they thought it was best
birds of a feath - er should roost in one nest, For Rich - ard and Do - ro - thy end - ed their strife

colla voce. *mf a tempo.*

That birds of a feath - er should roost in one nest,.....
By a - gree - ing to dif - fer the rest of their life,.....

leggiero. *leggiero.*

1. Roost in one nest, roost in one nest, Birds of a feath - er should roost in one nest! End - ed their strife,
2.

colla parte. *f* *cres.*

f *rit.*
end - ed their strife, By a - gree - ing to dif - fer the rest of their life!

f *colla parte.* *ff*

THE HEART BOW'D DOWN.

BOHEMIAN GIRL.

M. W. BALFE

Larghetto Cantabile.

mf

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. The music is marked 'Larghetto Cantabile' and 'mf'. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern.

1. The heart bow'd down by weight of woe
2. The mind will, in its worst despair, Still

The second system of the score shows the piano accompaniment for the first vocal line. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked 'p'. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern.

weak - est hopes will cling; To thought and im - pulse, while they flow, That can no com - fort
pon - der o'er the past, On mo - ments of de - light, that were Too beau - ti - ful to

The third system of the score shows the piano accompaniment for the second vocal line. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked 'p'. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern.

bring, that can, That can no com - fort bring, With those ex - cit - ing scenes will blend O'er pleasure's path - way
last, that were Too beau - ti - ful, too beautiful to last, To long de - part - ed years extend Its vis - ions with them

The fourth system of the score shows the piano accompaniment for the third vocal line. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked 'p'. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern.

thrown, But mem - 'ry is the on - ly friend That grief can call its own, That grief can call its
flown, For mem - 'ry, etc.

The fifth system of the score shows the piano accompaniment for the fourth vocal line. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked 'p'. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern.

own, That grief can call its own.

This musical system features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. There are several dynamic markings, including accents and slurs, throughout the piece.

CONSIDER THE LILIES OF THE FIELD.

ST. MATT. vi: 25, 26, 28 & 29.

R. TOPLIFF.

Is not the life more than meat, and the body than raiment? Be - hold the fowls of the

The first system of the piano accompaniment features a prominent left-hand bass line with a slow, steady rhythm, while the right hand plays a more active melody. Pedal markings are present in both hands.

air: for they sow not, nei - ther do they reap, nor gath - er in - to barns,

This system continues the piano accompaniment with similar textures. The vocal line is partially obscured by the piano parts. Pedal markings and dynamic accents are used to guide the performance.

yet your heavenly Father feed - - - eth them!

The final system concludes the piece. The piano accompaniment features a variety of dynamics, including *cres.*, *dim.*, and *p*. A trill (*tr*) is marked in the vocal line. The piano part ends with a *8va* marking in the right hand.

CONSIDER THE LILIES. CONTINUED.

Semplicemente.

Con - si - der the li - lies of the field— how they grow ; they toil not, nei - ther do they spin ; they

p *Ped.* * *Ped.* *

toil not, nei - ther do they spin. And yet I say un - to you, I say un - to you that e - ven

cres. 8

Solomon in all his glo - ry was not ar - rayed like one of these. Con - si - der the

f *dim.* *p* *Ped.*

li - lies how they grow ; con - si - der the li - lies how they grow ; they toil not, they toil not,

* *Ped.* * *Ped.*

nei - ther do they spin ; Yet I say un - to you, Solomon in all his

cres. *dim.* *f*

CONSIDER THE LILIES. CONCLUDED

glo - ry, was not ar - rayed, was not ar - rayed like one of these,.....

p
dim.

was not ar - rayed

p *Ped.* *Sva.* *tr.*

was not ar - rayed like one of these, and yet I say un - to you,

Sva. *tr.* *cres.* *dim.*

Solomon in all his glo - ry was not arrayed, was not arrayed, was not arrayed like one of these,

f *dim.* *p* *cres.* *p* *tr.* *tr.*

like one of these, like one of these!

calando. *pp* *Ped.* *ppp*

THE OLD SEXTON.

A. RUSSELL.

Quasi Allegro.

Sva.

Sva.....

Sva.....

Sva.....

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady accompaniment of chords. The second system continues the melody and accompaniment, with some notes marked with an asterisk (*). The tempo is marked 'Quasi Allegro' and the dynamic is 'Sva.' (Sforzando).

1. Nigh to a grave that was new-ly made, Leaned a Sex-ton old, on his earth worn spade; His work was done and he
 2. "I gather them in! for man and boy, Year af-ter year of grief and joy; I've build-ed the houses that
 3. Ma-n-y are with me, but still I'm alone, I'm king of the dead and I make my throne: On a monument slab of
 4. "I gather them in! and their fi-nal rest is here, down here in the earth's dark breast! And the Sexton ceased for the

staccato.

colla voce.

The piano accompaniment for the first verse is in a treble and bass clef. It features a steady, rhythmic accompaniment of chords, with some notes marked with an asterisk (*). The dynamic is 'staccato' and 'colla voce'.

paused to wait. The fun-'ral train through the o - pen gate; A rel-ic of by - gone days was he, And his
 lie a - round, In ev - 'ry nook of this bur - ial ground, Moth - er and daugh - ter, fa - ther and son,
 mar - ble cold, And my scep - tre of rule is the spade I hold; Come they from cot-tage or come they from hall, Man
 fun - 'ral train, Wound mute-ly o'er that sol - emn plain; And I said to my heart, when time is told, A

The piano accompaniment for the second verse continues the rhythmic accompaniment of chords, with some notes marked with an asterisk (*).

locks were white as the foam-y sea; And these words came from his lips so thin. "I gather them in." I
 Come to my sol-i-tude, one by one, But come they stran-gers, or come they kin. "I gather them in." I
 kind are my sub-jects all, all, all! Let them loit-er in pleas-ure or toil-ful-ly spin. "I gather them in." I
 might-i-er voice than that Sex-ton's old Will sound o'er the last trump's dreadful din. "I gather them in." I

The piano accompaniment for the third verse continues the rhythmic accompaniment of chords, with some notes marked with an asterisk (*).

THE OLD SEXTON. CONCLUDED.

gath - er them in, gath - er, gath - er, gath - er, I

gath - er them in. . . .

TOO LATE! TOO LATE!

MISS M. LINDSAY.

Andante Larghetto.

1. Late, late, so late! and dark the night, and chill!
2. No light had we; for that we do repent, And

Late, late, so late! But we can en-ter still! Too late! too late, ye cannot enter
learn - ing this, the bridegroom will re - lent. Too late! too late, ye cannot enter

now, Too late! too late, ye cannot enter now, now.
now, Too late! too late, ye cannot enter now, now.

TOO LATE! TOO LATE! CONCLUDED.

No light! so late! and dark and chill the night. O let us in, that we may find the light, O let us in, that

we may find the light. Too late, too late, ye cannot enter now,

Too late! Too late! ye cannot enter now. Have we not heard, the bridegroom is so sweet,

O let us in that we may kiss His feet *supplicando.* O let us in, O let us in, O let us in, though *ral-*

late, to kiss His feet. *len tan do.* No! no! Too late, ye cannot enter now.

WHEN THE SWALLOWS HOMEWARD FLY. 47

FRANZ ABT.

Andantino.

1. When the swallows homeward fly, When the
2. When the white swan southward roves, To seek
3. Hush my heart! why thus complain, Thou must

ro - ses scatter'd lie, When from neith - er hill nor dale, Chants the silv - 'ry night in -
 at noon the or - ange groves, When the red tints of the West, Prove the sun is gone to
 too thy woes con - tain; Though on earth no more we rove, Loud - ly breathing vows of

pp stringendo. *ritard.* *ten.*

gale, In these words my bleeding heart, Would to thee its grief im - part,
 rest, In these words my bleeding heart, Would to thee its grief im - part,
 love, Thou my heart must find re - lief, Yield - ing to these word's be - lief,

pp stringendo colla parte.

a tempo.

When I thus thy im - age lose, Can I, ah! can I,
 When I thus thy im - age lose, Can I, ah! can I,
 I shall see thy form a - gain, Though to - day we

e'er know re - pose, Can I, ah! can I, e'er know re - pose.
 e'er know re - pose, Can I, ah! can I, e'er know re - pose.
 part in pain, Though to - day we part in pain

COMIN' THRO' THE RYE.

8va.....

1. Gin a bod-y meet a bod-y comin' thro' the rye; Gin a bod-y kiss a bod-y
 2. Gin a bod-y meet a bod-y comin' frae the town; Gin a bod-y meet a bod-y
 3. A-mang the train there is a swain, I dear-ly love mysel, But what's his name or where's his name

Need a bod-y cry! Il-ka las-sie has her lad-die, Nane they say ha'e
 Need a bod-y frown! Il-ka las-sie has her lad-die, Nane they say ha'e
 I dinna choose to tell. Il-ka las-sie has her lad-die, Nane they say ha'e

I, Yet a' the lads they smile at me When com-in' thro' the rye!

FLY FORTH, O GENTLE DOVE.

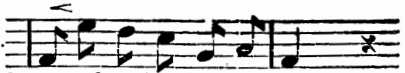
WORDS BY F. E. WEATHERLY, B. A.

MUSIC BY CIRO PINSUTI.

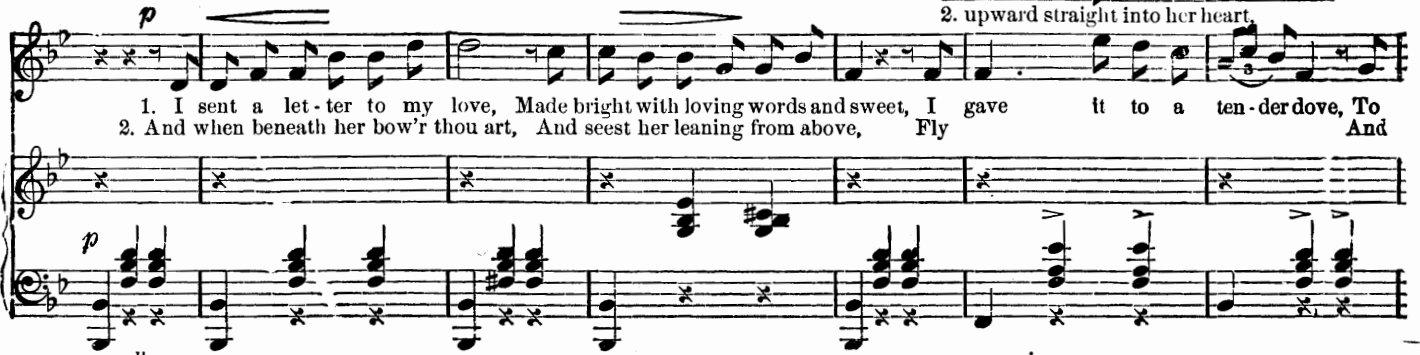
Andante grazioso.

f *dim.* *p*

FLY FORTH, O GENTLE DOVE. CONCLUDED.

2d. verse. 
 2. upward straight into her heart.

p



1. I sent a let-ter to my love, Made bright with loving words and sweet, I gave it to a ten-der dove, To
 2. And when beneath her bow'r thou art, And seest her leaning from above, Fly Fly to a ten-der dove, To And

rall. *con grazia.*



car-ry to my dar-ling's feet! Fly forth, O gen-tle dove, I
 nes-tle in the warmth there-of. My love will love thee for my

un poco rall. *a tempo.* *p*

f *cres.* *rall.*



cried, Spread westward, spread thy pinions fleet, O'er hills and woods and meadows wide, And bear my let-ter to my
 sake, And give thee welcome, happy dove! Then westward swift thy journey take, And bear my let-ter to my

cres. *rall.*

cres. *dim.* *f* *con anima.* *rall.*



sweet!..... to my sweet! Fly forth, O gen-tle dove, I cried, And
 love!..... to my love! Then westward swift thy journey take, And

a tempo. *f* *segua il canto.* *dim e rall.*

1 2



bear my letter to my sweet! bear my letter to my love!

col canto. *a tempo.* *col canto.* *leggiero brillante.* *p*

THY SENTINEL AM I.

WRITTEN BY EDWARD OXFENFORD.

COMPOSED BY MICHAEL WATSON.

f declamando. ten.
Thy sen- ti- nel am I! I

Moderato.
f *cres.* *ff* *f* *colla voce.*

ten. *p moderato.*
guard thee night and day; Thy sen- ti- nel am I! . . . I guard thee night and day; Thy sen - ti- nel am

cres.
I! I guard thee night and day; Nor friend nor foe may come or go, Whilst I command the way! Nor

cres. *dim.*
friend nor foe may come or go, Whilst I command the way! I love the watch I keep! 'Tis all in life to

affrettando. *f poco rit.* *energico.* *con passione.*
friend nor foe may come or go, Whilst I command the way! I love the watch I keep! 'Tis all in life to

cres. *f poco rit.* *a tempo.*
me; The wind and rain both rage in vain, My thoughts are all of thee. The wind and rain both

rit. *p a tempo.* *con espress.*
me; The wind and rain both rage in vain, My thoughts are all of thee. The wind and rain both

rit. *p a tempo.* *colla voce.*

THY SENTINEL AM I. CONTINUED.

rall. rage in vain, My thoughts are all of thee! *rall.* Thy sen - ti - nel am I! *a tempo.* *p con tenerezza.* And sweet the watch I

rall. *rall.* *f a tempo.* *p* *p*

keep, And sweet the watch I keep; Nor friend nor foe may come or go,

f declamando *sf* *sf crea.*

p dolce e senza rigore. So sleep, so sleep, my la - dy, sleep! *pp* sleep, my la - dy, sleep! *sensibile.* Sleep, my la - dy, sleep, my la - dy,

p *pp* *pp* *p*

molto rall. sleep, my la - dy, sleep! *a tempo.* There is a watch-word

molto rall. *colla voce.* *rit.* *p a tempo.*

sweet, Thou giv - est from a - bove, 'Tis ere the same, sly Cupid's name, E'en sim - ple, sim - ple "love!" Thy

ad lib. *p colla voce.*

THY SENTINEL AM I. CONCLUDED.

energico. *f* *dim.* *rall.*

sen - ti - nel am I, I guard thee night and day; Look down and throw a smile be-low, Nor say me, dear-est,

f *ff* *f* *ff* *f* *dim.* *rall.*

f *a tempo.* *p* *con tenerezza.* *p*

nay. Thy sen - ti - nel am I! And sweet the watch I keep, And sweet the watch I keep;

f *a tempo.* *p* *p* *p*

f *declamando* *p* *dolce e senza rigore.*

Nor friend nor foe may come or go, So sleep, so sleep, my la - dy,

sf *sf cres.* *p*

pp *sensibile.* *molto rall.*

sleep! sleep, my la - dy, sleep! Sleep, my la - dy, sleep, my la - dy, sleep, my la - dy,

pp *pp* *p* *molto rall.* *colla voce.*

cres. ad lib.

sleep. Thy sen - ti - nel am I, Thy sen - ti - nel am I.

pp *cres.* *f* *ff* *a tempo.* *fz* *fz* *fz* *f*

I SING BECAUSE I LOVE TO SING.

WORDS FROM "THE AFTERGLOW."

DUET.

MUSIC BY CIRO PINSUTI.

con grazia.

1. I

2. I.

Allegretto Brios.

♩: REFRAIN.

sing be - cause I love to sing, Be - cause in - stinct - ive fan - cies move, Be - cause it hurts no earth - ly thing, Be -

sing be - cause I love to sing, Be - cause in - stinct - ive fan - cies move, Be - cause it hurts no earth - ly thing, Be -

a tempo.

cause it pleases some I love.

cause it pleases some I love.

un poco rall.

cause it cheats night's weary hours, Be - cause it cheers the brightest day, Be - cause, like pray'r and light and flow'rs, It helps me on my weary way! I

cause it cheats night's weary hours, Be - cause it cheers the brightest day, Be - cause, like pray'r and light and flow'rs, It helps me on my weary way! I

I SING BECAUSE I LOVE TO SING. CONTINUED.

2 *p poco meno mosso.* *cres.* *f*

Be-cause a-bove the changing skies, The Spi-rit saith good an-gels sing, Be-cause wher-ev-er sun-shine lies, The

p poco meno mosso. *legato e p* *cres.* *f*

dim. *cres.* *f*

woods and waves with mu-sic ring, All hap-py things that go, or come, Give

pp *piu mosso.* *f*

Be-cause a-mid earth's Ba-bel voice, Give

dim. *pp* *cres.* *f*

rall. *rit.* *lentamente.*

to their grate-ful hearts a voice; Then why should I a-lone be dumb? Then why should I a-lone be dumb? I

to their grate-ful hearts a voice; Then why should I a-lone be dumb? Then why should I a-lone be dumb? I

rit. f *pesante lentamente.*

primo tempo. *cres. e rall.* *f* *p*

sing be-cause I love to sing, Be-cause in-stinctive fan-cies move, Be-cause it hurts no earth-ly thing, Be-

sing be-cause I love to sing, Be-cause in-stinctive fan-cies move, Be-cause it hurts no earth-ly thing, Be-

cres. e rall. *f* *p*

I SING BECAUSE I LOVE TO SING. CONCLUDED.

cause I love to sing, I sing, I sing be - cause I love to sing, be -
 cause I love to sing, I sing, I sing be - cause I love to sing, be -
 cause I love to sing, be - cause I love to sing!
 cause I love to sing, be - cause I love to sing!

dim. *f* *rall.* *riten.* *dim.* *f* *rall.* *ritenuto col canto.* *a tempo.*

The musical score for 'I Sing Because I Love to Sing' is written in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *dim.* and *f*, and tempo markings like *rall.*, *riten.*, *ritenuto col canto.*, and *a tempo.* The lyrics are: 'cause I love to sing, I sing, I sing be - cause I love to sing, be - cause I love to sing, I sing, I sing be - cause I love to sing, be - cause I love to sing, be - cause I love to sing!'

WHEN SPARROWS BUILD.

WORDS BY JEAN INGELOW.

MUSIC BY V. GABRIEL.

When sparrows build, and the leaves break forth, My
 old sorrow wakes and cries, . . . For I know there is dawn in the far, far north, And a scar-let sun doth rise. . . Like a
 scarlet fleece the snow field spreads, And the i - cy founts run free, . . . And the bergs begin to bow their heads, And

p

The musical score for 'When Sparrows Build' is written in G major and 12/8 time. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *p*. The lyrics are: 'When sparrows build, and the leaves break forth, My old sorrow wakes and cries, . . . For I know there is dawn in the far, far north, And a scar-let sun doth rise. . . Like a scarlet fleece the snow field spreads, And the i - cy founts run free, . . . And the bergs begin to bow their heads, And'

WHEN SPARROWS BUILD. CONTINUED.

con tenerezza. *cres.* *f*

plunge and sail in the sea, . . . O, my lost love, and my own, own love, And my love that lov'd me so! Is there

dim.

nev - er a chink in the world a - bove, Where they list'n for words from below? Nay, I spoke once, and I griev'd thee sore; I re -

f *cres.* *dim.*

member all that I said; And now thou wilt hear me no more, no more, 'Till the sea gives up her dead. . .

p *rit.*

Thou didst set thy foot on the ship and sail To the

ice fields and the snow; . . . Thou wert sad, for thy love did nought avail, And the end I could not know. . .

How could I tell I should love thee to-day, Whom that day I held not dear? . How could I know I should

love thee away When I did not love thee anear? We shall walk no more thro' the sodden plain With the faded bents o'er

spread, We shall stand no more by the seething main While the dark wrack drives o'er head, We shall part no more in the

wind and the rain, Where thy last fare-well was said; But per-haps I shall meet thee and know thee a-gain, When the

sea gives up her dead, . When the sea gives up her dead, . . . her dead, . . . her dead.

SLEEP WELL, SWEET ANGEL.

FRANZ ABT. Op. 212

Moderato.

p

1. The bells are hush'd, the world is still, The sound of toil is heard no
didst thou think of me to-day? The tho't of thee my heart could

more, The bird has ceas'd his tune-ful song, And heav'n with stars is span-gled
fill; And now, to breathe a fond good-night, Be-side thy door I lin-ger

marc.

cres. molto espress.

o'er. Sleep well, sleep well, And let thy love-ly eye-lids close; Sleep
still. Sleep well, sleep well, And let thy love-ly eye-lids close; Sleep

well, sleep well; dear an-gel, sweet be thy re- pose.

f *mf*

Oh! There comes to thee from

sempre. pp

SLEEP WELL, SWEET ANGEL. CONCLUDED.

heav'n - ly realms, A ho - ly mes - sen - ger to - night ; He brings you bright and



peace - ful dreams, 'Till you a - wake in morn - ing's light. Sleep well, sleep . .



well, and let thy love - ly eye - lids close, Sleep . . well, sleep . . .



well, dear an - gel, sweet be thy re - pose, Sleep,



well, dear an - gel, sweet be thy re - pose.



ALAS THOSE CHIMES SO SWEETLY STEALING.

FROM MARITANA.

BY W. V. WALLACE.

Andante.
pp
Basso ben leg. *Sves.*

A-las ! those chimes so sweet-ly steal - ing Gent-ly dul - cet,
gent - ly dul - cet to the ear, Sound like pity's voice re - veal - ing To the dying, death is
near. Still he slumbers; how se - rene - ly ! Not a sigh disturbs his rest ;
Oh, that angels now might waft him, To the mansions of the blest ! Oh, that angels now might

Sves.

Detailed description: This is a musical score for a song. It consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs with a key signature of two sharps (D major) and a common time signature. It features a delicate, flowing accompaniment with many sixteenth and thirty-second notes. The vocal line is written in a single treble clef with a key signature of two sharps and a common time signature. The lyrics are written below the vocal line. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The score includes various musical markings such as 'Basso ben leg.' and 'Sves.' (Sves. stands for Sves. or Sves.).

ALAS THOSE CHIMES SO SWEETLY STEALING. CONCLUDED.

waft him, To the man-sions of the blest.

pp *rit.* *pp* *rit.*

Sves

ANNIE LAURIE.

FINLAY DUNN.

Moderato.

1. Max-well-ton braes are bon-nie, Where ear-ly fa's the dew; And it's there that An-nie Lau-rie, Gie'd
 2. Her brow is like the snaw-drift, Her throat is like the swan; Her face it is the fair-est That
 3. Like dew on the gow-an ly-ing, Is the fa' o' her fai-ry feet; And like winds in sum-mer sigh-ing: Her

p colla voce.

me her prom-ise true, Gie'd me her prom-ise true, Which ne'er for-got will be; And for bon-nie An-nie
 e'er the sun shone on, That e'er the sun shone on; And dark blue is her e'e; And for bon-nie An-nie
 voice is low and sweet, Her voice is low and sweet; And she is a' the world to me; And for bon-nie An-nie

Lau-rie I'd lay me doune and dee.

THE GYPSY COUNTESS.

DUET.

WORDS BY MRS. CRAWFORD.

MUSIC BY STEPHEN GLOVER.

Allegro moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *mf*, *sf*, and *cres.*

GYPSY.

Oh! how can a poor Gyp - sy maid - en like

The Gypsy's first line includes a vocal staff and a piano accompaniment. The piano part features a steady eighth-note accompaniment with chords. Dynamics include *p*, *cres.*, *ff*, and *p*.

me, Ev - er hope the proud bride of a no - ble to be? To some bright jew - ell'd beauty thy vows will be

The Gypsy's second line continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment with chords. Dynamics include *p*.

EARL.

paid, And thou wilt for - get her, the poor Gyp - sy maid, And thou wilt forget her, the poor Gyp - sy maid. A -

The Earl's first line includes a vocal staff and a piano accompaniment. The piano part features a steady eighth-note accompaniment with chords. Dynamics include *p*.

Con anima.

way with that thought! I am free, I am free To de - vote all the love of my spi - rit to thee; Young rose of the

The Earl's second line includes a vocal staff and a piano accompaniment. The piano part features a steady eighth-note accompaniment with chords. Dynamics include *dim.*

cres.
 wil - der-ness, blushing and sweet! All my heart, all my for-tune I lay at thy feet, All my heart, all my

cres.

for - tune I lay at thy feet. **GYPSY.** By yon bright moon a - bove! That can change like man's love! **EARL.** By the sun's constant

p

GYPSY. *dim.* ray! That night's tears chase a-way! **BOTH.** *A tempo.* Oh! never by thee wilt my trust be betray'd, Thou wilt love me for - ev - er, thine
 Oh! never by me shall thy trust be betray'd, I will love thee for - ev - er, mine

dim. *p* *A tempo.*

own Gyp-sy maid, Thou wilt love me for - ev - er, thine own Gyp-sy maid.
 own Gyp-sy maid, I will love thee for - ev - er, my own Gyp-sy maid.

sf *f*

GYPSY. Go, flat - ter - er, go! I'll not trust to thy

p *cres.* *ff* *p*

THE GYPSY COUNTESS. CONCLUDED.

art; Go! leave me, and tri - fle no more with my heart! Go! leave me to die in my own na - tive

shade, And betray not the heart of the poor Gyp - sy maid, And betray not the heart of the poor Gyp - sy maid. I have

EARL.

Con anima.

lands and proud dwellings, and all shall be thine, A cor - o - net, Zil - lah! that brow shall entwine! Thou shalt never have

rea - son my faith to up - braid, For a count - ess I'll make thee, my own gyp - sy maid, For a count - ess I'll

make thee, my own Gypsy maid. Then fly with me now. Shall I trust to thy vows? Oh yes! come away! Wilt thou never betray?

GYP - SY. *dim.* EARL. GYP - SY. *D.S. Duett.*

ALICE, WHERE ART THOU?

ROMANCE.

MUSIC BY J. ASCHER.

Andante con espressione.

The piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *cres.* and *rit.*

1. The birds sleeping gent - ly, Sweet Ly-ra gleameth bright, Her rays tinge the for-est, And all seems glad to -
2. The sil - ver rain fall - ing Just as it fall - eth now; And all things sleep gently! Ah! Al - ice, where art

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

night. The wind sigh - ing by me, Cool - ing my fever'd brow; The stream flows as ev - er, Yet, Al - ice, where art
thou? I've sought thee by lake-let, I've sought thee on the hill, And in the pleasant wildwood, When winds blew cold and

The second system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

thou? One year back this e - ven, And thou wert by my side, And thou wert by my
chill; I've sought thee in for - est; I'm look - ing heav'nward now, I'm look - ing heav'nward

The third system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

side, Vow - - ing to love me; One year past this e - ven, And
now; Oh! there 'mid the star-shine, - I've sought thee in for - est, I'm

The fourth system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines. A piano dynamic (*p*) is indicated at the end of the system.

ALICE, WHERE ART THOU? CONCLUDED.

thou wert by my side,
look - ing heav'nward now;

Vow - ing to love me, Al - ice, what - e'er might be-tide.
Oh! there a - mid the star-shine, Alice, I know, art thou.

AVE MARIA.

SCHUBERT.

Adagio.
pp
col Pedale.

1. A - - - ve Ma - ri a! Ho - - - ly
2. A - - - ve Ma - ri a! Moth - - - ther
3. A - - - ve Ma - ri a! Hear our

Maid! Oh, deign to hear a mai- den's vow, To thee we humbly look for
dear! The heath on which we now lie sleep - ing, A down bed seems if thou art
pray'r! If still by thy pro- tec- tion blest, No spir - its of the earth or

AVE MARIA. CONCLUDED.

aid, To thee, to thee in sup - pli - ca - - - tion bow. The
 near, To guard us in thy ho - ly keep - - - ing. When
 air, Shall dare, shall dare to break our peace - - - ful rest. Thy

heart with sin and sor - row la - den, Be - neath thy care shall find re - pose; Then
 thy soft smile cre - a - tion cheer - eth, To rest is lull'd the storm-y gale; The
 child with care and sor - row la - den, In low - ly sup - pli - ca - tion bows; Be

hear, oh, hear a low - ly mai - den, And soothe the an - guish of her woes!
 moon more sil - v'ry white ap - pear - eth; The dew shines bright - er o'er the vale!
 near, we pray thee, Ho - ly Mai - den, O Vir - gin Moth - er, hear our vows!

fp *pp*

A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!

THE MERRY BIRDS.

MUSIC BY FRED. GUMBERT.

Allegretto.

1. The merry birds are singing gay, In mead and grove their cheery
2. Down in a vale where sparkling springs fill the cool air with murmur-

tr

leggeremente.

lay; Two wings have they with which to fly, O'er land and sea and mountains high; And voices sweet to sing with
ings, Where flowers sweet and beautiful grow, And gently to the zephyrs bow, There is my own love's cottage

cres.

Andante con molto espressione.

might Their joy-ful praise from heart's de-light. Oh say, ye lit-tle mer-ry birds, Oh
dear, There springtime laughs thro' all the year.

say, . . . ye lit-tle mer-ry birds, Will none, will none . . . of

ye a mes-sage bear . . . for me?

tr

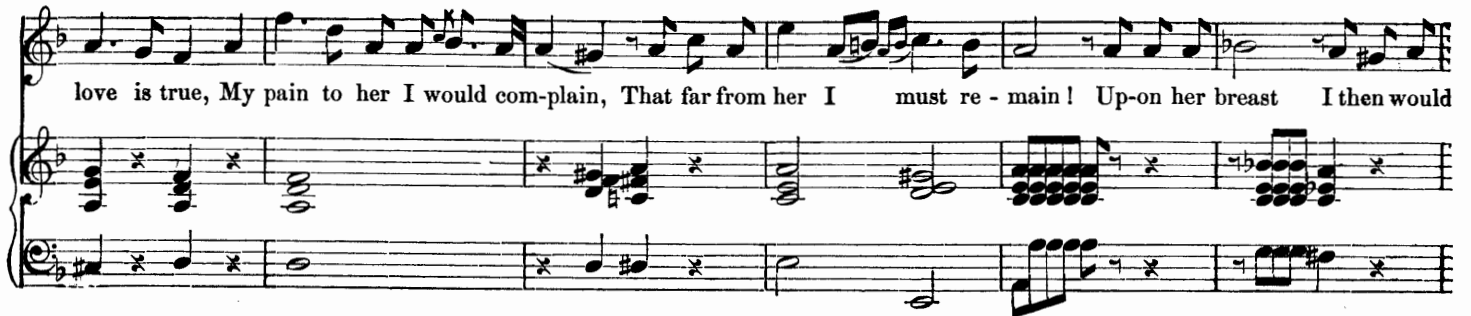
THE MERRY BIRDS. CONTINUED.

agitato.

Ah! could I fly in- stead of you, I'd tell her how my



love is true, My pain to her I would com-plain, That far from her I must re - main! Up-on her breast I then would



Andante con molto espressione.

rest, With kiss for kiss be sweet - ly blest. Oh say, ye lit - tle mer - ry birds, Oh

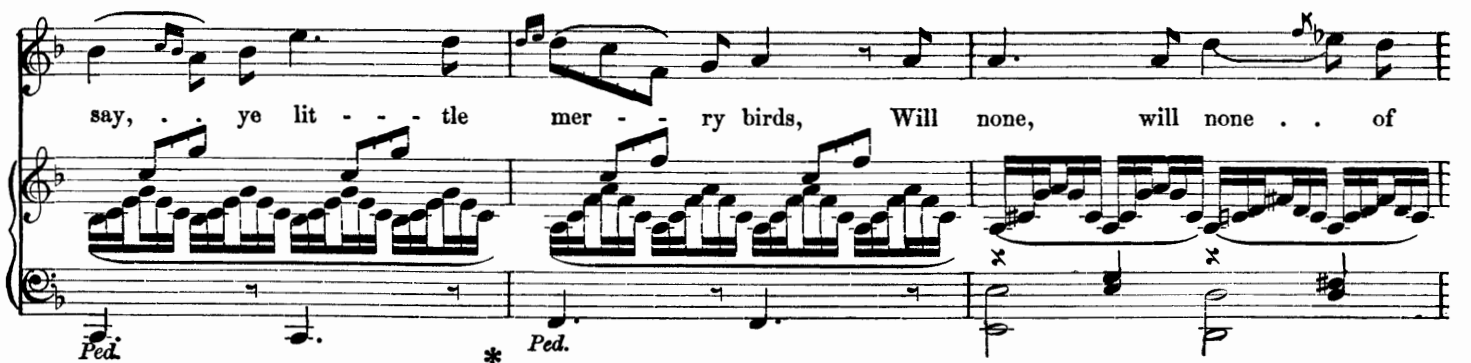
L.H. R.H. *legato.*

Ped. * Ped.



say, ye lit - - - tle mer - ry birds, Will none, will none . . . of

Ped. * Ped.



ye a mes - - sage bear . . . for me?

tr



THE MERRY BIRDS. CONCLUDED.

O say, ye lit - tle mer-ry birds, will none, will none its bear - er be!

f *ff*

WHAT ARE THE WILD WAVES SAYING?

DUET.

MUSIC BY STEPHEN GLOVER.

Andante con espress.

p

PAUL.

1. What are the wild waves say-ing, Sis - ter, the whole day
2. Yes, but the waves seem ev-er Sing - ing the same sad

a tempo.

cres. dim. rit. p

long, That ev - er amid our play-ing, I hear but their low, lone song?
thing, And vain is my weak en - dea - vor To guess what the sur - ges sing.

Agitato cres. *dolce.*

Not by the seaside on - ly,— There it sounds wild and free; But at night when 'tis dark and lone - ly, In
What is that voice repeating, Ev - er by night and day? Is it a friend - ly greet-ing, Or a

cres. cres. dim. p

WHAT ARE THE WILD WAVES SAYING? CONTINUED

dreams it is still with me, . . . But at night when 'tis dark and lone-ly, In dreams it is still with me. . .
warn-ing that calls a - way? Is it a friend-ly greet-ing, Or a warning that calls away? . . .

dim.

FLORENCE.
Piu animato.

Brother! I hear no sing-ing! 'Tis but the roll - ing wave, Ev - er its lone course
Brother! the in - land mountain, Hath it not voice and sound? Speaks not the drip-ping

Agitato.

wing - ing O - ver some o - cean cave! . . . 'Tis but the noise of wa - ter
foun - tain As it be - dews the ground? . . . E'en by the house - hold in - gle,

cres. cen do.

Dash-ing a-gainst the shore, And the wind from some bleaker quar - ter, Mingling with its
Curtain'd, and closed, and warm, Do not our voi - ces min - gle With those of the dis - tant

f

roar, And the wind from some bleak-er quar - ter Ming - ling, ming - ling with its roar.
storm? Do not our voi - ces min - gle With those of the dis - tant storm?

f *p Tremolo.*

WHAT ARE THE WILD WAVES SAYING? CONCLUDED.

Lento. *rall. a tempo.*

No! no, no, no! No, no, no! it is something great-er, That speaks to the heart a -
 Yes! yes, yes! Yes, yes! but there's something great-er, That speaks to the heart a -

Lento. *rall. p a tempo.*

lone, The voice of the great Cre-a - tor Dwells in that might-y

tone! The voice of the great Cre - a - tor Dwells in that might-y

tone!

cres. *f* *p* *rall. sf*

SAILING.

GODFREY MARKS,

Con spirito. *f* *mf*

1. Y'heave ho! my lads, the wind blows
2. The sai - lor's life is bold and
3. The tide is flow - ing with the

SAILING. CONCLUDED.

cres.

free; A plea-sant gale is on our lee, . . . And soon a - cross the o - cean clear Our gal - lant barque shall brave-ly
 free; His home is on . . . the rol - ling sea, . . . And nev - er heart more true or brave Than he who launch-es on the
 gale; Y'heav'e ho! my lads, set ev' - ry sail. The har - bor bar we soon shall clear, Farewell once more to home so

steer; But ere we part from Eng-land's shores to-night A song we'll sing for home and beau-ty bright.
 wave. A - far he speeds in dis - tant climes to roam; With jo - cund song he rides the sparkling foam.
 dear; For when the temp - est ra - ges loud and long That home shall be our guid - ing star a - mong.

p legato.

ad lib.

Then here's to the sail - or and here's to the hearts so true Who will think of him up-on the wa-ters blue. Sail - ing,

p colla voce. p

sail - ing o - ver the bounding main; For ma - ny a storm - y wind shall blow ere Jack comes home a - gain. Sail - ing,

f

ad lib. 1. 2. 3.

sail - ing o - ver the bounding main; For many a storm-y wind shall blow ere Jack comes home again. gain.

colla voce.

A BASKET OF LOVES.

WORDS BY J. JEMMETT BROWNE.

MUSIC BY THEO. MARZIALS.

1. Come and buy, come and buy, come and
 2. Come and buy, come and buy, come and
 3. Come and buy, come and buy, come and

buy! I've a bas - ket of loves to dis - pose of; They are sad lit - tle mis - chiev - ous
 buy! Come, las - ses and lads, in your sor - row That love your hearts nev - er
 buy! So your com - ing at last; well, I've plen - ty; E - nough for you all, man or

things; They are full of more tricks than one knows of, That is, if you don't clip their wings. I can
 thrill'd, Buy my loves; and to - day and to - mor - row, And for - ev - er the void will be fill'd. Here's a
 maid; But I can't at one mo - ment servetwen - ty. So come, las - sie, and don't be a - afraid; You must

suit you all, — tac - i - turn, wit - ty, Mer - ry, pen - sive, so - ber, or smart. On my poor lit - tle pris'ner's take
 boy - love, full as a cartridge Of com - bus - ti - ble pas - sion and fire; Here's a girl - love, with wings like a
 keep your love warm with de - vo - tion; They are such lit - tle del - i - cate things, If you treat them un - kind - ly you'll

pi - ty; All they want is a home in a heart, All they want is a home in a heart. So
 partridge, Oh! a brown lit - tle cher - ub; who'll buy her? Such a sweet lit - tle cher - ub; who'll buy her? So
 lose them, Oh! re - mem - ber the darlings have wings, Oh! re - mem - ber the dar - lings have wings. So

colla voce.

buy, come and buy, come and buy, For "loves to sell" is my cry. I've a basket of loves to dis-pose of, So

f *f* *f*

1st and 2nd verses. *Last verse.*

come, come and buy! buy, come buy, come, come and buy!

f *ff colla voce.* *ff*

THE NIGHTINGALE'S TRILL.

WILHELM GANZ.

Allegro moderato.

p *cres.* *mf*

1. Nightingale! nightingale! trill thou thy lay, Sha-dows are steal - ing o'er the bright
2. Nightingale! nightingale! lov'st thou eve's star? Shin - ing so bright - ly in re - gions so

p

day, far? Nightingale! nightingale! why is thy voice Ne'er in the sun-shine heard to re-joice;
Nightingale! nightingale! for its pure ray, Pour forth thy prais-es till dawn of day,

THE NIGHTINGALE'S TRILL. CONCLUDED.

cres. *rall.* *a tempo.*

Ne'er in the sun - shine heard to re - joice? . . . But be it by day or at eve as you will,
 Pour forth thy prai - ses till dawn of day.

cres. *rall.* *a tempo.*

Song bird of night, I would hear thy sweet trill. . . . Song bird of night, I would

p *f* *1* *tr*

hear thy sweet trill, I would hear thy sweet trill, thy sweet, sweet trill, I would hear thy sweet trill, thy sweet, sweet trill.

2

trill, thy sweet trill,

tr *f*

thy sweet trill,

tr

. . . thy sweet trill, thy sweet, sweet trill.

THE WOOD NYMPH'S CALL.

WORDS BY "ZEILA."

MUSIC BY LANGTON WILLIAMS.

Ad libitum. Sva.....

Allegro con brio.

mf pp cres. ff

con anima.

"Come!

pp f dim. ritard. p mf

come! come to the greenwood," List! 'tis the woodnymph's call; "Come! come! morning is glow - ing; See! the

pp f

dazzling sunbeams fall." "Gai-ly singing, upward winging, Song birds soar thro' the air; Mu-sic

colla voce. sf

swelling, Praises tell-ing, All, all is fair. Ah "Come! come! come to the greenwood," List! 'tis the wood nymph's

pp

8: Refrain.

THE WOOD NYMPH'S CALL. CONTINUED.

call "Come! come! morning is glow-ing, See! the daz-zling sunbeams fall," Ah! Ah!

Hark! 'tis the woodnymph's call, List! when, 'neath shades of evening, Slow - ly

ff *riten.* *colla voce.* *dim.* *ritard.* *a tempo.*

fades the day, List! list! voices seem with us, Hov' - ring o'er our way; List! in the

p *ritard.* *a tempo.* *cres.*

evening, As fades slow-ly the day, List! list! voices seem with us, hov'-ring o'er our way;

f *ritard.* *cres.* *f colla voce.* *ritard.*

Lusingando. *riten.* *cres.*

Soft - ly steal - ing, Round us peal - ing, Joy re - veal - ing, 'Tis the wood nymph's lay.

sf

THE WOOD NYMPH'S CALL. CONCLUDED.

Soft - - - ly stealing, Round - - - us peal-ing, Joy

f *pp* *velutato.*

re - vealing, Hark! 'Tis the wood-nymph's lay. *leggiere.* List! in the evening, As fades slowly the day. .

sf *f con brio.* *pp* *con fuoco.* *p* *ritard.* *a tempo.* *cres.*

List! list! voices seem with us. Hov'ring o'er our way.

ritard. *Sva* *Brillante.* *f* *colla voce.* *ff con tutta la forza.* *cres.*

Ah D.S. Refrain. Fall." Ah! . Ah! Ah! . Ah!

D.S. Refrain. *2. Piu animato.* *f* *pp* *echo.* *f* *pp* *echo.*

con fuoco. *ritard.* *Piu animato.*

Hark 'tis the woodnymph's call, Hark! 'tis the wood - nymph's call.

string. *riten.* *a piacere.* *cres.* *riten.* *colla voce.* *ff* *accel.* *fff*

AH! I HAVE SIGH'D TO REST ME.

ENGLISH WORDS BY C. JEFFERYS.

COMPOSED BY G. VERDI.

Andante sostenuto. (♩ = 54.)

dolce e legato.
mf

dolce.

1. Ah! . . . I have sigh'd to rest . . . me Deep in the qui - et grave, — sigh'd to
2. Out . . . of the love I bear . . . thee, Yield I my life for thee; Wilt thou not

rest me, But all in vain I crave. O fare - thee-well, my Le - o - no - ra, fare-thee-well!
think, Wilt thou not think of me? O think of

Ah! I have sigh'd for rest, Yet all in vain do I crave, O fare - thee-well, my Le-o - no - ra, fare-thee-well!

col canto. *a tempo.*

me, my Le - o - no - ra, fare - thee-well! *a tempo.* Out of the love I bear thee,

col canto.

AH! I HAVE SIGHED TO REST ME. CONCLUDED.

Yield I my life for thee. Ah! think of me, . . . ah! think of me, my Le - o - no - ra, fare - thee -

- well! Tho' I no more be - hold thee, Yet is thy name a spell, Yet is thy

name, yet is thy name a spell, Cheering my last lone hour, Le - o - no - ra, fare - well! . . .

cres - cen - do.

pp cres - cen - do. ff

AH! SO PURE.

FROM "MARTHA."

BY FLOTOW.

Ah! so pure, Ah! so bright, Burst her beau - ty

Moderato. dolce ed espress.

on my sight; Oh! so mild, so di - vine, She be-guil'd this heart of mine: . . . Reft of aim, E'er she came, Dark the

p

p

AH! SO PURE. CONCLUDED.

fu-ture seem'd to loom, Till her clear bril-liant sphere New with light dispelled the gloom. Woe! she fled, Quick-ly sped Ah my

joy in fleet-ing gleams; As I wake, Hopes for-sake, Rob-bing me of god-like dreams, of god-like dreams.

Ah! so pure, Ah! so bright burst her beau-ty on my sight, Oh! so mild, So di-vine, . . . She be-

ad lib. *piu animo.*
 guil'd this heart of mine. Mar-tha, Mar-tha! Thou has ta-ken ev'-ry bliss a-way with thee! Canst thou leave me,

colla voce.

affret.
 Thus for-sa-ken! Come and share thy boon with me, Come share thy boon with me, Yea with me.

a tempo.
cres. *colla voce.* *f* *ff piu.* *p*

THE LORD CHANCELLOR'S SONG.

(IOLANTHE.)

A. SULLIVAN.

LORD CHAN.

Allegro vivace.

1. The Law is the true embod - i - ment Of ev - 'ry thing that's
 2. But though the com - pliment im - plied Inflates me with le -
 3. And ev - 'ry one who'd marry a Ward Must come to me for

ex - cellent. It has no kind of fault or flaw, And I, my lords, em - bod - y the Law, The
 gi - timate pride, It neverthe - less can't be denied, That it has its in - con - ve - ni - ent side, For I'm
 my ac - cord, And in my court I sit all day, Giving a - gree - a - ble girls a - way, With

con - sti - tu - tion - al guar - dian I Of pretty young Wards in chan - cer - y, All ver - y a - gree - a - ble girls - and none Are
 not so old, and not so plain, And I'm quite prepared to marry again, But there'd be the deuce to pay in the Lords If I
 one for him - and one for he - And one for you - and one for ye - And one for thou - and one for thee - But

o - ver the age of twen - ty - one. A pleas - ant oc - cu - pa - tion for A
 feil in love with one of my Wards! Which rath - er tries my tem - per, for - I'm
 never, oh! never a one for me! Which is ex - as - per - a - ting, for A

CHORUS OF PEERS.

rather suscep - ti - ble Chan - cel - lor! A pleas - ant oc - cu - pa - tion for A rather suscep - ti - ble Chan - cel - lor!
such a suscep - ti - ble Chan - cel - lor! Which rath - er tries his tem - per, for He's *such* a suscep - ti - ble Chan - cel - lor!
 highly suscep - ti - ble Chan - cel - lor! Which is ex - as - per - a - ting, for A highly suscep - ti - ble Chan - cel - lor!

ONCE ON A TIME.

(PRINCE METHUSALEM.)

ENGLISH WORDS BY GEO. M. VICKERS.

STRAUSS.

Allegretto.

1. It happened once a learn-ed man, A missive did in-dite, But
 2. pair re-sid-ing near this place, A host of children had, But
 3. dude is walking on the street, His pants are awful tight, He

PIANO. *mf* *f* *p* *pp*

somehow none could ev-er read, What this young gent did write; The rea-son all had guessed in vain, And yet he wrote quite
 as they all were mere-ly girls, Their dad and marm felt bad; At length appeared a strapping boy, Which filled their hearts with
 wears a coat with seal-skin cuffs, His pock-et book is light: He smiles at all and makes a bow, The dude is smiling

pp

plain. At last it was de-lect-ed, To each one's great sur
 joy. What they so long de-sir-ed, The in-fant boy sup-
 now. This dude he has blonde whiskers, Which he quite oft-en

SOPRANO. *p*
 ALTO.
 TENOR. *p*
 BASS.

1. The reason all had guessed in vain, And yet he wrote quite plain.
 2. At length appeared a strapping boy, Which filled their hearts with joy.
 3. He smiles at all and makes a bow, The dude is smiling now.

pp *pp*

ONCE ON A TIME. CONCLUDED.

prise, The man had quite o - mit - ted To plainly dot his I's! At last it was de - tect - ed To each one's great sur
 plies; They feel that they've secured it, The dot to mark their I's! What they'd so long de - sired, The in - fant boy sup -
 dyes; He has not brains sufficient To dot a doz - en I's! This dude he has blonde whiskers, Which he quite often

p

At last it was de - tect - ed, To each one's great sur
 What they'd so long de - sired, The in - fant boy sup -
 This dude he has blonde whiskers, Which he quite often

p

poco rit. *a tempo.*

prise, The man had quite o - mit - ted To plainly dot his I's!
 plies; They feel that they've secured it, The dot to mark their I's!
 dyes; He has not brains sufficient To dot a doz - en I's!

poco rit. *a tempo.*

prise, To plainly dot his I's!
 plies, The dot to mark their I's!
 dyes, To dot a doz - en I's!

poco rit. *a tempo.*

p *sf* *pp*

1 *Last.*

A
A

sf *pp* *p* *f* *f*

COOPER'S SONG.

(BOCCACCIO.)

ENGLISH WORDS BY CRAMER.

FRANZ VON SUPPE.

Allegro deciso.



The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment with chords and eighth notes.



1. When e'er my wife be - gins to scold and me up - braid, There's noth - ing like my singing, To
2. A - gain I tri - umph, for she's fled in rage and fear; The foe has now re - treated, And



stop her constant dinging; My jol - ly tra - la - ra - la..... Will stop her soon, tra - la.
left the field de - feat ed; My jol - ly tra - la - ra - la..... Has caused it all, tra - la.



Tra - la - ra la la la la oi - a - he oi - a - ha la la ra la la la la



la tra - la - ra - la tra - la - la - la, la!.....

COOPER'S SONG. CONCLUDED.

When she a - gain be - gins, I then use oth - er means, And find it ends her clatter; When
 Now with a heart that's light, I work a - way quite bright; But if my wife begins o - ver, I

on my barrels I bat - ter; So I rap and pound with all my might, And soon put her to flight.
 rap and bang still loud - er; And with sound I make the welk - in ring, Un - til I stop her din.

Repeat. ff

Bum - ti, ra - pa - ta, bum - ti ra - pa - ta, bum - ti, bum - ti, bum - ti ra - pa - ta, bum - ti ra - pa - ta,

bum - ti ra - pa - ta, bum - ti, bum - ti bum - ti bum. On - ly a coop - er can ev - er be A

1 2
 husband from care so free, free.

THE MAGNET AND CHURN.

(PATIENCE.)

A. SULLIVAN.

Allegretto.



GROSVENOR.

1. A magnet hung in a hardware shop, And all a-round was a lov-ing crop Of scissors and nee-dles,
2. And Iron and Steel ex-press'd surprise, The nee-dles open'd their well drill'd eyes, The pen-knives felt "shut



nails and knives, Of-fer-ing love for all their lives,
up," no doubt, The scissors declar'd them-selves "cut out."

But for
The




i-ron the mag-net felt no whim,
kettles they boiled with rage, 'tis said,

Tho' he charmed i-ron, it
While ev-'ry nail went



charmed not him, From nee-dles and nails and knives he'd turn, For he'd set his love..... on a sil-ver
off his head, And hith-er and thither be-gan to roam, Till a ham-mer came up..... and drove them



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THE MAGNET AND CHURN. CONCLUDED.

CHORUS OF MAIDENS. GROSVENOR.

Churn!
home.

A Sil - ver Churn!
It drove them home?

A Sil - ver Churn!
It drove them home;

His most æsthet - ic,
While this magnet - ic,

Very magnet - ic
Pe - ri - pa - te - tic

Fan - cy took this turn—
“If I can whee - dle A knife or a nee - dle, Why not a Sil - ver
 Lover he lived to learn, By no en - deav - our Can mag - net ev - er At - tract a Sil - ver

CHORUS OF MAIDENS.

Churn?”
Churn?”

His most æs - thet - ic,
While this mag - net - ic,

Ver - y mag - net - ic
Pe - ri - pa - te - tic

Fan - cy took this turn—
Lov - er he lived to learn, By

I can whee - dle A knife or nee - dle, Why not a Sil - ver Churn?”
no en - deav - our Can mag - net ev - er At - tract a Sil - ver Churn!

THE KISS ON THE SHOULDER.

ENGLISH WORDS BY CRAMER.

(THE BEGGAR STUDENT.)

C. MILLÖCKER.

Allegro vivace.

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked *f* (forte). The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the piece, ending with a repeat sign.

rall. *a tempo.*

1. Must I always be the gallant, To each handsome, fickle dame, Cringe and sigh like any lover Quite consumed by passion's flame I, a
 2. Should this grand, yet, handsome, damsel Be offended by a kiss When a tribute to her charms it was That prompted me to act: When an

The vocal line begins with a *rallentando* marking and returns to *a tempo*. The piano accompaniment features dynamic markings of *p* (piano), *sf* (sforzando), and *p* (piano).

gen-e - ral of Poland, and well-known in Saxo - ny, From Vol - hy - ni - a to Pondolia, Praised and lauded everywhere; On the
 in - sult to my feelings, thus is offered, I'm on fire, And my vengeance quickly follows, vengeance ter - ri - ble and dire. Like a

The piano accompaniment continues with a consistent rhythmic pattern.

Pruth and on the Weichsel, On the Elbe vic - torious I, And at Grodno, Bautzen, Wartzen caused the en - e - my to
 mad - man, in my fu - ry, I then threaten foam and rave, And I swear my wounded nose shall yet full sat - is - fac - tion

The piano accompaniment features triplet markings in the right hand.

THE KISS ON THE SHOULDER. CONTINUED.

Moderato Waltz tempo.

fly. Ha!..... Me a gen' - ral, ne'er o'er - come, yet, Far and near..... loudly
 have. Ha!..... Oh this in - sult, smiling ev er I'm compelled..... to con

praised,..... Will a maid - en dare to thrash me, The thought drives me to des - pair.....
 ceal;..... Yet my heart, with fu - ry burn - ing Makes all hor - ri - bly un - real.....

When I think, oh, it makes me trem - ble, Thus so great - ly to be in - sult - ed, My vengeance
 Smirks, grim - a - ces, quite pain - ful, I, my Wound - ed feel - ings to hide, must make And pre - tend de -

ter - ri - ble soon shall she feel, For this shame - ful in - sult, What was the cause of it? How did I of - fend
 light - ed to be: Tho' what I feel no one can tell; Yet if the truth were but known, But a tri - fle it

Why must I this wrong en - dure? Ah!..... On her shoul - der, I on - -
 was that caused my sore dis - tress. Ah!..... On her shoul - der, I on - -

THE KISS ON THE SHOULDER. CONCLUDED

ly a Kiss..... did im - print..... On her shoul - - - der, I on - - - ly a
 ly a Kiss..... did im - print..... On her shoul - - - der, I on - - - ly a

Kiss..... did im - print! Then it was, up - on my nose, From her fan, I felt the blow!
 Kiss..... did im - print! Now 'tis known to ev - 'ry one, And at me they all poke fun!

Allegretto.

Man - y hard - ships I've en - dured, Man - y hardships I've endured, Yet not

one so great as this; ' Man - y hard - ships I've en - dured, Yet not one so great, none so great,

none like this.

STUDENTS' DUET.

ENGLISH WORDS BY GEO. M. VICKERS. (THE BEGGAR STUDENT.)

C. MILLÖCKER

mf

SYMON. JAN.

The world requites our best of actions with ver - y meagre recom - pense, And those long used to stern mis -

SYMON. JAN. SYMON.

for - tune At length submit to ev - ry ill. My cash I've spent in styl - ish ways, And lots of bills remain unpaid; My

JAN. SYMON. *accelerando.* JAN.

ul - ter hangs up at my unc - le's, The maid I love is mine no more; Save credit - ors, none think of me! The maid I love no more is

accelerando.

Allegro moderato. SYMON. SYMON.

mine..... One thing a - lone is left to me. Spirits light. And if we keep our spirits light, no

JAN.

Spirits light, And if we keep our spirits light, no

STUDENTS' DUET. CONTINUED.

SYMON.

thing can us dismay..... spirits light, spirits light, And if I keep my spir - its light, Ne

thing can us dismay. One thing a-lone is left to me, spirits light, spirits light.

JAN. SYMON.

thing can me dis - may, All jeers, all snubs and haughty sneers, hy - poc - ris - y; All long-faced cant, all sheriff's writs and debtor's dangerous,

SYMON.

dark and drear, All buncombe, loud and fierce-made threats, And if tor - na - does rip and tear.....

JAN.

All buncombe, loud and fierce-made threats, And if tor - na - does rip and tear.....

p *Tempo 1mo.*

'Mid all this med - ley, My spirits bright beam out in triumph, like the sun - shine

p

'Mid all this med - ley. My spirits bright beam out in triumph, like the sun - shine

pp *mf*

8va..... *8va*.....

burst - ing through the rift - ed cloud, It mat - ters not where ei - ther may be, by day or by night, If each will keep his

spir - its light, what can dis - may?

spir - its light, what can dis - may?

The musical score consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto range. The piano accompaniment is in a 2/4 time signature and features a mix of chords and melodic lines. The lyrics are printed below the vocal staves.

KISMET DUET.

ENGLISH WORDS BY GEO. M. VICKERS.

(FATINITZA.)

SUPPÉ.

Allegro con spirito.

1. Ev - 'ry drunkard at first drinks lightly, But soon drinks hard, but soon
2. Ev - 'ry bride will be - gin quite tranquil, Yet some will not, ah! some

IZZET PASCHA.

The musical score for 'KISMET DUET.' is in a 2/4 time signature and a key signature of one sharp (F#). It begins with a piano accompaniment marked 'f' (forte). The vocal parts enter with the lyrics. The score includes a piano accompaniment and a vocal line. The lyrics are printed below the vocal line.

KISMET DUET. CONCLUDED.

JULIAN. drinks hard! will not! **IZZET.** Ev - 'ry dam - sel is shy and blushing, Yet quite yielding, yet quite yielding! The drunkard he will Then soon the bride will

Ev - 'ry ben - e - dict thinks he's mas - ter, But learns bet - ter, but learns bet - ter!

JULIAN. get the jim - jams, Which is his Kismet! pull his whis - kers, Which is her Kismet! **IZZET.** The maid so coy at length will kiss you, Which is her Kismet! And The husband he is glad to mind her, Which is his Kismet! And

JULIAN. when the drunkard has got the blues, And she is sighing to - o - o - e more kiss, He'll cry, She'll cry, Kismet! Kismet! **IZZET.** Drink and love are yet while pulling his hair for fun, And he while trying to ood - ge and run, She'll cry, He'll cry, Kismet! Kismet! **JULIAN.** Drink and love are **both together.**)

both our lot, But quite fickle and false are they; Mer - ry let us be to - day, While we say right away, Kismet! Kis -

met come fill us with glee, Kismet, Kismet, give bright smiles to thee, Kismet!

eres. *f* *ff*

I KNOW THAT MY REDEEMER LIVETH.

(THE MESSIAH.)

HANDEL.

Larghetto.

First system of the piano introduction. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano introduction. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand accompaniment features a steady eighth-note pattern. Dynamics include piano (*p*) and forte (*f*).

Vocal entry and piano accompaniment for the first system. The vocal line begins with the lyrics "I know that my Re - deem - er liveth, And that he shall". The piano accompaniment starts with a piano (*pp*) dynamic and includes a forte (*f*) section.

Vocal entry and piano accompaniment for the second system. The vocal line continues with the lyrics "stand at the lat ter day up-on the earth:". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Vocal entry and piano accompaniment for the third system. The vocal line begins with the lyrics "I know that my Re - deem - er liv-eth, And that he shall stand at the". The piano accompaniment includes a piano (*pp*) section and a piano (*p*) section.

I KNOW THAT MY REDEEMER LIVETH. CONTINUED

lat - - ter day up-on the earth, up-on the earth: I know that my Re

deem - - er liv - eth, And that he shall stand at the lat - - - - ter day up-on the earth,

up - on the earth.

And tho' worms de-destroy this bo - dy,

Yet in my flesh shall I see God, Yet in my flesh shall I see God.

I KNOW THAT MY REDEEMER LIVETH. CONTINUED.

I know that my Re - deem - er liv - eth, And tho' worms de - stroy this

p

bo - dy, Yet in my flesh shall I see God, Yet in my flesh shall

I see God, shall I see God. I know that my Re - deem - er liveth;

p *f*

For now is Christ ris-en from the dead, The first fruits of

pp *p*

them that sleep, of them that sleep, The first fruits of

I KNOW THAT MY REDEEMER LIVETH. CONCLUDED.

them that sleep. For now is Christ ris-en, for now is Christ ris-en

from the dead, The first fruits of them that sleep.

adagio.

f *p* *adagio.* *f*

cres. *f*

ANGEL'S GREETING!

FRANZ ABT. OP. 517. NO. 7.

Moderato.

1. See now, see now stars, the dark gloom pierc - ing, O'er thee shed their sil - v'ry light,
 2. See now, see now how yon star is twink - ling, On its beams so soft and clear,
 3. See now, see now how the stars are flash - ing! An - gels beck - on thee a - way,

sostenuto.

their sil - v'ry light; Tho' the bound - less e - the - real space di - vide thee, They will guide thee all
 so soft and clear! Guar - dian an - gels send thee ho - ly greet - ings, Thy sad heart and thy
 far, far a - way; And their bea - cons bright they'll still keep burn - ing, Till o'er thee break - eth the

p *dim.* *p*

through the drear - y night, They will guide thee all through the drear - y night.
 trem - bling soul to cheer, Thy sad heart and thy trem - bling soul to cheer.
 long'd - for dawn of day, Till o'er thee break - eth the long'd - for dawn of day.

THE LORD'S MY SHEPHERD.

R. SIMPSON.

1. The Lord's my shepherd, I'll not want, He makes me down to lie, In pastures green: He leadeth me The quiet waters by.
 2. My soul He doth restore a-gain, And me to walk doth make Within the paths of righteousness, E'en for His own name's sake.
 3. Yea, tho' I walk in death's dark vale, Yet will I fear none ill; For Thou art with me; and Thy rod And staff me comfort still.
 4. My table Thou hast furnish-ed, In presence of my foes: My head Thou dost with oil anoint, And my cup o - ver flows.
 5. Goodness and mer-cy all my life Shall surely fol - low me: And in God's house for-ever-more, My dwelling place shall be.

JESUS LOVER OF MY SOUL.

MARSH.

1. Je - sus lov - er of my soul Let me to Thy bos - om fly, While the near - er wa - ters roll,
 2. Oth - er ref - uge have I none, Hangs my help - less soul - on Thee; Leave, oh, leave me not a - lone.
 3. Thou, O Christ, art all I want; More than all in Thee I find; Raise the fall - en, cheer the faint.

While the tem - pest still is high, Hide me O, my Sa - viour hide Till the storm of
 Still sup - port and com - fort me, All my trust on Thee is stayed, All my help from
 Heal the sick and lead the blind, Just and Ho - ly is Thy name, i am all un -

life is past, Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.
 Thee I bring: Cov - er my defence - less head, With the shad - ow of Thy wing.
 right eous - ness; Vile, and full of sin, I am; Thou art full of truth and grace.

REV. A. M. TOPLADY.

ROCK OF AGES.

DR. THOS. HASTINGS.

1. Rock of A - ges, cleft for me, Let me hide my - self in Thee: Let the wa - ters and the
 2. Not the la - bor of my hands, Can ful - fil Thy law's de - mand. Could my zeal no re - spite
 3. Noth - ing in my hand I bring, Sim - ply to Thy cross I cling; Na - ked, come to Thee for
 4. While I draw this fleet - ing breath, When mine eyes shall close in death, When I soar to worlds un -

blood, From Thy riv - en side which flowed, Be of sin the doub - le cure, Save me from its guilt and power.
 know, Could my tears for - ev - er flow, All for sin could not a - tone; Thou must save, and Thou a - lone.
 dress, Help - less, look to Thee for grace; Foul, I to the fount - ain fly, Wash me Sa - viour, or I die.
 known, See Thee on Thy Judgment throne; Rock of A - ges, cleft for me, Let me hide my - self in Thee.

SUN OF MY SOUL.

J. KEBLE.

ARR. BY W. H. MONK.

1. Sun of my soul, Thou Sa - viour dear, It is not night if Thou be near;
 2. When the soft dews of kind - ly sleep, My wea - ried eye - lids gent - ly steep,
 3. A - bid with me, from morn till eve, For with - out Thee I can - not live;

Oh, may no earth - born cloud a - rise, To hide Thee from Thy ser - vant's eyes.
 Be my last thought, how sweet to rest For ev - er on my Sa - viour's breast.
 A - bid with me when night is nigh, For with - out Thee I dare not die.

ALL HAIL THE POWER.

REV. E. PERRONET.

O. HOLDEN.

1. All hail the pow'r of Je - sus' name! Let an - gels pro - trate fall: Bring forth the roy - al di - a - dem, And
 2. Let ev - 'ry kin - dred, ev - 'ry tribe, On this ter - res - trial ball, 'To Him all ma - jes - ty as - cribe, And
 3. Oh, that with yon - der sa - cred throng We at His feet may fall; We'll join the ev - er - last - ing song, And

crown Him, Lord of all, Bring forth the roy - al di - a - dem, And crown Him, Lord of all.
 crown Him, Lord of all, To Him all ma - jes - ty as - cribe, And crown Him, Lord of all.
 crown Him, Lord of all, We'll join the ev - er - last - ing song, And crown Him, Lord of all.

COME THOU FOUNT.

1. Come Thou Fount of ev'ry blessing, Tune my heart to sing Thy grace; Streams of mercy nev - er ceasing, Call for songs of loudest
 2. Here I'll raise my Eb - en - ez - er, Hither by Thy help I'm come; And I hope by Thy good pleasure, Safely to ar - rive at
 3. Oh, to grace how great a debt - or, Daily I'm constrained to be, Let Thy goodness as a fetter, Bind my wand'ring heart to

praise, Teach me some melodious sonnet, Sung by flaming tongues above, Praise the mount I'm fix'd upon it! Mount of Thy redeeming love.
 home, Jesus sought me when a stranger, Wand'ring from the fold of God He to rescue me from danger In - terposed His precious blood.
 Thee: Prone to wander, Lord I feel it, Prone to leave the God I love, Here's my heart, oh, take and seal it, Seal it for Thy courts above.

WATCHMAN, TELL US OF THE NIGHT.

BOWRING.

1. Watchman, tell us of the night, What its signs of promise are. Trav'ler, o'er yon mountain's height See that glo'ry beaming star;
 2. Watchman, tell us of the night; Higher yet that star ascends. Trav'ler, blessedness and light, Peace and truth, its course portends.
 3. Watchman, tell us of the night, For the morning seems to dawn. Trav'ler, darkness takes its flight, Doubt and terror are withdrawn.

Watchman, does its beautiful ray Aught of hope and joy foretell? Trav'ler, yes, it brings the day, Promised day of Is - ra - el.
 Watchman, will its beams a - lone Gild the spot that gave them birth, Trav'ler, a - ges are its own; See it bursts o'er all the earth.
 Watchman, let thy wand'rings cease, Hie thee to thy qui - et home. Trav'ler, lo! the Prince of Peace, Lo! the Son of God is come.

THERE IS REST FOR THE WEARY.

1. In the christian's home in glo - ry There remains a land of rest; There my Saviour's gone before me To ful - fil my soul's re -
 2. He is fit - ting up my mansion, Which e - ter - nal - ly shall stand, For my stay shall not be transient In that ho - ly, hap - py
 3. Sing, O sing, ye heirs of glo - ry; Shout your triumphs as you go; Zi - on's gates will open for you., You shall find an entrance

CHORUS.

quest. } There is rest for the wea - ry, There is rest for the wea - ry, There is rest for the wea - ry, there is rest for you, }
 land. } On the other side of Jordan, In the sweet fields of E - den, Where the tree of life is blooming, There is rest for you. }
 through.

SWEET THE MOMENTS.

ROBINSON.

1. Sweet the mo - ments rich in bless - ing, Which be - fore the cross I spend, Life and
 2. Here I'll sit for - ev - er view - ing, Mer - cy's streams in streams of blood: Pre - cious
 3. Tru - ly bless - ed is this sta - tion, Low be - fore His Cross to lie, While I
 4. Here I find it is my heav - en, While up - on the Lamb I gaze; Love I
 5. Love and grief my heart di - vid - ing, With my tears His feet I bathe; Con - stant

health and peace po - ses sing, From the sin - ner's dy - ing Friend.
 drops, my soul be - dew ing, Plead and claim my peace with God.
 see di - vine com - pas - ion Float - ing in His lan - guid eye.
 much? I've much for - giv - en, I'm a mi - ra - cle of grace.
 still in faith a - bid - ing, Life de - riv - ing from His death.

COME WE THAT LOVE THE LORD.

SCHUMANN.

1. Come, we that love the Lord! And let your joys be known; Join in the song with sweet accord, And thus surround the throne.
 2. Let those refuse to sing, That nev-er knew our God; But children of the heavenly King May speak their joys abroad.
 3. The men of grace have found Glo-ry begun be-low, Celestial fruits on earthly ground From faith and hope may grow.
 4. The hill of Zi-on yields A Thousand sa-cred sweets Be-fore we reach the heavenly fields, Or walk the golden streets.

BLOW YE THE TRUMPET, BLOW.

EDSON.

1. Blow ye the trumpet, blow, The glad-ly sol-umn sound; Let all the na-tions know, To earth's re-mot-est
 2. Ex-tol the Lamb of God, The all-a-ton-ing Lamb, Re-demption in His blood Throughout the world pro-
 3. Ye who have sold for naught Your her-i-tage a-bove, Come take it back unbought, The gift of Je-sus'
 2. The gospel trumpet hear, The news of heav-nly grace, And saved from earth ap-pear Be-fore your Saviour's

bound, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.
 claim, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.
 love, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.
 face, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.

THERE IS A FOUNTAIN.

WESTERN MELODY.

1. There is a fountain fill'd with blood, Drawn from Im-man-uel's veins: And sin-ner's plunged be-
 2. The dy-ing thief re-joiced to see, Thy fount-ain in his day; And there have I, as
 3. Dear dy-ing Lamb! Thy pre-cious blood Shall nev-er lose its pow'r, Till all the ransomed
 4. Then in a no-ble, sweet-er song, I'll sing Thy pow'r to save, When this poor lisp-ing

neath that flood Lose all their guilt-y stains, Lose all their guilt-y stains,..... Lose
 vile as he Wash'd all my sins a-way, Wash'd all my sins a-way,..... Wash'd
 church of God Be saved, to sin no more, Be saved to sin no more,..... Be
 stamm'ring tongue Lies si-lent in the grave, Lies si-lent in the grave,..... Lies

all their guilt-y stains, And sin-ners plunged be-neath that flood Lose all their guilt-y stains.
 all my sins a-way, And there have I, as vile as he Wash'd all my sins a-way.
 saved' to sin no more, Till all the ransom'd church of God Be saved, to sin no more.
 si-lent in the grave, When this poor lisp-ing stamm'ring tongue Lies si-lent in the grave.

UNDER THE STARS.

WORDS BY F. CONWAY LOMAX.

MUSIC BY WILLIAM M. HUTCHISON.

p *cres* - - - *cen* - - - *do.*

1. With swell- ing sails we on - ward sped; Our brave ship bore us far from strife, From crush and crowd, from
2. A - lone I stand on this fair shore; The waves are rippling to the strand, My steps are bound for

Allegro moderato.

p *cres* - - - *cen* - - - *do.*

doubt and dread, A-way, a - way to some new life— To distant shores, how-e'er unknown, Where love might live for love a - lone, On
ev - er - more To where we last stood hand in hand: A-lone I kneel be-side thy grave, While sound the re-qui-em of the wave, And

mountain brow, in for-est gloom To share one hope, one home, one tomb. Under the twinkling star - light, Gaz-ing a cross the
drooping willows o'er thee weep, And love still watches o'er thy sleep. Under the twinkling star - light, Gaz-ing a-cross the

1.
sea, . . . Fondly we dream'd, my dar- ling, Of the love that should ever be.
sea, . . . Fondly I dream, my dar - ling, That I

2. *ad libitum.*
wander once more with thee, . . . That I wander once more, once more with thee. . . .

ad lib.

THIS IS MY DREAM.

WORDS BY MARY MARK-LEMON.

MUSIC BY MILTON WELLINGS.

Moderato.

mf

1. Sometimes I dream that
2. Sometimes I seem to

days of old are float - ing Far from the ha - ven where we bade them rest, And in the twi - light wait beside my threshold
hear up-on the si - lence Words that you spoke when love so old was new, That tell my heart your path is cast in sha - dow,

That in life's evening shines serene and blest. } Each gold-en hope on wings uprais'd to heav'n, Each answer'd pray'r made
And life has proved un - faith-ful and un-true. }

good and true by pain, All broken faith relink'd by one glad word— Such is my dream, such is my dream,

Such is my dream; ah! do I dream in vain?

mf *rit.*

mf *rit.* *a tempo.*

rit. *a tempo.*

rit. *a tempo.*

mf *rit.*

mf *rit.*

THIS IS MY DREAM. CONCLUDED.

2. accel. con passione. *tempo.*

Then in the darkness turn your hands toward me, Now from the shadow turn to light again; Love that is true shines brightest in the shade,—

p accel. *tempo.*

This is my dream, this is my dream, This is my dream; ah! do I dream in vain? This is my dream; ah! do I dream in vain?

colla voce.

WHY DO SUMMER ROSES FADE?

WRITTEN BY J. E. CARPENTER.

MUSIC BY GEORGE BARKER.

Andante con espressione.

p *mf*

1. Why do summer roses fade, If not to show how fleet - ing
3. But though summer roses die And love gives place to rea - son,

All things bright and fair are made— To bloom a while as half a - fraid To join our sum - mer greet - ing? Or
Friend-ship pass without a sigh, And all on earth pass coldly by, It's but a win - try sea - son, And

WHY DO SUMMER ROSES FADE? CONCLUDED.

do they on - ly bloom to tell How brief a sea - son love may dwell? Or do they on - ly bloom to tell How
friend-ship, love and ro - ses too, The spring time shall a - gain re - new, And friend-ship, love and ro - ses too, The

p

brief a sea - son love may dwell?
spring time shall a - gain re - new.

colla voce. *f a tempo.*

2. Then while summer roses last, Oh, let's be friends to - gether; Summer time will soon be past, When

p

au - tumn leaves around us cast, And then comes wintry weather. Sure - ly as the summer's day,

cres. *p*

Friend - ship, too, will pass a - way, Sure - ly as the summer's day, Friendship, too, will pass a - way.

colla voce.

OVER THE STARS THERE IS REST.

WORDS BY T. T. BARKER.

FRANZ ABT. OP. 125.

Andante.

1. O - ver the stars there is rest! O - ver the stars there is
 2. O - ver the stars there is rest! O - ver the stars there is

rest! Suf - fer, in pa - tience con - fid - - - ing; Life with its tri - al and
 rest! Bear up, to life's ills re - sign - - - ing; There, where the sun is still

chid - - - ing; There peace e - ter - nal, a - bid - - - ing; Makes the de -
 shin - - - ing; Comes nei - ther grief nor re - pin - - - ing— There are re -

light of the blest. Dark tho' to - day be with sor - - - row,
 lieved the op - prest. On - ward, with cour - age re - viv - - - ing,

Hope glides more bright - ly the mor - - row, — O - ver the stars there is rest!
 Ev - er still pa - tient - ly striv - - - ing, O - ver the stars there is rest!

f *pp*

f *pp*

OVER THE STARS THERE IS REST. CONCLUDED.

O - ver the stars there is rest!
 O - ver the stars there is rest!

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The music features a simple melody with some rests and a steady accompaniment.

THE QUEEN'S HUSSAR.

WORDS BY HENRY BALL.

MUSIC BY THEODORE DISTIN.

Moderato e marziale.

1. With a
 2. Said a

The musical score for 'The Queen's Hussar' begins with a vocal line and a piano accompaniment. The tempo is marked 'Moderato e marziale'. The piano part features a rhythmic accompaniment with many accents. The vocal line has two versions: '1. With a' and '2. Said a'.

jing - ling spur and a clank - ing sword, To a village the ser - geant came,
 fair - hair'd stripling whose clear blue eye . . . Flash'd at the mar - tial strain,

Seek - ing recruits for the
 "Give me the shilling, I

This section continues the musical score with a vocal line and piano accompaniment. The lyrics describe a sergeant coming to a village and seeking recruits. The piano accompaniment includes dynamic markings like 'ff' and 'sf'.

wars a - broad, And og - ling each maid and dame, And og - ling each maid and dame.
 fear not to die, My life is but care and pain, My life is but care and pain; At the
 At

The final section of the musical score includes the concluding lyrics. The vocal line and piano accompaniment continue, ending with a final cadence. The piano part has a strong rhythmic presence throughout.

THE QUEEN'S HUSSAR. CONTINUED.

tav-ern the vil-la-gers gape and stare, While he sends round the ale so free: "Now my lads, come along, I'll
odds with fortune I seem to be, No kin-dred my death will mourn; I love a fair maiden who

sing you a song, And this shall the cho-rus be, Who'll have a horse to ride?
loves not me, And I can-not endure her scorn; So give me a horse to ride,

f accel. *ff* *pù mosso.*

Who'll follow me to the wars? Who'll wear a sword, wear a sword at his side, And fight with the Queen's Hus-
I'll follow thee to the wars. Oh, for a sword, for a sword at my side, To fight with the Queen's Hus-

sars?" Who'll have a horse to ride? . . . Who'll follow me to the wars? Who'll wear a sword at his
sars!" Give me a horse to ride, . . . I'll follow thee to the wars. Oh, for a sword at my

con fuoco. *ff* *sf* *sf>* *sf* *sf*

side, And fight with the Queen's Hussars?"
side To fight with the Queen's Hussars!"

mf

THE QUEEN'S HUSSAR. CONCLUDED.

affettuoso.

3. Oh! the po-et hath sung, with a trum-pet breath, Of the charge on the Rus - sian strand, Where

gal-lant-ly "in - to the val - ley of death" Rode a true and de - vot - ed band, Rode a true and de - vot - ed

band. 'Twas there the fair stripling, who lov'd too well, Rode with the ser-geant brave; To - gether they fought, and to-

gether they fell; Now at rest in their sol-dier's grave, Nev-er a-gain to ride, Nev-ermore fight in the

wars; But their deeds are re-mem-ber'd with pride In the ranks of the Queen's Hus - sars.

tenuto. *cres.* *ad lib.*

allargamente. *fp* *sf*

più lento. *con dolore.* *con molto espress.* *f* *sf*

più lento, both Peds. *mf più animato, accel.* *cres.* *f* *risoluto.* *ten.* *ff*

WITHIN A MILE OF EDINBURG TOWN.

SCOTCH BALLAD.

1. 'Twas with-in a mile of Ed-in - bur town, In the ro - sy time of the year, Sweet
 2. Jocky was a wag that never would wed, Tho' long he had follow'd the lass; Con-
 3. But when he vow'd he would make her his bride, Tho' his flocks and herds were not few, She

flow - ers bloom'd and the grass was down, And each shep - herd woo'd his dear; Bonny Jocky, blithe and gay,
 tented she earn'd and eat her own bread, And merri - ly turns up the grass. Bonny Jocky, blithe and free,
 gave him her hand and a kiss be - side, And vow'd she'd forever be true. Bonny Jocky, blithe and free,

Kiss'd sweet Jenny making hay, The lassie blush'd and frowning, cry'd, No, no, it will not do; I cannot, cannot, wonnot, wonnot,
 Won her heart right merrily; Yet still she blush'd and frowning cry'd, No, no, it will not do; I cannot, cannot, wonnot, wonnot,
 Won her heart right merrily; At church she no more frowning cry'd, No, no, it will not do; I cannot, cannot, wonnot, wonnot,

monnot buckle too.

NO, THANK YOU, TOM.

WORDS BY FRED. E. WEATHERLY.

MUSIC BY JOSEPH L. ROECKEL.

Andantino semplice.

They met, when they were

girl and boy, Going to school one day, And "Won't you take my peg-top, dear?" Was all that he could say. She

bit her lit-tle pin-a-fore, Close to his side she came, . . . She whis-per'd, "No, no, thank you, Tom,—

No, thank you, Tom," But took . . . it, all the same.

They met one day the self-same way, When ten swift years had flown; He said, "I've nothing but my heart, but

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in 6/8 time and features a steady eighth-note accompaniment in the left hand. The vocal line is in a soprano or alto range. The score includes various musical notations such as dynamics (mf, p, p sempre, colla parte, a tempo, a little faster, espress.), articulation (accents), and performance directions (rall., dolce, naïvely). The lyrics are placed below the vocal line, with some words hyphenated across lines. The piece concludes with a final piano chord.

NO, THANK YOU, TOM. CONCLUDED.

cres. ed animandosi. *p tempo primo.*

that is yours a - lone." And "Won't you take my heart?" he said, And called her by her name; . . . She blushed and said,

cres. ed animandosi. *p*

rall. *naively.* *a tempo.* *con anima.*

"No, thank you, Tom,— No, thank you, Tom," But took . . . it, all the same. And twen - ty, thir - ty,

a tempo.

colla parte. *rall.* *colla parte.* *con anima.*

rall. ed espress. *a tempo.*

for - ty years Have brought them care and joy; She has the lit-tle peg-top still He gave her when a boy: "I've had no wealth, sweet

rall. ed espress. *a tempo.*

p tempo primo. *rall.* *cres. ed animato.*

wife," says he, "I've never brought you fame;" She whispers, "No, no, thank you, Tom,— No, thank you, Tom; You've loved me all the

colla parte. *colla parte.* *p rall.* *cres. ed animato.*

f con passione. *ff*

same, You've loved, you've loved me all, all the same."

f *ff* *ff* *f con anima.*

BLISS FOR EVER PAST.

M. W. BALFE.

Larghetto cantabile.

pp dolce assai.

1. Oh, would that I had died ere now, For then I had not felt The
 2. But no! but no, not one poor ray Of com - fort will be mine; No

pp

bit - ter pang, the crush - ing blow, thy cru - el words have dealt! I've but one sol - ace;
 gleam of hope, how - ev - er faint, will thro' my sor - row shine: That sor - row is so

cres.

hea - ven grant It cheer me, cheer me to the last! 'Tis sad fond mem'ry, faith - ful still To
 sharp, so great, Its pow'r so deep, so deep, so vast, That e'en the mem'ry will it crush Of

cres.

riten. stentante.

bliss for ev - - er past, 'Tis sad fond mem'ry, faithful still To bliss for ever past, 'Tis sad fond mem'ry, faithful still To bliss for ever
 bliss for ev - - er past, That e'en the mem'ry will it crush Of bliss for ever past, That e'en the mem'ry will it crush Of bliss for ever

1. *past.* *mf* *dim.* *pp* *f* *tremolo.* *ff* *past.* 2.

Musical score for 'Bliss for Ever Past' featuring a piano accompaniment with dynamic markings and a first ending section.

SOMEBODY.

ARR. BY THOMAS WILLIAMS.

1. My heart is sair, I dare na' tell, My heart is sair for some-bo-dy;
 2. Ye pow'rs that smile on virtuous love, Oh, sweetly smile on somebody; Frae

Musical score for 'Somebody' with two verses of lyrics and piano accompaniment.

I could wake a win-ter night For the sake of some - bo-dy. Oh hon, for some - bo-dy! Oh hey, for some - bo-dy!
 il - ka dan - ger keep him free, And send me safe my some - bo-dy. Oh hon, for some - bo-dy! Oh hey, for some - bo-dy!

Musical score for the first part of 'Somebody' with lyrics and piano accompaniment.

ritard.

I would range the world a - round For the sake of some - bo-dy.
 I wad gae where I wad not, For the sake of some - bo-dy.

Musical score for the second part of 'Somebody' with lyrics and piano accompaniment, ending with a ritardando.

SCENES THAT ARE BRIGHTEST.

WORDS BY ALFRED BUNN.

MARITANA.

MUSIC BY W. V. WALLACE.

Cantabile e con molta semplicita.

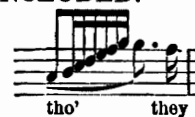
Maritana.

Scenes that are bright - est, May charm..... a -

- while..... Hearts which are light - est, And eyes..... that smile: Yet o'er them a -

- bove us, Tho'..... na - ture beam,..... With none..... to love us, How

sad..... they seem..... With none..... to love us, How sad..... they seem.



RUTH AND NAOMI.

Ruth, Chap. 1. Verses 14 to 17.

RECITATIVE.

And they lift - ed up their voice, and wept a - gain; and

Or - pah kissed her mother - in-law; but Ruth clave uu - to her, And she said: "Be - hold, thy

sis - ter gone back un - to her peo - ple, and un - to her gods, re - turn thou aft - er thy sis - ter, re -

- turn, return, re - turn thou aft - er thy sis - ter, return, return, re - turn. And Ruth said:

Grazioso.

pp Ped. pp

fz *f* *p cres.*

f *dim.* *p*

ff *dim.* *ppp* *rall.* *p* *Ped.* *ppp* *

En - treat me not to leave thee, or to re - turn from fol - low - ing aft - er

thee; for whither thou go - est I will go, and where thou lodgest I will lodge:

Thy people shall be my peo - ple, and thy God my God, thy peo - ple shall be

my people, and thy God, my God, Where thou di - est will I die

where thou di - est will I die, and there will I be bur - ied, En - treat me not to

RUTH AND NAOMI. CONTINUED.

leave thee, or to re-tu - rn from fol - low - ing aft - er thee; for whither thou go - est I will go; and

dim. *cres.* *fz* *dim.* *sf* *p*

where thou lodgest I will lodge. The Lord do so to me,..... and

sf *cres.*

more al - so, the Lord do so to me,..... and more al - so,

dim. *p* *cres.* *dim.* *p*

If aught but death part thee and me,..... En - treat me not to leave thee,

fz *pp* *calando.* *a tempo.*

or to re-tu - rn from fol - low - ing aft - er thee,..... for whither thou go - est I will go; and

fz *pp*

where thou lodg-est I will lodge, En - treat me not to leave thee, en - treat me not to leave thee, en -

fz

- treat me not, en - treat me not, en - treat..... me not.

dim. cres. dim. calando. ppp

LITTLE APRIL FOOL.

WORDS BY HUGH CONWAY.

MUSIC BY JOSEPH L. ROECKEL.

Allegro marziale. ff alla Tromba. ff p. Leggiero.

Ribbons wav-ing, red and blue, In his hand a shil-ling new: "I am come to bid a - dieu, A - dieu, Sweet-

sempre stacc. rall. rall espress.

- heart, A - dieu, Sweetheart! Since you love me not, you say, Red shall be my coat and gay,

ril. a tempo. ril.

LITTLE APRIL FOOL. CONTINUED.

cres. *f* *lunga pausa.*

And to - night I march a - way from you, Sweet-heart, I march a - way from you, Sweet - heart.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a crescendo (*cres.*) and a forte (*f*) dynamic. The lyrics are: "And to - night I march a - way from you, Sweet-heart, I march a - way from you, Sweet - heart." The piano accompaniment also starts with a crescendo and forte dynamic. The system concludes with a *lunga pausa.* (long pause) marking.

A little slower.
tristamente. *rall.*

The second system continues the piano accompaniment. It is marked *A little slower.* and *tristamente.* (with a sad expression). The tempo is further reduced with a *rall.* (ritardando) marking.

Andantino.

A - pril show'rs in down - cast eyes, Blu - er than the blu - est skies, I meant "yes," the

Andantino. *p* *sempre*

The third system features a vocal line and piano accompaniment. The tempo is *Andantino.* The lyrics are: "A - pril show'rs in down - cast eyes, Blu - er than the blu - est skies, I meant 'yes,' the". The piano accompaniment starts with a piano (*p*) dynamic and is marked *sempre* (always).

rall. *espressivo.*

las - sie cries, Not "no," Sweetheart! O, my love was yours to take, And I'm weep - ing

colla parte. *p dolce.*

The fourth system continues the vocal line and piano accompaniment. The tempo is *rall.* and the mood is *espressivo.* (expressive). The lyrics are: "las - sie cries, Not 'no,' Sweetheart! O, my love was yours to take, And I'm weep - ing". The piano accompaniment includes a *colla parte.* (in company) marking and a *p dolce.* (piano dolce) marking.

con passione. *f* *rall.*

for your sake, When you're gone my heart will break with woe, Sweetheart, My heart will break with woe, Sweet -

f *cres.* *f* *colla parte.*

The fifth system concludes the piece. The tempo is *rall.* and the mood is *con passione.* (with passion). The lyrics are: "for your sake, When you're gone my heart will break with woe, Sweetheart, My heart will break with woe, Sweet -". The piano accompaniment features a forte (*f*) dynamic, a crescendo (*cres.*), and a *colla parte.* marking.

LITTLE APRIL FOOL. CONCLUDED.

Allegretto.

- heart."

f alla Tromba.

Tempo Io.

Laughter lights his mer - ry eyes, " Dear lit - tle A - pril fool," he cries, " Let me chase those tears and sighs a - way, Sweet-

- heart!

A - way, Sweetheart! Since you love me, you con - fess, Say - ing " no " but mean - ing " yes,"

rall. *con anima.* *rall.* *(naively.)*

rall. *con anima.* *rall.* *colla parte.*

f a tempo. *f largamente.*

You shall wear your wed - ding dress in May, Sweet - heart, You shall wear your

f a tempo. *f*

wed - ding dress in May,..... In May, Sweet - heart! "....."

ff colla voce. *ff* *ff* *Presto.*

LET IT BE SOON.

WORDS BY CLEMENT SCOTT.

SONG.

MUSIC BY F. PAOLO TOSTI.

Moderato.

1 Let it be soon! Life was not made to long for
 2 Let it be soon! The treasured day-light dies.....

dis-tant..... hours of dim..... fu-tu-ri-ty: Thy presence soothes me..... like... some far-off
 And changes sad-ly to the chill..... of night, But Summer reigns.....for ev-er in thine

ores.

song. Thy presence soothes me like some far-off song. Oh! where my heart has
 y'es, And at thy touch, grief steal-eth out of sight. *col canto.* a tempo.

rit. *a tempo.*¹

rest-ed... let it lie, Oh! where my heart has rest-ed... let it lie, Hope is the

rit.
col canto.

LET IT BE SOON. CONTINUED.

morn - ing; Love the aft - er - noon. Let it be soon! Let it be soon!

pp *rit.*

pp *col canto.* *a tempo.*

Aft - er sad years of long - ing, Love must swoon. Aft - er sad years of long - ing, Love must

swoon..... Let it be soon!

rit. *p*

pp *col canto.* *pp*

Let it be soon! Love can-not live like this..... Lost in a maze of wild expect-an-

pp *a tempo.* *a tempo.*

col canto.

- cy: Life can en - dure if sol - aced by a kiss, But Faith, if un - reward - ed,

pp *cres. sempre.* *cres. molto.*

LET IT BE SOON. CONCLUDED.

ritenuto. *con anima.*

it must die..... Thou art cold Win - ter : I ... am sun in June. Let it be

ritenuto. *f*

col canto.

pp *pp*

soon! Let it be soon! Let it be soon!

pp *ppp* *pp col canto.* *legatissimo.*

pp *ppp*

di - - mi - - nu - - en - - do

LARBOARD WATCH.

DUETT.

T. WILLIAMS.

Andante.

p

mf *p* *f* *p*

1 At dreary mid-night's cheerless hour, De-sert - ed e'en by Cynthia's beams, When tempests beat and tor-rents pour, And

mf *p* *f*

LARBOARD WATCH. CONTINUED.

1st. Voice. 2d. Voice. 1st.

twinkling stars no lon - ger gleam ; The wea - ried sail - or, spent with toil, Clings firm - ly to the weather shrouds, And

p *p* *p e dolce.*

Voice. 2d. Voice. 1st. Voice.

still the lengthen'd hour to guile, And still the lengthen'd hour to guile, Sings as he views the gath' - ring clouds,

dolce.

Both. 1st. Voice. *f ad lib.* Both.

Sings as he views the gath' - ring clouds, Lar - board Watch, A - hoy ! Lar - board Watch, A - hoy !

f

Poco allegretto e animato. *slower.* *a tempo.*

But who can speak the joy he feels, while o'er the foam his ves - sel reels, And his tired

f *ritard.* *a tempo.*

eye - lids slumb'ring fall he rous-es at the welcome call of Lar - board Watch, A - hoy !

LARBOARD WATCH. CONCLUDED.

adagio ad lib.

Lar-board Watch, Lar - board Watch, Lar - board Watch A - hoy!

f *pp* *pp* *f*

Fine.

a little faster.

2 With anxious care he eyes each wave, That swelling threatens to o'erwhelm, And his storm - beat - en bark to save, Di -

mf *p*

1st. Voice.

2d. Voice.

1st.

- rects with skill the faith - ful helm. With joy he drinks the cheer - ing grog, 'Mid storms that bel - low loud and hoarse, With

Voice.

2d. Voice.

1st. Voice.
andantino.

joy he heaves the reel - ing log, With joy he heaves the reel - ing log, And marks the lee - way and the course,

Both.

1st. Voice.

f ad lib.

Both.

Marks the lee - way and the course, Lar - board Watch, A - hoy! I ar - board Watch, A - hoy!

f

A MOTHER'S SONG.

WORDS BY DR. BLATHERWICK.

MUSIC BY VIRGINIA GABRIEL.

p

1. Sleep, baby, sleep, your father's away, Sleep, baby, sleep, and
2. Sleep, baby, sleep, your father's away, Sleep, baby, sleep, and

Moderato.

p *mf* *p* *p*

dim.

moth-er will pray, Pray for poor fa-ther who sails on the sea, Pray while I'm rocking his babe on my knee; May
moth-er will pray, Pray all the night thro' the sea's sul-len roar, Pray while I'm watching and weeping so sore; But

breez-es blow gent-ly wher-e'er he may be, And blow him home safe-ly to ba-by and me;
there's fa-ther's voice com-ing up from the shore, And ba-by and moth-er are weep-ing no more;

dim. *I*

Safe-ly, safe-ly to ba-by and me, to ba-by and me.
Ba-by and mother are weeping no more, are

rit. *a tempo.* *p* *mf*

mf 2

weep-ing no more.

p

I'LL SING THEE SONGS OF ARABY.

WRITTEN BY W. G. WILLS.

COMPOSED BY FREDERIC CLAY.

I'll sing thee songs of
Through those twin lakes, when

Andantino.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 6/8. The piano part begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

A-ra-by . . . And tales of fair Cash - mere, . . . Wild tales to cheat thee of a sigh Or
wonder wakes, My rap - tur'd song shall sink, . . . And as the di - ver dives for pearls . . . Bring

charm thee to a tear. . . . And dreams of delight shall on thee break, . . . And rain - bow vi - sions rise, . . . And
tears, bright tears to their brink. . . .

all my soul shall strive to wake Sweet won - der in thine eyes, . . . And ' all my soul shall strive to wake Sweet

ritard.

I. a tempo.

2. p

wonder in thine eyes. eyes. To

ritard.

a tempo.

The second system continues the vocal line and piano accompaniment. It includes dynamic markings such as *ritard.* and *a tempo.* and a first ending bracket labeled '1. a tempo.' leading to a second ending marked '2. p'. The piano accompaniment features a mix of chords and moving lines in both hands.

pp rit.

cheat thee of a sigh, . . . Or charm thee to a tear. . . .

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef, featuring a melodic line with a long note at the end. The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'pp rit.' (pianissimo, ritardando).

YESTERYEAR.

WORDS BY F. E. WEATHERLY.

MUSIC BY LADY ARTHUR HILL.

Moderato.

p

Ped. * *Ped.* * *Ped.* * *Ped.*

1. We nev - er thought the world was wide, That friends would fail, and fate divide, For
 2. And still, as in the gold - en days, We tread the old fa - mil - iar ways, Where

p

* *Ped.* * *Ped.* * *Ped.* * *Ped.*

cres. *mf*

like a ri-ver, at our feet, Life danc'd a - long, So fair and sweet— But oh! my love, we
 bridge and ri-ver, lawn and tree, Tell their old tale to you and me, To you and me, who

cres. *mf*

* *Ped.* * *Ped.* *

know it now In spite of fond - est pray'r and vow, The
 come no more To - geth - er as in days of yore— Who

Ped. * *Ped.* * *Ped.* * *Ped.*

The musical score is in common time (C) and marked 'Moderato'. It features a vocal line and a piano accompaniment. The piano accompaniment has a steady eighth-note pattern in the right hand and a more complex bass line. The score includes two verses of lyrics and dynamic markings such as 'p', 'mf', and 'cres.' (crescendo). Pedal points are indicated with 'Ped.' and asterisks.

YESTERYEAR. CONCLUDED.

world is wide, Our ways are drear, And all is gone with yes - ter-year. Farewell, fare-well, we
 live with part - ing words and tears For-ev - er ring-ing in our ears. Farewell, fare-well, we

Ped. * *Ped.* * *Ped.*

walk a-part, A riv - er flows be - tween. Ah!
 walk a-part, A riv - er flows be - tween. Ah!

f
Ped. * *Ped.* *

me! the dis - tant days, sweetheart. And all, and all that might have been!
 me! the dis - tant days, dear heart! And

f *I rall.*
rall. *a tempo.*
Ped. *

Ped. * *Ped.* * *Ped.* * *Ped.* *

all, and all that might have been, that might . . . have been! . . .

coll'a voce.
Ped. *

HEAR ME, NORMA.

DUETT.

ENGLISH WORDS BY C. JEFFERYS.

MUSIC BY BELLINI.

Andantino.

p cres. *mf*

ADALGISA.

Hear me, Nor - ma, in pi - ty hear me, I would

p

fain dis - pel.... thy dark des - pair,.... At thy feet behold thy children kneeling; Can a

mf

NORMA.

mother's heart.... re - ject their prayer? When the heart is cold that should have cherished Ev - 'ry hope of joy it false - ly

dim. *p*

gave;.. Would'st thou have me live? Ah! no, thou would'st not, my..... on - ly heav - en, a - las! is but the

mf

HEAR ME, NORMA. CONTINUED.

Hear..... me, Nor - ma, Hear..... me, Nor - ma,.... I implore thee, I... im -
grave..... Ah!..... in vain.... you.... thus..... implore me, Time can -

plore..... thee.... I... im - plore thee. O... he shall feel who caus'd thy an - guish, How
not my..... joys.... re - store me. Yet could he feel who caus'd my an - guish, How

deep hath been thy si - lent sor - row, And re - pent - ant he shall lan - guish at..... thy feet.. ere dawns the
deep hath been my si - lent sor - row, Then re - pent - ant he would languish at..... my feet.. ere dawns the

morrow; Blessed hope, blessed hope thy peace re - store..... and joy,..... joy shall beam once more.
morrow; Blessed hope, blessed hope my peace re - store..... and joy,..... joy shall beam once more.

Allegro.

Still in our fond hearts one bright hope is beat - ing, Friendship shall

blossom tho' love's star be fleeting, Be thou but faithful and I will still cher-ish Hope that shall fade not 'till

life it - self per-ish; O what joy to hear thee Thus cher-ish hope a - gain, O what joy to
Thou a - lone hast taught me Despair is worse than

hear thee Thus cherish hope a - gain, O what joy, Oh! Thro' clouds..... of sadness The
pain, Hope, sweet hope is mine, O what joy, O what joy, Thro' clouds. of sadness The

sun of joy ap - pears, How bright..... the gladness That shineth through our tears, Yes, joy..... is

cres.

mine, joy is mine, joy is mine, joy is mine.....

f

THE LIGHTHOUSE LIGHT.

WORDS AND MUSIC BY W. M. HUTCHISON.

Andante.

f

1. Dark was the night and fierce the blast:
2. Wild - er the fierce wind came a - gain,

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Al - most in port, the men at last, Clear - ly could hear the bil - lows roar, Dash - ing a - gainst the
Bear - ing the blind - ing hail and rain: Driv - ing the ship thro' sheets of foam, Ev - er and ev - er

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

an - gry shore; And some stout hearts be - gan to quail, At those dread rocks, so close to lee, But ev - er, thro' the
near - er home; But lo! at last like ra - diant star A - cross the black - ness of the sky, The light is seen to

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a more active accompaniment with eighth notes.

whist - ling gale, The cap - tain cried out stur - di - ly—“The light - house light, a - cross the sea, Will
shine a - far; And still is heard the cap - tain's cry—

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with chords.

serve to keep us safe and free: Will guide us safe - ly to the bay: We'll reach the ha - ven ere . . the day!”

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with chords.

THE LIGHTHOUSE LIGHT. CONCLUDED.

Andantino.
pp tenerozza.

1 2

But ah! so near, so near to land, With

p *pp*

all their dear ones close at hand, The fat - ed crew are lost! The gal- lant spir- its are at rest, And

pp *pp*

f *dim.*

in the king- dom of the blest, No more are tem- pest toss'd. . . . The light- house light will

f *dim.*

pp *ff*

ne'er a - gain Re- veal the way to those brave men; Ah no! they found the gold- en way, They reach'd the ha- ven

pp *ff*

pp *ff ad lib.*

ere the day! Ah, no! they found the gold- en way, They reach'd the ha - ven ere the day!

pp *ff ad lib.*

WIND OF THE WESTERN SEA.

(SWEET AND LOW.)

TENNYSON.

HAROLD THOMAS.

Andantino con moto. *p*

Sweet and low, Sweet and low, Wind of the west - ern sea,...

Low, low, breathe and blow, Wind of the west - ern sea, Over the roll - ing wa - ters go,

poco a poco cres. *Ped* * *dim.*

Come from the dy - ing moon and blow, Blow him again to me; While my lit - tle one, while my

Ped. * *p* * *morendo.*

pret - ty one sleeps, sleeps,..... sleeps,.....

p *Tempo 1mo.*

Sweet and low, sweet and low,..... Wind of the west - ern sea,.....

WIND OF THE WESTERN SEA. CONTINUED.

p

Low, low, breathe and blow, Wind of the west - ern sea.

p

Sleep and rest, sleep and rest, Fa - ther will come to thee soon,

*Ped **

p

Rest, rest, on mother's breast, Fa - ther will come to thee soon, Father will come to his babe in the nest,

cres.

*Ped * Ped **

poco a poco cres.

Sil-ver sails all out of the west, Un - der the sil - ver moon, Sleep, my lit-tle one, Sleep, my

dim.

Ped. *Ped* *** *dim.*

p

pret-ty one, sleep, Sleep, sleep,.....

morendo.

Ped. ** Ped **

WIND OF THE WESTERN SEA. CONCLUDED.

p Tempo 1mo.

Sweet and low, sweet and low,..... Wind of the west - ern sea,....

Low, low, breathe and blow, Wind of the west - ern sea,.....

..... Wind of the west - ern sea.

THE SOFT SOUTHERN BREEZE.

J. BARNBY.

Allegretto.

S:

1. The soft south-ern breeze plays a - round..... me, The birds trill their
2. I bow me, Al-migh - ty, be - fore..... Thee, I al - so would

e - ven - tide song; The leaves of the wild trees make mu -
wor - ship and praise,..... And thank Thee, O Lord, for Thy good -

slentando. *piu mosso.*

sic, The waters flow murm'ring a - long. Cre - a - tion adores Thee, O Fa -
ness, That blesseth my manhood's first days. Guide my foot - steps, protect me, O Fa -

colla voce.

rit. *a tempo.*

ther, Its my - riad soft voi - ces out - pour;..... To Thy throne a sweet song of thanks - giv -
ther, My strong help and buck - ler still be,..... And when the death - an - gel shall call.....

1st. *poco rit.* *a tempo.*

ing, In me - lo - dious numbers doth soar, In me - lo - di - ous num - bers doth soar.
me, Let me (*Go to 2d.*)

poco rit. *pp* *a tempo. L.H.*

2d. *poco rit.*

live blest for - ev - er with Thee, Let me

poco rit.

e cres.

live blest for - ev - er..... with Thee.

e cres. *p* *a tempo.* *dim.* *morendo.* *pp* *L.H.*

HOLY MOTHER, GUIDE HIS FOOTSTEPS.

FROM THE OPERA MARITANA.

BY W. VINCENT WALLACE.

Andante.

p

MARITANA.

Ho - - ly Moth - er, guide his foot - steps, Guide them at a

mo - ment, guide them at a mo - ment sure. . . . Ho - - - ly

LAZARILLO.

Moth - er, guide his foot - steps, guide them at a mo - - - ment, at a

Both.

mo - ment, a mo - ment sure; Let the wick - ed heart then per - ish, And the

pp

good, the good re-main se-cure. Sainted Moth - er, oh, be - friend him, And thy

cres.

ritard. gent - lest pi - ty lend him. Ah! Ho - - ly Moth - - - er,

MARITANA.

mf pp pp

guide his foot - steps, Ah! guide them at a mo - - ment,

at a mo - - ment sure. Ah! Ho - ly Moth - - - er,

LAZARILLO.

guide . . . his foot - steps, Ah! guide them at a mo - ment, guide them at a mo - ment

HOLY MOTHER, GUIDE HIS FOOTSTEPS. CONTINUED.

MARITANA

Let the wick - ed heart then per - ish, Let the wick - ed heart then per - ish. Sainted

sure. Let the wick - ed, Let the wick - ed heart then per - ish. Sainted

Moth - er, oh! be-friend him, And thy gentlest, and thy gentlest pi - ty

Moth - er, oh! be-friend him, And thy gentlest, and thy gentlest pi - ty

lend him. Let the wick - ed heart then per - ish, Let the wick - ed heart then

lend him Let the wick - ed, Let the wick - ed heart then

per - ish. Sainted Moth - er, oh! befriend him, And thy gentlest, and thy gentlest pi - ty

per - ish. Sainted Moth - er, oh! befriend him, And thy gentlest, and thy gentlest pi - ty

a piacere. *tr.*

lend him, and thy gentlest, thy gent - lest pi - ty lend him.

tr.

lend him, and thy gentlest, thy gent - lest pi - ty lend him.

f *p* *dim.*

THE SERENADE.

WORDS BY W. W. S.

MUSIC BY SCHUBERT.

Moderato.

1. Thro' the leaves the night-winds moving, Mur - mur low and
2. Moonlight on the earth is sleep - ing, Winds are rustling

sweet;
low;

To thy cham - ber win - dow rov - ing, Love hath led my feet.
Where the darkling streams are creep - ing, Dear - est, let us go.

Si - lent pray'rs of blissful feel - ing, Link us, though a - part,
All the stars keep watch in heaven, While I sing to thee, Link us, though a - part,
While I sing to thee;

pp

THE SERENADE. CONCLUDED.

On the breath of music steal - ing, To thy dream - ing heart, To thy dream - ing heart.



mf *pp*



Sadly in the forest mourning, Wails the whippoorwill, And the heart for thee is yearning,

cres. *f*



Bid it, love, be still, Bid it, love, be still, . . . , Bid it, love,

p *f* *Decres.*



be still.

pp *dim.*



NOW WAS I WRONG?

WORDS BY CHARLES ROWE.

MUSIC BY LOUIS ENGEL.

1. 'Twas a pleas - ant day in April,
2. Forth I wan - der'd in the sunshine;
3. Was it then the pleas - ant sunshine
4. How I scold - ed, how I blam'd him,

Allegro vivace.

Sva

For the sun shone in the sky, . . . And had scat-ter'd all the showers Leav-ing flow'rs and trees quite dry; . . .
 How the per-fum-ed air smelt sweet, . . . Till I stroll'd down by the meadows To a pleas-ant rus-tic seat; . . .
 Or my thoughts that were so deep, . . . That soon closed my drowsy eye-lids And I sunk in peaceful sleep; . . .
 That he should behave like this! . . . But he on - ly laughed and answered With just an - oth-er kiss; . . .

So I thought I might just venture Thro' the wood to stray a - long, . . . Just to hear the song birds
 'Twas e-nough for two ex-act-ly, So I did not pass a - long; . . . But I thought I'd rest a
 Till I gent - ly was a-waken'd By a kiss both sweet and long, . . . And be-side me sat my
 Then he coax'd and begg'd and pray'd me, There and then to name the day, . . . Till for peace's sake I as -

trilling; . . . Surely that could not be wrong, . . . Just to hear the song birds trilling; Sure-ly that could not be
 minute; . . . Surely that could not be wrong, . . . But I thought I'd rest a minute; Sure-ly that could not be
 lov'd one; Surely that was ver - y wrong, . . . And beside me sat my lov'd one; Sure-ly that was ver - y
 sent-ed; Surely you don't think me wrong, . . . Till for peace's sake I as-sent-ed; Sure-ly you don't think me

Last time.

wrong. .

Sva

FLY AS A BIRD.

MRS M. S. B. DANA.

Moderato espress.

1 Flee as a bird to your mount - ain, Thou who art wea - ry of sin;
 2 He will pro-ject thee for - ev - er, Wipe ev' - ry fall - ing tear;

Go to the clear flow - ing fount - ain, Where you may wash and be clean; Fly, for th'a-ven - ger is
 He will for-sake thee, O nev - er, Shel - tered so ten - der - ly there; Haste, then, the hours are

near thee; Call and the Sav-iour will hear thee, He on his bo - som will bear thee, Thou who art wea - ry of
 fly - ing, Spend not the moments in sigh - ing, Cease from your sorrow and cry - ing, The Sav-iour will wipe ev'-ry

un poco ritenuto.

sin, O thou, who art wea - ry of sin.
 tear, The Sav - iour will wipe ev' - ry tear.

THERE IS A REAPER.

WORDS BY LONGFELLOW.

DUET.

MUSIC BY CIRO PINSUTI.

mf Andante moderato.

There is a reaper whose name is death, And with his sickle keen, He reaps the bearded grain at a

mf

breath, And the flow'rs that grow between, And the flow'rs that grow between.

sempre cres. *f* *dim.* *p rall.*

2ND VOICE.
p Con dolcezza.

“Shall I have nought that is fair?” said he; “Have nought but the bearded grain? Though the breath of these flow'rs is

Poco meno mosso.

sweet to me, I will give them all back a-gain, I will give them all back a - gain.

pp armonioso. *cres.* *dim.* *p*

Ped. * *Ped.*

f dim. *riten.*

cres. *f dim.* *p rall. col canto.* *pp*

mf Primo tempo.

He gazed at the flow - ers with tear - ful eyes, He kissed their drooping leaves; It was for the Lord of

mf Primo tempo. *p* *cres.*

THERE IS A REAPER. CONTINUED.

1st Voice. Poco piu mosso.
con espress.

Pa - radise He bound them in his sheaves, He bound them in his sheaves. "The Lord has need of these

cresc. *f* *dim.* *Poco piu mosso.*

flow'rets gay," The reap-er said, and smiled; "Dear to - kens of the earth are they . . . Where

He was once a child; They shall all bloom in fields of light, Transplanted by my care, And

rall. *dolce.* *rall. con canto.* *p* *cresc.*

Saints, up-on their gar-ments white, These sa - cred blossoms wear." . . .

cresc. *f* *dim.* *dim.*

And the moth - er gave, in tears and pain, The flow'rs she most did

pp *Andante moderato.* *pp dolce.* *Andante moderato.* *pp* *rall.* *pp* *rit.* *pp dolcissimo.*

THERE IS A REAPER. CONCLUDED.

love; She knew she should find them all a-gain In the fields of light a - bove.

O, not in cru-el-ty, not in wrath . . . The reap - - - er came that
O, not in cru-el-ty, not in wrath The reap-er came that

day; . . . 'Twas an an - gel vis - i - ted the green earth And took the flow'rs a -

way, And took the flow'rs a - way, And took the flow'rs the flow'rs a - way, And took the

took the flow'rs a - way, And took the flow'rs, . . . and took the flow'rs a - way! . . . 8

flow'rs, And took the flow'rs, . . . and took the flow'rs

musical notation includes: *cres.*, *mf e cres.*, *f*, *riten.*, *dim.*, *p*, *cr. s.*, *sf*, *dim.*, *p*, *p rall. assai.*, *pp*, *morendo.*, *pp*, *pp rall. assai.*, *sempre rall.*, *pp rall. e morendo.*, *ppp*

NORMA'S SONG.

(CHAIN'D AT LAST.)

MUSIC BY BELLINI.

Andante espressivo.

8va......

p *cres.*

8va......

1. Where are now..... the hopes I cher - ish'd, Where the joys that once were
 2. Can'st thou think... as thou dost lis - ten To thy children's art - less

dim. *calando.* *p* *pp*

mine?..... Gone for ev - er! all has per - ished, And the blight - er's hand was thine! Look up -
 songs,..... Of that mo - ment when their fond hearts First shall feel their moth - er's wrong? Ha! thou

- on me, and re - mem - ber..... Thy Nor - ma e'er she was be - tray'd; Look a - gain!..... and look ex - ult - ing On the
 shrinkest! like the light - ning..... To thy bo - som fell remorse shall dart, And thou yet..... shalt know the an - guish Which hath

D.S. al Fine

ru - in thou hast made;..... Look a - gain!..... and look ex - ult - ing On the ru - in thou hast made.
 broken my poor heart;..... And thou yet..... shalt know the an - guish Which hath bro - ken my poor heart.

cres. *D.S. al Fine*

THE RAINY DAY.

POETRY BY H. W. LONGFELLOW.

MUSIC BY WILLIAM R. DEMPSTER.

Andante.

p *cres.* *f*

1 The day is cold, and dark, and dreary; It rains, and the wind is nev - er weary; The vine still
 2 My life is cold, and dark, and dreary; It rains, and the wind is nev - er weary; My thoughts still
 3 Be still, sad heart! and cease re - pining; Be - hind the clouds is the sun still shining; Thy fate is the

dim. *con espress.*

clings to the mouldering wall, But at ev' - ry gust the dead leaves fall, And the day is dark and
 cling to the mouldering past, But the hopes of youth fall thick in the blast, And the days are dark and
 com - mon fate of all, In - to..... each life some rain must fall, Some days must be dark and

pp

dreary..... And the day is dark and dreary..... And the day is dark and drear - y.
 dreary..... And the days are dark and dreary..... And the days are dark and drear - y.
 dreary..... Some days must be dark and dreary... .. Some days must be dark and drear - y.

THE BATTLE PRAYER.

WORDS BY WALTER MAURICE.

MUSIC BY HIMMEL.

Adagio.

f *p* *fz* *fz* *p cres.* *f* *p*

1. Fa - ther! I bend to Thee, Life it was Thy gift

pp *pp*

Thou now canst shield it. From Thee it came and to Thee, I yield it, in life or death for-sake not me,

Fa - ther! I bend to Thee. 2. Fa - ther I trust in Thee, When mid'st the Battle's strife

Death did surround me, E'en at the cannon's mouth, Death has not found me, Father 'twas Thy will; I trust in Thee,

pp

Father still guide Thou me. 3. All I give back to Thee! When at Thy call I my

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The lyrics are "Father still guide Thou me." followed by "3. All I give back to Thee! When at Thy call I my". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'p' and 'f'.

Life then shall yield, When in the cold tomb, my fate shall be seal'd, Fa - ther my soul take

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Life then shall yield, When in the cold tomb, my fate shall be seal'd, Fa - ther my soul take". The middle and bottom staves are piano accompaniment. The music continues with similar rhythmic patterns and includes dynamic markings.

un - to Thee, Fa - ther for - sake not me.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "un - to Thee, Fa - ther for - sake not me." The middle and bottom staves are piano accompaniment. The system concludes with a double bar line.

SEE THE PALE MOON.

F. CAMPANA.

SOPRANO OR TENOR.
ALTO OR BARITONE.

Sweetly the moon-light gleam - - ing, From yon pure az - ure beam - - - -

a tempo.

The musical score for "See the Pale Moon" features a vocal line and piano accompaniment. The vocal line is written for Soprano or Tenor and Alto or Baritone. The lyrics are "Sweetly the moon-light gleam - - ing, From yon pure az - ure beam - - - -". The tempo is marked "a tempo." and the dynamics include "p". The score is in 3/4 time and G major (one flat). The piano accompaniment consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The music is characterized by a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

SEE THE PALE MOON. CONTINUED.

pp e legato.

sing; Si - lent the winds; no star..... trem - bles in e - ther a - far.

2nd Voice. *a tempo. cantabile.*

Night-in - gales sing - ing on - - ly, Call thro' the for - est lone -

And in our hearts responsive, Wakes music soft and sweet, the lays of faith and love, Soft hymns of

ly, And in our hearts responsive, Wakes music soft and sweet, the lays of faith and love, Soft hymns of

a tempo. legato.

Soft - ly, Gent - ly, Sweetly the moon - light

fath - ful love. Soft - ly, Gent - ly,

a tempo.

gleam - ing, gent - ly gent - ly Shines in the az - ure each

Sweetly the moonlight gleaming, gent - ly, Gent - ly,

SEE THE PALE MOON. CONCLUDED

star.

From yon pure az - ure beam - ing,

Shines in a

animato.

From yon pure az - ure beam - - ing, Shines in its beau - ty, in beau - - -

beau - ty each star

Si - lent, Si - lent, Si - lent, Ah!

Si - lent Shines in mild

ty. Si - lent, Si - lent, Si - lent, Si - lent, Ah! shine, shines each

f *p* *f col canto.* *p*

beau - ty each star.

si - lent si - lent, si - lent, Ah! si - lent

beau - teous star, si - lent, si - lent, si - lent, si - lent, Ah! Ah!

p *cres.* *f* *p*

still are the winds, and each star,

Tran - - - - -

still are the winds, each star, Tranquil - ly, shineth a - bove us a -

p *calando.* *a* *poco.*

quill, So calmly shines the star,

So calmly shines the star.....

bove, So calmly shines the star, So calmly shines the star.....

dim. *ppp* *perdendosi.* *p* *ppp*

CHRISTMAS CHIMES.

WORDS BY R. B.

MUSIC BY BRINLEY RICHARDS.

Andante con moto.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, starting with a *dolce* marking. The left hand provides a rhythmic accompaniment with chords and eighth notes. The piece concludes with a *rall.* marking.

Andante con espress.

1. What bells are those, so soft and clear, That fall melodi-ous on mine ear? Say, mother, say! the whole night long,
 2. My child they glo-ri-ous ti-dings bring, Those bells their Christmas car-ol sing. Oh! joy to us, a Child is born, a

The piano accompaniment for the first two verses is written for two staves. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. A *p* (piano) dynamic marking is present.

E'en in my dreams I heard their song, And waking in the morn-ing time, A-gain I heard their joy-ful chime, What bells are these? Say,
 Son is giv'n, hail Christmas morn! The Star-ry Hosts, that line the sky, Sing glory to God, to God on High, Glo-ry to God on

The piano accompaniment for the third verse continues with the same eighth-note accompaniment. It includes *con anima* and *dim.* markings.

moth-er, say! What bells are those? Say, mother, say!
 earth be peace to men, Sal-va-tion and re-lease.

The piano accompaniment for the fourth verse features a more active accompaniment with sixteenth notes in the right hand. It includes a *piu presto.* marking and a *Ped.* (pedal) instruction. A first ending bracket is shown above the right-hand staff.

Glo-ry to God! Hark! hark! the strain, Mounts up from yonder hoary fane, And ris-ing with me-lo-dious voice.

The piano accompaniment for the fifth verse returns to a steady eighth-note accompaniment. It includes an *a tempo.* marking.

rall.

Bid high and low, to day re-joice, bids high and low, to day re-joice, "Glo-ry to God" Hark! hark! the strain,

riten. *dim.* *f*

p *rall.*

"Glo-ry to God, on earth be peace."

p *a tempo.*

WERE I A VIOLET.

FRANZ ABT. OP. 400. NO. 1.

Moderato.

Were I a vio - let on the
Were I a bird - ling in the

f *p* *leggiero.*

rit. pp *a tempo.*

lea I should be thine a - lone; 'Midst sparkling dews I'd bloom for thee At ear-liest blush of dawn, And
air I should be thine a - lone; I'd sing for thee, when morn a - wakes In pas-sion's ten - d'rest tone; And

rit. pp *cres.*

cres. *p*

shouldst thou hap - ly gather me, How happy then were I! I'd bloom for thee a - lone, for thee a - lone, for thee a -
shouldst thou hap - ly hear my song, How happy then were I! I'd sing for thee a - lone, for thee a - lone, for thee a -

cres. *rit.* *f* *p*

M *rit.*

WERE I A VIOLET. CONCLUDED.

f lone; I'd bloom for thee a-lone, a-lone for thee a-lone for thee. *rit.*
 lone; I'd sing for thee a-lone, a-lone for thee a-lone for thee.

Spring comes not now to me, a-las! E'en with the flow'rs of May, With -

dim. *p*

out thee what is spring to me, Thou art so far, so far a-way? Still fond-ly turns my heart to thee, Be -

pp *rit.* *poco a poco cres.* *f*

pp *rit.* *pp* *poco a poco cres.*

- lov'd one, O re-mem-ber me! So shall spring bloom a-gain for me, a-gain for me, So shall spring

p *rit.* *f* *Tempo primo.* *f*

rit. *f* *f*

bloom a-gain for me, a-gain for me.

a tempo. *f* *dimin.* *pp* *pp*

QUEEN OF THE NIGHT.

POETRY BY MRS. BRINE.

MUSIC BY MRS. JANE SLOMAN TORRY.

Tempo di Valse.
p *mf* *p delicato.* *ff* *p* *leggero.*

mf REFRAIN.
Queen of the night rise, rise, rise in thy beauty Queen of the night, Queen of the night, rise

rit. *a tempo.*
rit. *a tempo.* *mf*

slentando un poco. *brillante e leggero.*
rise, Shine in thy ten - der - ness o'er us to - night. My love and I in the still - ness of

p poco rit. *f* *p*

scintillante.
night, My love and I in the still - ness of night, My love and I, My love and

mf cres.

rit. *a tempo.* *brillante.* *f* ⊕ to Coda.
I, Si - lent we wan - der in the still - ness of night.

rit. *a tempo. f* *ff* *pp* *legato.*

QUEEN OF THE NIGHT. CONTINUED.

p dolce. *lusingando.* *poco rit.*

Save the sweet sounds of soft rippling waters, Naught else is heard the stillness to mar, Save the sweet sounds of

rit: colla voce.

cres. *allargando.* *molto rall.*

soft rippling waters, Naught else is heard the stillness to mar, On - ly the light from thy moonbeams afar;

cres. *f*

a tempo. risvegliando. *leggiere.*

Earth is a - waiting, Rise in thy shining, ah!.....

mf *mf* *mf* *ff*

legato. *leggiere. e brillante.*

rise in thy shining, ah!.....

p *mf* *mf* *p* *mf* *ff*

Un poco piu lento. *Cantabile.*

O, dost thou know..... ere long thy shining..... Noth - ing of

p

QUEEN OF THE NIGHT. CONCLUDED.

pp dolente. *smorzando.*

joy..... can bring to my heart..... far from my home..... soon..... must I

pp legato.

p con espress. *f* *rall.* *port.* *poco.*

wan - der far from my loved one soon must I part;.....

piu lento. *con malinconio.* *molto rall.* *p tenuto.*

Haste thee to rise, chase a - way shadows, Let us re - joice while yet we may,

mf *p* *rit.*

brillante. *pp* *⊕ CODA.* *puntato.*

ah! ah!..... *D.C.Refrain.* Rise, rise, ah!.....

f *adanza ad lib.* *D.C.Refrain.* *p* *staccato.*

Ah!..... ah!.....

piu forte. *ff* *rall.* *colla voce.* *ff*

MY NATIVE VALE.

POETRY BY SAMUEL ROGERS.

MUSIC BY CIRO PINSUTI.

p *Un poco meno mosso.*
Dear is my lit - tle native vale, The

Allegretto con brio.
p leggiero staccato. *p* *Un poco meno mosso.*

cres.
ring-dove builds and murmurs there, Close by my cot she tells her tale— To ev - 'ry passing vil - la-ger, The squirrel leaps from

cres.

f *p con grazia.*
tree to tree, And shells his nuts at lib - er - ty, The squirrel leaps from tree to tree, And shells his nuts at lib - er - ty!

p

Poco meno mosso.
In orange groves and myr-tle bow'rs That

Allegretto con brio.
p leggiero staccato. *Poco meno mosso. pp*

cres.
breathe a gale of fragrance round, I charm the fai - ry - foot-ed hours With my lov'd lute's ro - man-tic sound; Or

con grazia. *cres.* *sempre leggiero.*

MY NATIVE VALE. CONCLUDED.

con espress. *f* *p*

crowns of liv - ing laurel weave, For those that win the race at eve, Or crown of liv - ing laurel weave For those that win the race at

col canto. *f* *p*

Poco meno mosso.

eve! The shepherd's horn at

pp *p* *Allegretto con brio.* *Poco meno mosso.*

break of day, The ballet danc'd in twilight glade, The canzo-net and rounde-lay, Sung in the silent greenwood shade, These

f *p* *f* *p* *con grazia.*

espress. *un poco rit. con anima.* *con grazia.*

simple joys that never fail Shall bind me to my native vale! These simple joys that never fail Shall bind me to my native

p leggiero. *col canto.* *col canto.* *col canto.*

p *rall.* *rallent. molto.*

vale! Dear is my lit-tle vale! My na-tive vale!

leggiere. *pp rall.* *rallent. molto.* *a tempo. ritenuto.*

THE HAUNTED STREAM.

G. BARKER.

Allegro.

1. Come with
2. The fay queen

me to the haunted stream, In the for - est far a - way, Where the moonlight dips its silver beam, And the elfin fairies
came like an earthly maid, With the glance of virgin pride, She breathed him many a vow 'tis said, And sued to be his

play. Come with me, Come with me, Come with me to the
bride, Saying, Come with me, Come with me, Come with me to the

haunt - ed stream, And there by the wa - - ters
haunt - ed stream, Be - neath that stream was her

Sva.....

glanc - ing bright, Be - neath the moon so cold, will sing to tree of a
pal - ace fair, The wit - - - less knight she told, its roof was of the diamonds

gallant knight, And a fai - - ry queen of old. I will sing to thee of a gal - lant
rare, Its walls were lin'd with gold. Its roof was of the dia - monds

knight rare, And a fai - - ry queen of old. Come with me, Come with me, Come with me, to the haunted
rare, Its walls were lin'd with gold. *ad lib.*

stream In the for - est far a - way, Where the moonlight dips its silver beam, And the el - - fin fa - ries

play. *f* Come with me, *p* Come with me, Come with

me to the haunt - - ed stream. *Sva.*.....

THE FIRST VIOLET.

WORDS BY WALTER POWELL.

MUSIC BY MENDELSSOHN.

Andante.

When the first vio-let spread its soft bloom, How fair was its

beau - ty, how sweet its per - fume; it breath'd but of spring - time, calm - ness and

rest, Glad - ly I placed it, with hope, on my breast; It breath'd but of

spring - time, calm - ness and rest,..... And glad - ly I placed it, with

hope on my breast.

mf *fz* *p* *p* *cres.* *cres.* *dim.* *ritard.* *pp*

pp

The spring time hath vanish'd, the vi - o - let lies dead,..... the vi - o - let lies

a tempo, *pp*

dead, Buds far more bright deck its cold bed; I heed not their beauty in dreams still I

cres. *sf*

see, I heed not their beau-ty, in dreams still I see..... The vi - -

p *cres.* *f* *dim.* *pp*

- o - let, the vi - o - let, sweet hope-flow'r that bloom'd then for me, The vio - - o - let, sweet hope-flow'r that

pp *sf* *p* *pp*

ad lib.

bloom'd then, that bloom'd then for me.

Ped. *p* *dim. e rit.* *pp*

VENETIAN BOAT SONG.

WORDS BY HERMAN C. MERIVALE.

MUSIC BY JACQUES BLUMENTHAL.

Vivace. *ff* *ten. sf* *p*

Allegretto moderato.

1. The boatmen are calling, Sta - li! . . . sta - li! . . . The
 2. The waves are her high-ways, So deep, so deep! The

rit. *pp* *leggiero.*

rit. *a tempo.* *f rit. p*

glo-ry is fall-ing On me, on me! The light breeze is shaking The bay, the bay! Then up and be wakin', Gia - e, gia-e! In
 waters her by-ways A - sleep, asleep! No stir in the air is, No sound, no sound, Save foot-steps of fairies, A - round, around! The

rit. *a tempo.* *rit.*

a tempo. *f rit.*

Ven - ice, the gold-en, To dream, . . . to dreamp! With love stories old-en For theme, . . . for theme! In Venice to waste life With
 clouds of the ha - zy Fore - noon, . . . fore-noon, Sleep o - ver the la - zy La - goon, . . . lagoon. Around thee a glamour Doth

pp leggiero. *rit.*

a tempo. *f* *f* *p* *più lento, sonore.*

thee, with thee, Thus true lov - ers taste life, Sta - li, . . . Sta - li! Sta -
 move, doth move, The sense to en - am - or of love, . . . of love. Sta -

a tempo. *f* *pp*

STEERING. CONCLUDED.

mf ask of the wheeling sea - gulls That fly o'er the whisp'ring sea, *cres.*
 heart is wild-ly beat - ing With each surge of the flow-ing sea, I My

ask of the wheel-ing sea beat : gulls That fly o'er the whisp'ring sea, Oh,
 heart is wild-ly beat - ing With each surge of the flow-ing sea, *acc.* As my

dim. e rit. *p*

poco più lento, espress. tell me, ye winged spir - its, If my sail - - or steers for me! *cres.* Oh, tell me, oh,
 sail - - or lad is whis - p'ring, My love, . . . I steer'd for thee, . . . My love, . . . my

tell me If my sail - or steers for me! Oh, tell . . . me, oh, tell - me If my
 love, me . my love, I steer'd for thee, As my sail . . . or lad is whis - p'ring, My

1. *rit.* sail-or steers for me! *tempo primo.* 2. *ff rit.* love, my love, I steer'd for thee.

colla voce. *dim.* *colla voce.* *ff* *rall.*

OH! YOU LITTLE DARLING.

WRITTEN AND COMPOSED BY J. TABRAR.

ARR. BY VINCENT DAVIES.

- 1. Oh! what a thing it
- 2. Although I don't in -
- 3. Up - on my word, I

The first system of music features a vocal line in G major, 2/4 time, and a piano accompaniment in the same key and time. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

is to be A girl with lots of beaux, The num - ber of young men I've got, Well, goodness on - iy knows; When - tend to wed, To set - tie down in life, I've prom - ised near - ly for - ty men That I will be their wife! Some don't in - tend To wear the wedding ring, While for a kiss they give to me No end of pret - ty things; When -

The second system continues the vocal melody and piano accompaniment. The piano part features a variety of chords and textures, including some triplets and dynamic markings like *p*.

e'er I'm walk - ing in the street, I'm near - ly al - ways sure to meet A young man who will call me sweet, And then so gently say - fel - lows tell me that I am Their dar - ling, lov - ing, lit - tle lamb, While some call me their bit of jam, And oth - er fell - ows say - e'er they kiss me, once or twice, Although by some it's call'd a vice, I must confess I think it nice, Especially when they say -

The third system continues the vocal melody and piano accompaniment. The piano part features a variety of chords and textures, including some triplets and dynamic markings like *p*.

CHORUS.

Oh! you lit - tle dar - ling, I love you, Oh! you lit - tle dar - ling, are you true? If you real - ly love me as you ought to

Sva. in Octaves 2d time.

The chorus section features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p 1st.*, *ff 2d.*, and *cres.*

do, Nothing in this world shall cut our love in two. two.

The final system of the piece features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p 1st.*, *ff 2d.*, and *cres.*

IN THE TIME OF APPLE BLOSSOM.

WORDS BY H. B. FARNIE.

MUSIC BY FABIO CAMPANA.

Andante. *a tempo.*

1. In the time of apple blossom Tender love bloom'd in my
 2. Long a-go the fruit was garner'd That like stars hung in the

heart, Fair, so that in all the orchard Was not found its counterpart. Darling, thy smile was its
 green, And the promise of the spring-time By the autumn kept hath been. So my heart, O darling,

sun - shine, And it knew no shadow cold, So my love, like apple blossom, Stronger grew to ruddy
 gath - er! Pluck it, for it is thine own, Ripe - ly red from garden blossom, And to love's fruit has

gold! So my love, like apple blossom, Stronger grew to ruddy gold!
 grown, Ripe - ly red from garden blossom, And to love's fruit has

2d verse. *pmo. dim. a poco.* *f* *rall. assai, pmo.*
 grown. Thine that heart, and thine a - lone, Thine that heart, and thine a - lone.

con espress. pmo. *f* *rall. assai.* *ppp perdendosi.*
ten. *sf*

sf *rall.* *sf con espress.* *cres.* *f* *f* *rall.* *1st verse.* *con espress.* *rall.* *a tempo.* *rall.*

SILVER CHIMES.

WORDS AND MUSIC BY CLARIBEL

Allegretto.

bells. *p* *ten.* *ten.* *mf*

1, 2, 3. They are chim-ing gaily now, As they chim'd so long ago,—Silver tones that we know so well: And what is it that they say To our
4. They are chim-ing gaily now, As they chim'd so long ago,—Silver tones that we know so well: Like a sto-ry that is told, Seem those

p *ten.* *ten.* *cres.* *p* *ten.*

inner thought to-day, And what is the tale that they tell? spell.
memo-ries of old, Haunting still with a mag-ic

ten. *cres.* *p* *cres.*

sva......*loco.*

Slower.

They whis-per, first of all, In that qui-et e-ven-fall, Of the happy days of childhood that we pass'd, When each
2. Of a wak-ing up to life, Of a long and bit-ter strife, Of a restless spir-it fretting in its pain; Of a
3. Of a peaceful life at last, Of a sense of per-il past, Of a future left in safer hands than ours; Of a

p

gar-land that we made Seem'd too beau-ti-ful to fade, And each but-ter-fly more radi-ant than the last.
sea-son when the bells On-ly rack'd us with their spells, On-ly mock'd us with old mem-o-ries a-gain.
sweet re-fresh-ing dew Fall-ing on our lives a-new, As the rain-drops fall and sat-is-fy the flow'rs.

cres. *ad lib.* *cres.* *colla voce.*

PRINCE OR PEASANT.

WORDS BY EDWARD OXFORD.

MUSIC BY JOSEPH L. ROECKEL.

Allegretto grazioso.

semplice.

1. Where meadow grass grew long and sweet Her flocks she daily
2. Her cav - a - lier at last she found, A ro - sy brown-eyed

p leggiero.

drove, . . . And to her-self would oft re - peat Old tales of war and love; . . . The fai - ry prince, the white-plumed knight, She'd
lad; . . . A cot-tage and a plot of ground Was all the wealth he had. . . . He came not in a coach of gold, No

muse up - on and sigh, . . . The lit - tle lambkins list'ning might Have heard that maiden cry: . . . "Oh, I am but a
plumes waved o'er his head, . . . But when his tale of love was told that lit - tle maid - en said: . . . "Oh, you are but a

a tempo quaintly.

shep - herd - ess, As all the world can see, . . . But how I wish some prince or knight Would come a court-ing
shep - herd boy, As all the world can see, . . . Yet knight or prin - ces nev - er - more Will win one thought from

mf

f

me, . . . Would come a court-ing me, a court - ing me!
me, . . . Will win one thought from me, one thought from me. . . .

p

rall e dim.

1. 2.

p

rall e dim.

tempo.

pp

AT NOONTIDE.

WORDS BY MRS. ALEXANDER ROBERTS.

MUSIC BY LADY ARTHUR HILL.

♩: Andantino.

1. Not when fall the ev'ning shadows,
2. But when noonday light is streaming

f *dim. e rall.*

p

Nor when winds are moaning low, Bid me think of thee and love thee As I did once long a - go, For the autumn wind was wail - ing,
On the slumb'ring summer sea, And when song-birds warble sweetly, On our trysting hawthorn tree, Then I'll think of thee and love thee

p

rall. 1. *a tempo.*

Fading too the sun-set glow, When you went from me and left me To my loneli-ness and woe. Not when fall the
As I did once long a - go, Ere you went from me and left me To my loneli-ness and woe.

ev'n - ing sha-dows, Nor when winds are moaning low, Bid me think of thee and love thee As I did once long a - go.

2. *cres.* *f* *rall.*

Then I'll think of thee, love, Then I'll think of thee; . . . Then I'll think of thee and love thee As I did once long a - go.

COME HOLY SPIRIT.

G. W. WARREN.

Larghetto sostenuto e cantabile.

SOPRANO.

ALTO.

TENOR.

BASS.

p

Come Ho - ly Spir - it

p

Come Ho - ly Spir - it

p

p

Heav - en - ly Dove, With all thy quick'ning pow - ers, Kin - dle a flame of

With all thy quick'ning pow - ers.

meno mosso.

rall.

ad lib.

FINE.

Sa - cred love, In these cold hearts of ours, In these cold hearts of ours.

rall.

FINE.

meno mosso.

In these cold hearts of ours.

meno mosso.

rall.

ad lib.

FINE.

COME HOLY SPIRIT. CONTINUED.

SOPRANO SOLO.

assai esp.

See how we gro - vel here be low,

portamento.

rall.

a tempo.

Fond of these earth - ly joys, Fond of these earthly toys, Our souls how heavily they go to

rall.

a tempo.

colla voce.

ad lib. 2

a tempo.

rall.

reach, to reach e - ter - nal joys, Our souls how heav-i-ly they go to reach, to reach

ad lib.

a tempo.

rall.

SOPRANO. *pp*

ALTO.

TENOR.

e - ter - nal joys.

In vain we tune our

In vain we tune our

pp

COME HOLY SPIRIT. CONCLUDED.

life - less songs, In vain we strive to rise, In vain we strive to rise,
pp

life - less songs, In vain we strive to rise, In vain we strive to rise,

Ho - san - nas lan - guish on our tongues, And our de - vo - tion dies, dies.
f *pp* *ppp* *D.C.*

Ho - san - nas lan - guish on our tongues, And our de - vo - tion dies, dies.
f *pp* *ppp* *D.C.*

DREAM-LAND.

CLARIBEL.
 VOICE.

Andante con moto.

1. I

see my home in the twilight dim, In the purple, shadowy light;..... And
 dream of the spring-time long a-go, Its birds and its flow'rs I see,..... And
 hear the lin-net from out the elm, And the bees from the mign-onette..... And the

ma - ny a thought of by - gone years, Comes o - ver my mind to - night,..... I
 fai - ry show'rs of rose and white, Come down from the ap - ple tree,..... I
 sights and sounds of the old spring - time, Seem to hov - er and haunt me yet,..... Dear

hear the sound of the dis - tant bells, Ringing in sil - ver tone;..... For
 hear the voi - ces of oth - er days, and the tears fall one by one,..... For
 voi - ces that I nev - er hear, To all but mem' - ry gone,..... But

thoughts come and go as they will to-night, As I dream by my fire a - lone,..... For

thoughts come and go as they will to-night, As I dream by my fire a - lone.....

1 & 2. 3. 3.
 2. I
 3. I
 D.S. 3:
 FINE.

DRIFTING.

CLARIBEL.

Molto espress.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady, rhythmic accompaniment. The tempo is marked 'Molto espress.' and the dynamics include 'f marcato'.

1. Drearily drift the shad - ows, over my life a - gain..... Heavi - ly in my bo - som, Throbs the mighty
 2. Life is a wea - ry jour - ney, Time is so dark and cold..... Vainly I've grasp'd for sunbeams Shadows are all I

The first system of the song features a vocal line with two verses and a piano accompaniment. The piano part provides a steady accompaniment with chords and arpeggiated figures.

pain..... O - ver earth's dreary des - ert, Lonely and un - ca - ress'd Roams my wea - ry spir - it,
 hold..... Hearts that I've lov'd are faithless, Lips that my own have press'd Lie in the tomb's sad si - lence,

The second system continues the vocal line and piano accompaniment. The piano part features some chords marked with an 'x'.

Vain - ly seek - ing rest..... Fearfully here I'm tread - ing, Weari - ly here I wait..... Beauti - ful an - gel
 Where I, too, long to rest..... Fearfully here I'm tread - ing, Weari - ly here I wait..... Beauti - ful an - gel

The third system continues the vocal line and piano accompaniment. The piano part features some chords marked with an 'x'.

war - dens, o - pen the pearl - y gate.....

The fourth system concludes the vocal line and piano accompaniment. The piano part features a final chord marked with an 'x' and a dynamic marking of 'f'.

IN DELL AND DINGLE.

WORDS BY EDWARD OXENFORD.

MUSIC BY JOSEPH ROECKEL.

Allegretto.

1. In the dell and din - gle, Where the flow'rets mingle,
2. From the snowdrop's bosom, From the heather blossom,

p *Leggiero.*

Shedding all their perfumes sweet Upon the summer air, Fairy bells are chiming, All their changes timing, To the breeze that comes and goes In
From the golden daf - fo - dil The fai - ry music rings; E'en the violet low - ly, Is not silent whol - ly, Blending with for - get - me - nots, For

f REFRAIN. *p* *f* *p* *rall.* *p*

search of blossoms rare! Ding, dong, } Thus their cadence swells, } Thus their cadence swells. Oh! sweet indeed are fairy bells, Ding, dong, }
ver - y joy it sings. ding, dong, } Ding, dong, ding, dong, } ding, dong, }

cres. *f* *a tempo.*

bells, Ding, dong, ding, doug, bells, Ding, dong, sweet fairy bell! 3. When the moonbeams, shining Round the flow'rs are twining, Sweeter than ever
[sounds The

rall. *D.C. Refrain.*

sil - v'ry fai - ry chime; Spell bound by the lustre, All the flow'rets clus - ter, Raising cries for hup - pi - ness, That shall not die with time.

dolce. *rall.*


IN HAPPY MOMENTS.

(FROM THE OPERA MARITANA.)

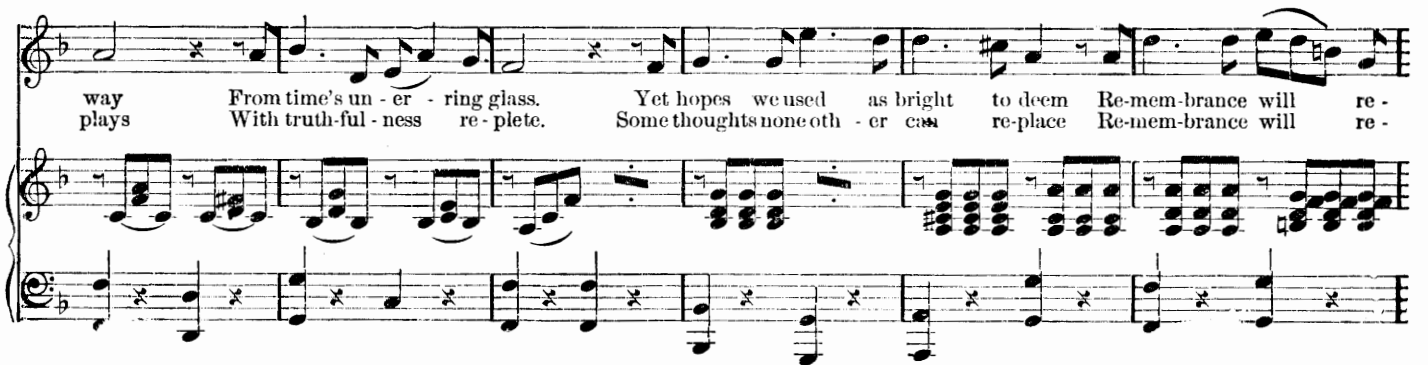
W. V. WALLACE.



Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of flowing sixteenth-note patterns in both hands.



1. In happy moments day by day, The sands of life may pass, In swift but tranquil tide a -
2. Tho' anxious eyes upon us rest, And hearts with fondness beat, Whose smile upon each feature



way plays From time's un - er - ring glass. Yet hopes we used as bright to deem Re-mem-brance will re -
With truth-ful - ness re - plete. Some thoughts none oth - er can re-place Re-mem-brance will re -



call Whose pure and whose unfading beam Is dear - er than them all, Whose pure and whose unfading
call Which in the flight of years we trace Is dear - er than them all, Which in the flight of years we



beam, Is dear - er than them all.
trace, Is dear - er than them all

rall.

WORDS BY MRS. CRAWFORD.

KATHLEEN AROON.

MUSIC BY FRANZ ABT.

mf Andante. *p* *p* *cres.*

1. Why should we parted be, Kathleen Aroon! When thy fond heart's with me Kathleen Aroon! Come to those golden skies,
 2. Give me thy gentle hand Kathleen Aroon! Come to the happy land, Kathleen A - roon! Come o'er the waves with me,
 3. Why should we parted be, Kathleen Aroon! When thy fond heart's with me, Kathleen Aroon! Oh! leave these weeping skies,

Molto legato. *cres.*

poco rit.

Bright days for us may rise, Oh! dry those tear-ful eyes, Kathleen Aroon!
 These hands shall toil for thee, This heart will faithful be, Kathleen Aroon!
 Where man a mar - tyr dies, Come dry those tear-ful eyes, Kathleen Aroon!

marcato. *poco rit.* *p* *f* *pp dim.*

WORDS BY J. J. LONSDALE.

RUBY.

MUSIC BY VIRGINIA GABRIEL

Andante.

1. I opened the leaves of a book last night, The
 2. Once more I was watching her deep ring'd eyes, Bent

dust on its cov-er lay dusk and brown, As I held it toward the wan-ing light, A with-ered flow'ret fell
 o - ver the Tas-so up - on her knee, And the fair face blushing with sweet surprise, At the passionate pleading that

mf

rustling down, 'Twas only the wraith of a woodland weed, Which a dear dead hand in the days of old, Had
 broke from me! Oh, Ruby my dar - ling, the small white hand, Which gather'd the hare-bell was never my own, But

cres. *cres.*

RUBY. CONCLUDED.

accel. *f* *allargando.* *pp*

plac'd twist the pa - ges she lov'd to read At the time when my vows of love were told, And
fad - ed and pass'd to the far off land, And I dreamt by the flick - 'ring flame a - lone, I

allargando.

Con molto espress.
a tempo.

mem - o - ries sweet; but as sad as sweet, Swift flooded mine eyes with re -
ga - ther'd the flow'r and I clos - ed the leaves, And fold - ed my hands in

pp *a tempo.*

pp

gret si - ful tears, When the dry dim hare - bell skimm'd past my feet, Re -
si - lent pray'r, That the dry reap - er Death as he seeks his sheaves Might

call - ing the hour from the vanish - ed years.
hast - en the hour of our

2 *piu lento.*

meet - ing there of our meet - ing there, of our meet - ing there.....

pf

THE OPEN WINDOW.

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WORDS BY H. W. LONGFELLOW.

MUSIC BY ALFRED SCOTT GATTY.

Andante con molto espressione.

1. The old house by the lin - dens Stood si - lent in the
2. The old Newfoundland house-dog, Was staid-ing by the
3. The birds sang in the branches, With sweet fa - mil - iar

shade, And o'er the gravelled pathway The lights and shadows played, I saw the nursery window Wide o - pen to the
door, He looked for his little playmates Who would return no more, They walked not under the lindens, They played not in the
tone, But the voices of the children Will be heard in dreams alone, And the boy who walked beside me, He could not under-

air, But the fa - ces of the children, They were no lon - ger there.
hall, But sorrow and silence and and sadness Were hanging over all.
stand, Why closer in mine, Ah, closer, I press'd his warm soft hand.

SHELLS OF OCEAN.

J. W. CHERRY.

Moderato con espress.

SHELLS OF OCEAN. CONCLUDED

One summer eve, with pensive thought, I wander'd on the sea-beat
I stood up - on the pebbly strand To cull the toys that round me

shore, Where oft in heed - less in-fant sport, I gather'd shells in days be - fore. I gather'd shells in days be
lay, But as I took them in my hand, I threw them one by one a - way, I threw them one by one a

fore: The splashing waves like mu-sic fell, Responsive to my fan - cy wild, A dream came o'er me like a
way; Oh! thus I said in ev - ery stage, By toys our fan - cy is be - guiled, We gather shells from youth to

spell, I thought I was a - gain a child, A dream came o'er me like a spell, I thought I was a -
age And then we leave them like a child, And then we leave them like a child, And then we leave them

espress.

fz *colla voce.*

gain, a - gain a child.
like a - child a child

ad libitum.

fz *dim.* *fz*

YOU'LL SOON FORGET KATHLEEN.

(IRISH BALLAD.)

W. LANGTON WILLIAMS,

With Simplicity and Feeling.

p

1. Oh!
2. Oh!

leave not your Kathleen there's no one can cheer her, A - lone in the wide world unpit - ied she'll sigh, And scenes that were loveliest when
leave not the land, the sweet land of your child-hood, Where joyously pass'd the first days of our youth, Where gaily we wander'd mid

thou wert but near her, Re - call the sad vis - ion of days long gone by. 'Tis vain that you
val - ley and wild-wood, Oh! those were the bright days of in - no - cent truth. 'Tis vain that you

tell me you'll never for - get me, To the land of the Shamrock you'll ne'er re - turn more, Far away from your sight you will

cease to re - gret me, You'll soon forget Kathleen and E - rin - go - Bragh!

pp dol. rall. pp ad lib. riten. f p

rall. pp cresc.

pp sempre pp

mf espress. rit. sf Affetto.

mf colla voce. dim. legato.

rall. accel.

espress. riten. p

mf colla voce. fp fp rall. fp

HOME, SWEET HOME.

SIR H. R. BISHOP.

SOPRANO.
With expression.

ALTO.
1. Mid pleas - ures and pal - a - ces though we may roam, Be it ev - er so hum - ble, there's no place like
2. An ex - ile from home, splendor daz - zles in vain; Oh! give me my low - ly thatch'd cottage a -

TENOR.

BASS.
1. Mid pleas - ures and pal - a - ces though we may roam, Be it ev - er so hum - ble, there's no place like
2. An ex - ile from home, splendor daz - zles in vain; Oh! give me my low - ly thatch'd cottage a -

cres.

home! A charm from the skies seems to hal - low us there, Which seek through the world, Is ne'er met with else-
gain; The birds sing - ing gai - ly that came at my call, Give me them with that peace of mind, dearer than

home! A charm from the skies seems to hal - low us there, Which seek through the world, Is ne'er met with else-
gain; The birds sing - ing gai - ly that came at my call, Give me them with that peace of mind, dearer than

cres.

with expression.

cres. *calando.*

where; Home! home! sweet, sweet home! There's no place like home! There's no place like home!
all. Home! home! sweet, sweet home! There's no place like home! There's no place like home!

where; Home! home! sweet, sweet home! There's no place like home! There's no place like home!
all. Home! home! sweet, sweet home! There's no place like home! There's no place like home!

pp *cres.* *calando.*

THE LAST ROSE OF SUMMER.

With feeling and expression.

SOPRANO.

ALTO. *p*

1. 'Tis the last rose of summer, Left blooming a - lone; All her love-ly companions Are
 2. I'll not leave thee, thou lone one, To pine on the stem; Since the love-ly are sleeping Go
 3. So soon may I follow, When friendships de - cay, And from love's shining cir-cle The

TENOR. *p*

BASS.

1. 'Tis the last rose of summer, Left blooming a - lone; All her love-ly companions Are
 2. I'll not leave thee, thou lone one, To pine on the stem; Since the love-ly are sleeping Go
 3. So soon may I follow, When friendships de - cay, And from love's shining cir-cle The

The first system of music features a vocal line for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part begins with a *p* dynamic and consists of a steady eighth-note accompaniment.

The second system continues the vocal and piano parts. It includes dynamic markings such as *cres*, *cen*, *do.*, and *p*. The lyrics for the Soprano part are: "fad-ed and gone; No flow'r of her kin-dred, No rose-bud is nigh, To reflect back her sleep thou with them; Thus kind-ly I scat-ter Thy leaves o'er the bed, Where thy mates of the gems drop a - way; When true hearts lie wither'd, And fond ones are floun, Oh who would in -".

The third system concludes the piece. The lyrics for the Soprano part are: "blushes Or give sigh for sigh. garden Lie scent-less and dead. hab-it This bleak world a - lone." The piano accompaniment ends with a *mf* dynamic and a triplet of eighth notes.

SWEET AND LOW.

(A LULLABY.)

WORDS BY ALFRED TENNYSON.

MUSIC BY J. BARNBY.

SOPRANO.
pp *Larghetto.*

ALTO.
Sweet and low, Sweet and low, Wind of the west - ern sea, Low, low, breathe and blow,

TENOR.
pp

BASS.
Sweet and low, Sweet and low, Wind of the west - ern sea, Low, low, breathe and blow,

p Wind of the west - ern sea, *mf* O - ver the roll - ing wa - ters go, *pp* Come from the dy - ing moon, and blow,
Come from the

Wind of the west - ern sea, O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow
Come from the

f Blow him a - gain, to me *p* While my lit - tle one, while my pret - ty one sleeps.....
rall. *dim.* *pp*

Blow him a - gain, to me While my lit - tle one, while my pret - ty one sleeps.....

SWEET AND LOW. CONCLUDED.

pp *Tempo primo.*

Sleep and rest, sleep and rest, Fa - ther will come to thee soon. Rest, rest, on moth - er's breast,

Sleep and rest, sleep and rest, Fa - ther will come to thee soon. Rest, rest, on moth - er's breast,

pp *Tempo primo.*

p *mf* *pp*

Fa - ther will come to thee soon; Father will come to his babe in the nest, Sil - ver sails all out of the west,

Fa - ther will come to thee soon; Father will come to his babe in the nest, Sil - ver sails all out of the west,

p *mf* *pp*

p *rall.* *e* *dim.* *pp*

Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret - ty one, sleep.....

Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret - ty one, sleep.....

f *p* *rall.* *e* *dim.* *pp*

O PARADISE.

BARNBY.

SOPRANO.

Moderato.

ALTO.
 1. O Par - a - dise, O Par - a - dise, Who doth not crave for rest, Who would not seek that
 2. O Par - a - dise, O Par - a - dise, The world is growing old, Who would not be at

TENOR.
 2. O Par - a - dise, O Par - a - dise, Wherefore doth death de - lay, Bright death that is the
 3. O Par - a - dise, O Par - a - dise, 'Tis wea - ry wait - ing here, I long to be where

BASS.
 2. O Par - a - dise, O Par - a - dise, Wherefore doth death de - lay, Bright death that is the
 3. O Par - a - dise, O Par - a - dise, 'Tis wea - ry wait - ing here, I long to be where

mf

hap - py land, Where they that loved are blest. Where loy - al hearts and true stand
 rest and free, Where love is nev - er cold. Where loy - - - al hearts and true stand

wel - come dawn, Of our e - ter - nal day. Where loy - - - al hearts and true stand
 Je - sus is, To feel, to see Him near. Where loy - - - al hearts and true stand

ev - er in the light, All rapt - ure thro', and thro', in God's most ho - - - ly sight.
 ev - er in the light, All rapt - ure thro', and thro', in God's most ho - ly sight

THE LORD IS IN HIS HOLY TEMPLE.

UTTO LOB.

Andante.

The Lord is in His ho - ly tem - ple,
The Lord is in His ho - ly tem - - ple, in His tem - ple,
The Lord is in His ho - ly tem - - ple, in His tem - ple, keep
Keep silence, Keep silence, keep silence, be - fore;..... Him, Let all the earth be si - lent be -
silence, keep silence, keep silence be - fore Him, Let all the earth be silent be -
Piu vivo. Let all the earth be
fore Him, Let all the earth be silent be - fore Him, For the Lord, the Lord is
fore Him, Let all the earth be silent be - fore Him, For the Lord, the Lord,..... the Lord is
For the Lord,..... the Lord is
si - lent, Let all the earth be si - lent, For the Lord is
pp a tempo.

THE LORD IS IN HIS HOLY TEMPLE. CONCLUDED.

in His ho - ly tem - ple, keep si - lence, keep si - lence be - fore Him. *pp* *mf*

in His ho - ly tem - ple. keep si - lence, keep si - lence be - fore Him. The Lord is in His *pp* *p* *mf*

in His ho - ly tem - ple, keep si - lence, si - lence be - fore Him. The Lord is in His *pp* *mf*

The Lord is in His ho - ly tem - ple, keep si - lence, keep silence, keep silence be

ho - ly tem - ple, in His tem - ple, keep si - lence, keep silence, keep silence be -

ho - ly tem - ple, in His tem - ple, keep si - lence, keep si - lence, keep silence be -

fore..... Him, *p* *p* keep si - lence be - fore Him: si - lence, si - lence. *molto ritard. pp*

fore..... Him, keep si - lence, keep si - lence be - fore Him: si - lence, si - lence. *p* *pp*

fore..... Him, keep si - lence, keep si - lence be - fore Him: si - lence, si - lence. *p* *pp ad lib.*

INCLINE THINE EAR TO ME.

HIMMEL.

Andante. *mf* *Sva.....* In-cline thine ear, in-cline thine ear to me, in - cline thine ear, in-cline thine ear to me. O Lord, make haste to de - liv - er me. *dim.* In - cline thine ear, In - cline thine ear to me O Lord, make haste, make haste to de - liv - er me. *p* O save me for thy mercies' sake O save..... me, save me for thy mer - cies' sake. *mf*

Detailed description: This is a musical score for the hymn 'Incline Thine Ear to Me'. It consists of a vocal line and a piano accompaniment. The score is written in a key with one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante.' and the initial dynamic is 'mf'. The piano part features a prominent bass line with a 'Sva.....' (sustained) marking. The vocal line includes lyrics such as 'In-cline thine ear to me' and 'Lord, make haste to deliver me'. The score includes various musical notations like dynamics (mf, p, dim., cresc.), articulation (accents), and phrasing slurs. The piece concludes with a final cadence in the piano part.

INCLINE THINE EAR TO ME. CONCLUDED.

QUARTET.

In-cline thine ear, in-cline thine ear to me, in - cline thine ear, in-cline thine ear to me, O Lord, make

SOPRANO.

Musical notation for Soprano part, including notes and rests.

ALTO.

In-cline thine ear, in-cline thine ear to me, in-cline thine ear, in-cline thine ear to me, O Lord, make
In - cline thine ear, in - cline thine ear to me. in - cline thine ear,..... in - cline thine ear to me O Lord, make

TENOR.

Musical notation for Tenor part, including notes and rests.

BASS.

In - cline thine ear, in - cline thine ear to me, in - cline thine ear to me, O Lord, make

Piano accompaniment for the first system, including treble and bass staves.

haste to de - liv - er me, in-cline thine ear,..... In-cline thine ear to me, O Lord, make haste, make haste to de-

Musical notation for Soprano part, including notes and rests.

haste to de - liv - er me, In-cline thine ear, incline thine ear to me, O Lord, make haste, make haste to de-
haste to de - liv - er me, Incline thine ear, incline thine ear to me, O Lord, make haste, make haste to de-liv - er - -

Musical notation for Tenor part, including notes and rests.

haste to de - liv - er me, in - cline thine ear..... to me, O.....

Piano accompaniment for the second system, including treble and bass staves.

liv-er me, O save me for thy mercies' sake O save.... me, save me for thy mercies' sake.

Musical notation for Soprano part, including notes and rests.

liv-er me, O save me for thy mercies' sake O save.... me, save me for thy mercies' sake.
me, O save me for thy mercies' sake, save, O save me for thy mercies' sake.

Musical notation for Tenor part, including notes and rests.

Lord,..... for thy mercies' sake O save me for thy mercies' sake.

Piano accompaniment for the third system, including treble and bass staves, ending with a *mf* dynamic marking.

DREAM FACES.

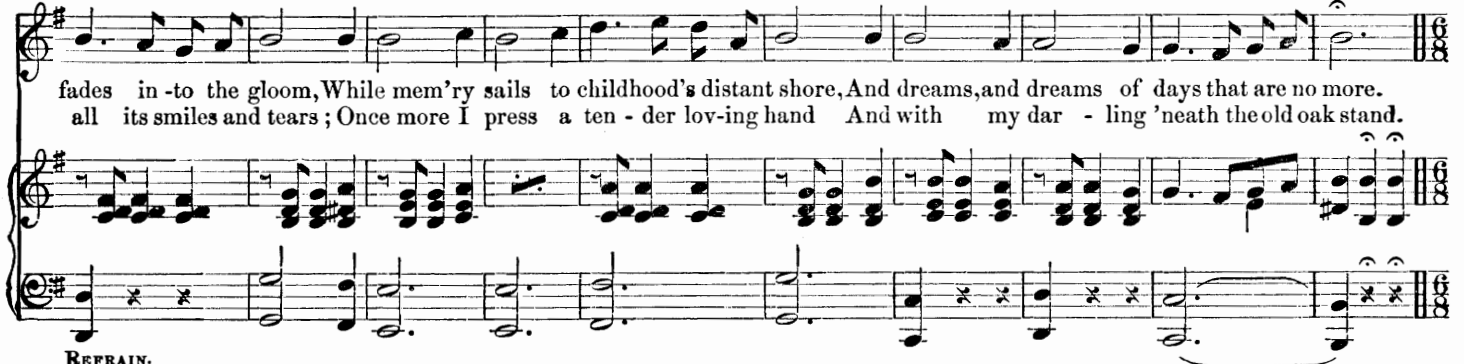
WORDS AND MUSIC BY WM. M. HUTCHISON.

1. The sha - dows lie a-cross the dim old room, The fire - light glows and
2. Once more I see a-cross the dis-tant years, A face long gone with

Andante.
p



fades in-to the gloom, While mem'ry sails to childhood's distant shore, And dreams, and dreams of days that are no more.
all its smiles and tears; Once more I press a ten - der lov-ing hand And with my dar - ling 'neath the old oak stand.



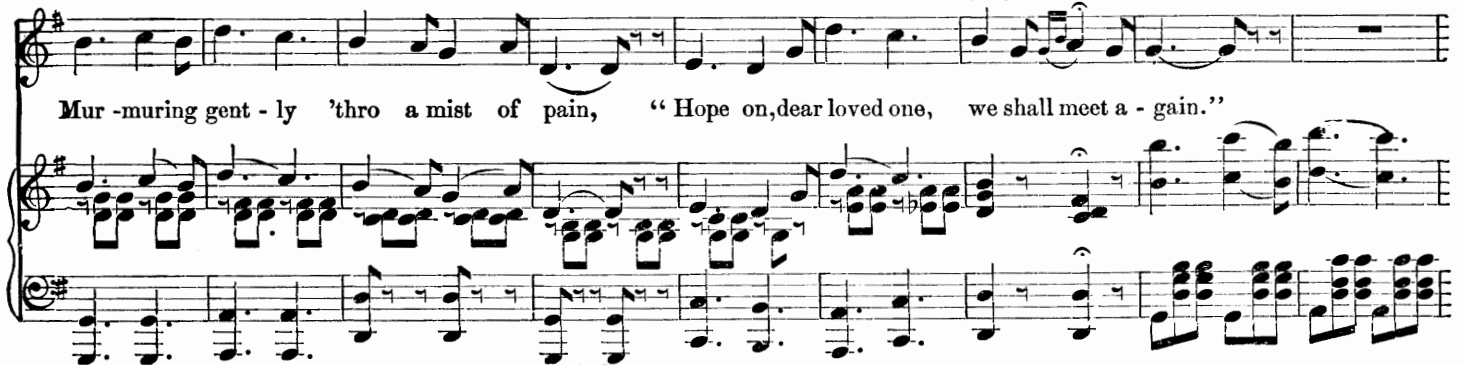
REFRAIN.
p Allegro.

Sweet dream-land fa - ces, pass - ing to and fro, . . . Bring back to mem' - ry days of long a - go. . . .



⊕ After 3d verse go to Coda.

Mur - muring gent - ly 'thro a mist of pain, "Hope on, dear loved one, we shall meet a - gain."



1. 2. *Andante.*
p
But all I loved are gone, And I a-lone in life, To wait, and wait, and wait, Till



DREAM FACES. CONCLUDED.

pp cres *cen* *do.* *pp rall.*

Death shall end the strife; Un - til once more I join the hearts that loved me best, Where the wicked cease from troubling And the weary are at rest! . . . we shall meet a - gain we shall meet, shall meet, shall meet a - gain!

ad lib. *pp cres* *cen* *do.* *pp rall.*

ad lib. *ff* *ad lib.*

ad lib. *cres.* *ff* *ad lib.*

⊕ CODA.

S: cres. *ff* *ad lib.*

D.S. Refrain.

EHREN ON THE RHINE.

WRITTEN AND COMPOSED BY WM. M. HUTCHISON.

S: *mf*

A sol-dier stood in the vil-lage street, And bade his love a-dieu, His gun and knapsack
They march'd away down the vil-lage street, The banners floating gay; The children cheer'd for the

S: Tempo di Marcia.

mf

at his feet His com-pa - ny in view. With tears she kiss'd him once a-gain, Then turn'd away her head, He
tramping feet, That went to war a - way; And one among them turn'd him round To look but once a - gain: And

p cres. *dim.* *pp*

p cres. *dim.* *pp*

REFRAIN.
p Allegro.

could but whisper in his pain, And this is what he said, "Oh [1 & 2] love, dear love, be true, This heart is only thine: When the
though his lips gave out no sound, His heart sigh'd this refrain "Oh [3.] say to my love "be true" Be on-ly, on-ly mine; My

EHREN ON THE RHINE. CONCLUDED.

1. 3rd verse go to Coda.√ 2.

war is o'er, We'll part no more At Ehren on the Rhine. Oh part no more, At Ehren en the Rhine.
 life is o'er, We'll meet no more, At Ehren on the Rhine. At

3rd verse go to Coda.

Andante. con espressione.

1. 2. pp

On the bat-tle field the pale cold moon Is shedding her peaceful light :And is

shin-ing down on a soul that soon Will speed its e - ter - nal flight. . A- mid the dy - ing, the sol - dier lay, A

com-rade was close at hand, . And he said, "When I am far a-way And you in our na - tive land, . . And

rall. ad lib. D.S. Refrain. CODA. ad lib.

you in our na - tive land. . Oh, Eh - ren on the Rhine, At Eh - ren on the Rhine.

D.S. Refrain.

rall. ad lib. ad lib.

WORDS BY H. L. D'ARCY JAXONE. **LADDIE.** *Piu mosso.* MUSIC BY CIRO PINSUTI.
Andantino grazioso. *p* *8:* *con dolcezza.*

1. Oh, Laddie was somebody's darling, So somebod-y of-ten
 2. Laddie was somebody's darling, But somebody's love grew

said; And his lov-ing breast was a per-fect rest For somebody's wea-ry head. And some-bod-y's smile was like
 cold; The i-dol he made a vic-tim was laid, At the shrine of the god of gold; So sunlight was chang'd in-to

sunshine When walking by somebody's side, And oft as he told the sto-ry of old, So somebody's lips . . . replied, "O
 shadow, And he bow'd his head in the strife; In a bro-ken heart he buried each part Of the light and love of his life. O

REFRAIN.
8: *meno mosso con espress.* *animando.* *cres.*
 Laddie, Laddie, Lad-die, I nev-er can love but thee; Un-til death doth part, you have won my heart, And are
 Laddie, Laddie, Laddie, Thou wert made for more than *this*, . . . To be lov'd a day and then flung a-way, Just
 Laddie, Laddie, Laddie, Come back if 'tis but to say The angels a-bove have found thee a love, And

all the world to me; Untill death doth part you have won my heart, And are all the world to me."
 bought and sold with a kiss; To be lov'd a day and then flung a-way, Just bought and sold with a kiss.
 borne thy burden a -

cres. rit. *dim.* *rall. molto rit.* *Use small notes in second verse.*
a tempo.

cres. *rit.* *dim.* *a tempo.* *rall.* *sol canto.* *a tempo.*

LADDIE. CONCLUDED.

1 *p* *S* 2 *p* *meno mosso.*

O! O! Laddie was somebody's darling, As somebody knows to-day, But

poco cres. *cres.* *p*

love tarried late, for the Golden Gate Has sever'd their lives for aye; But in the green acre of Heav'n, Where somebody knows he

un poco cres. *rall.*

sleeps: O'er a grassy grave where moon daisies wave, Somebody kneels and weeps, Somebody kneels and weeps,

un poco cres. *mf* *rall.* *dim.*

molto rall. *rit.* *S* *CODA.* *con passione.* *p* *animando.* *cres.* *poco rall.*

Somebody kneels and weeps. O! way! Come back, come back, if 'tis but to say, The angels above have found thee a

molto rall. *rit.* *D.S. Refrain.* *f* *p* *animando.* *cres.* *poco rall.*

f *rall. assai.* *molto rit.*

love, And borne thy burden away! And borne thy burden a-way!

f *rall. assai.* *col canto.* *a tempo. p* *p* *rall.* *pp*

ANGELS EVER BRIGHT AND FAIR.

FROM THEODORA.

HANDEL.

RECITATIVE.

Oh, worse than death in - deed! lead me, ye guards; Lead me, or to the rack, or to the flames, I'll

thank your gracious mercy.

Larghetto.

mf *cres.*

An - gels ev - er bright and fair, An - gels ev - er bright and fair, Take, O take me,

p *p*

Take, O take me to your care, . . . Take me, take, O take me, An - gels,

ev - er bright and fair, Take, O take me to your care; Take, O take me to your care!

rall. *mf tempo.*

1.

ANGELS EVER BRIGHT AND FAIR. CONCLUDED.

Speed to your own courts my flight, Clad in robes of virgin white, Clad in robes of vir - gin

white, Clad in robes of vir - gin white; Take me, care.

p *cres.* *mf tempo.*

2.

THE HARP THAT ONCE THRO' TARA'S HALLS.

THOMAS MOORE.

1. The harp that once thro' Tara's halls The soul of music
2. No more to chiefs and ladies bright The harp of Tara

Andante.

shed, swells: Now hangs as mute on Ta - ra's walls As if that soul were fled; So sleeps the pride of for - mer days, So
The chord, a-lone that breaks at night, Its tale of ru - in tells; Thus freedom now so sel - dom wakes, The

glo - ry's thrill is o'er, And hearts that once beat high for praise Now feel that pulse no more.
on - ly throb she gives Is when some heart in - dig - nant breaks, To show that still she lives.

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