

TO
Miss Hertie M. Griggs.

The Blacksmith and his Fair Daughter or Love's Power.

A MUSICAL DIALOGUE

Composed for the

Piano forte,
BY

H. MAYLATH

Op. 299.

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BRENTANO'S,
39 UNION SQUARE

The Blacksmith's Daughter

*With brawny arm, the hammer huge he swings,
And, like a sunbeam, comes his daughter fair,
To plead for him she loves; and fondly clings
About her father's neck, but sternly there
The harsh refusal falls; tho' tears are blent
With soft entreaties, till, with woman's grace,
And sweet caresses, she has won consent!
Then, like the sunshine where the storm had place,
Her heart with joy overflows, and Love triumphant gleams,
And young hearts revel in its blissful dreams!*

George Cooper

THE BLACKSMITH AND HIS FAIR DAUGHTER.

OR LOVES POWER.

H. MAYLATH. Op: 299.

The Blacksmith at the anvil.
Allegro.

Piàno *f*

il basso sempre marcato.

His Daughter enters.
p legg.e grazioso.

She pleads in favor of him she loves.

pp sf f

Stern refusal.

Two systems of piano music. The first system features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with chords marked *sf*. The second system continues the melody, ending with a *f* dynamic in the treble staff.

Entreaties of the fair one.

A single system of piano music. The treble staff begins with a *p* dynamic and features a melodic line with slurs. The bass staff consists of chords. The system concludes with a *f* dynamic in the treble staff.

3 She becomes defiant. 2

Two systems of piano music. The first system starts with *p delicatamente.* and includes *cresc.* markings. The second system features a *ff* dynamic and includes first and second endings marked 1 and 2.

Grief and Tears.

Two systems of piano music. The first system begins with a *p* dynamic. The second system includes a *cresc.* marking, a *rit.* marking, and a repeat sign.

The Father's arguments.

Two systems of piano music. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, featuring chords and eighth-note patterns, many marked with *sf* (sforzando). The second system also consists of two staves with similar notation, including eighth-note patterns and chords, with *sf* markings in the lower staff.

Persuasion and carresses.

Two systems of piano music. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, featuring chords and eighth-note patterns. The second system also consists of two staves with similar notation, including eighth-note patterns and chords, with *p* markings in the lower staff.

The Father's grumbling but yielding.



The Maidens joy and happiness.



Final consent.

Two systems of piano accompaniment for the section "Final consent." The first system begins with a forte (*f*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of chords, many marked *sf* (sforzando). The second system continues this texture, with the right hand concluding on a whole note. Both systems include first and second endings marked with "7" and "8".

Loves triumph,

Two systems of piano accompaniment for the section "Loves triumph,". The first system is marked *Più mosso.* and *sf*. The right hand has a more active, melodic role with slurs and grace notes, while the left hand continues with chords. The second system shows the right hand playing a more sustained, arpeggiated texture. Both systems include first and second endings marked with "8".

sempre dim e rall.

A single system of piano accompaniment for the section "sempre dim e rall." The right hand plays a series of chords, some with grace notes, while the left hand plays a more active line with slurs. The system concludes with a first ending marked "8" and a final whole note chord.