

The Song  
OF  
THE BLIND GIRL TO HER HARP,

*with an Accompaniment for the*

H A R P.

OR

Piano Forte.

*The Words by Charles Jefferys.*

THE MUSIC,

STEPHEN GLOVER.

*Ent. Sta. Hall.*

*Price 2/6*

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THE MOST POPULAR COMPOSITIONS VOCAL & INSTRUMENTAL BY STEPHEN GLOVER.

*of which a Catalogue may be had.*

# THE BLIND GIRL TO HER HARP.

WORDS by CHARLES JEFFERYS.



MUSIC by STEPHEN GLOVER.

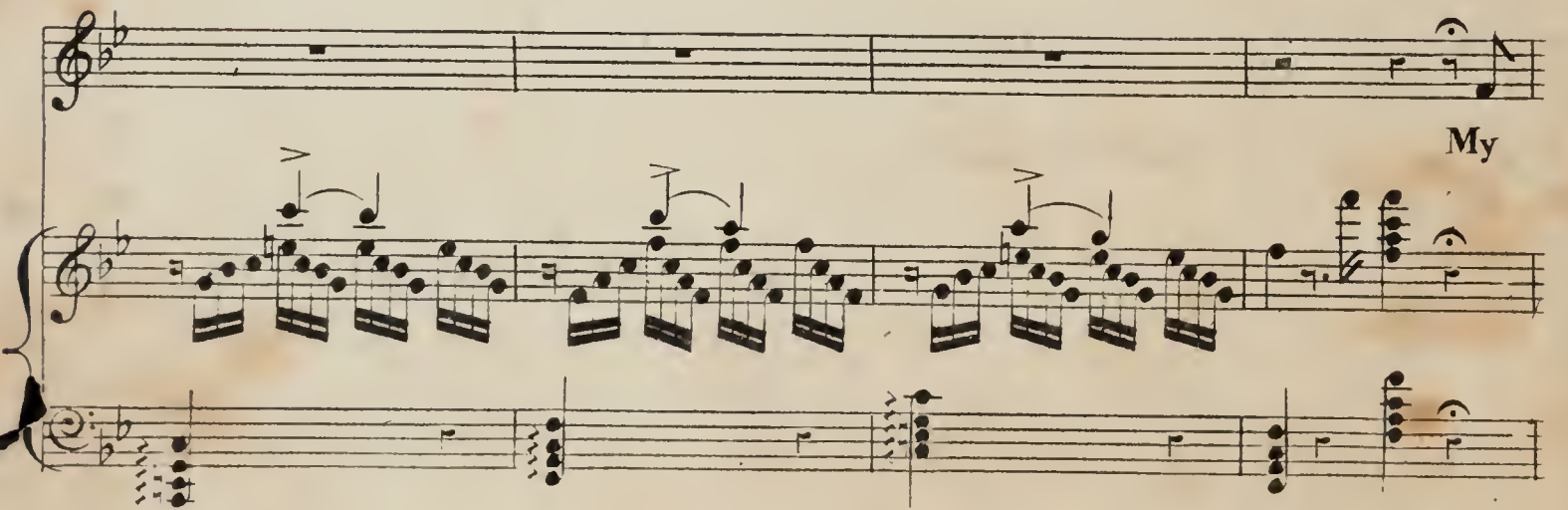
*MODERATO.*



*f veloce.* *Lento.* *p*



*f veloce.* *Lento.* (E $\flat$ )



My



*più lento.*

Harp! my own be\_loved Harp! My fingers o'er thee stray, And wake the

(B $\flat$ )

sounds that bear my thoughts To brightest realms a - way . In

(B)

*con espress:*

sorrow unto thee I turn, So touching is thy tone That list'ning to thy fitful

*rall?*

woes Makes me for-get my own.

*rall?* (E $\flat$ ) *dim:*

ALLEGRETTO MA NON TROPPO.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'ALLEGRETTO MA NON TROPPO'. The music is in a minor key, indicated by two flats in the key signature.

The second system continues the musical piece. The vocal line includes the lyrics: "I can not see thee. but thy touch Thrills". The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano).

The third system continues the musical piece. The vocal line includes the lyrics: "through my ev'ry vein; And feelings half-for-gotten start Back, back to life a -". The piano accompaniment continues with a steady rhythmic pattern.

The fourth system concludes the musical piece. The vocal line includes the lyrics: "gain! The skies both blue and bright, Of dews of varied hues -". The piano accompaniment ends with a final chord marked with a fermata and the letter 'E' in parentheses.



sunny smiles of beaming eyes—And diamond-glistening dews: All meaningless would

*ritard.* *a tempo.*

*ritard.* (E $\flat$ ) *ff* *a tempo.*

be my song And were it not for thee; But thou dost well in-terpret all Their

*dim.*

(A $\flat$ ) (A $\flat$ ) *dim.*

thousand charms to me.

*ritard.* *tr* *tempo di marcia.*

*ritant.* *pp* Etouffés ----- *ff* Etouffés -----

My

*cres.* *ff* (A $\flat$ )

heart from sorrow passes To Glory's proudest theme, And in thy martial music Ten

*pp* *trouffé's*

thousand warriors gleam: I hear their falchions clashing, I see their banners

*cres:* *f*

wave, I join their shout of vic-to-ry And triumph with the

brave. I join their shout of victo-ry And triumph with the brave.

*ff*



ANDANTE CON ESPRESSO:

But then a low dull moaning

*dim:* (A $\sharp$ ) *p* (F $\sharp$ )

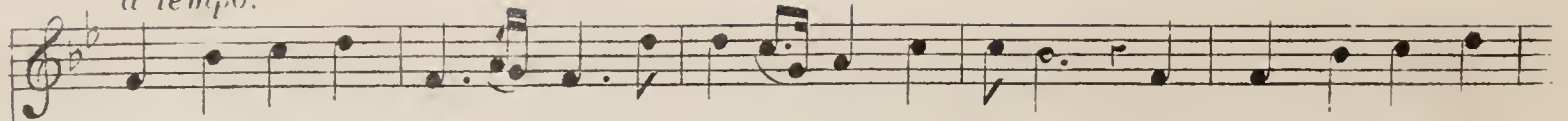
Falls from thy tuneful strings And Sympathy a-waketh Her sad imagin-ings: I

hear the vanquish'd flying, I see the wounded dying, And pity learns to mourn too late The

*rall:*  
 ombers and the widow's fate.

(F $\sharp$ )

*a tempo.*



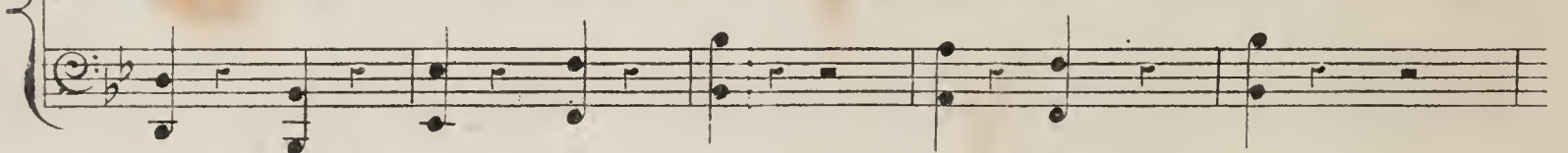
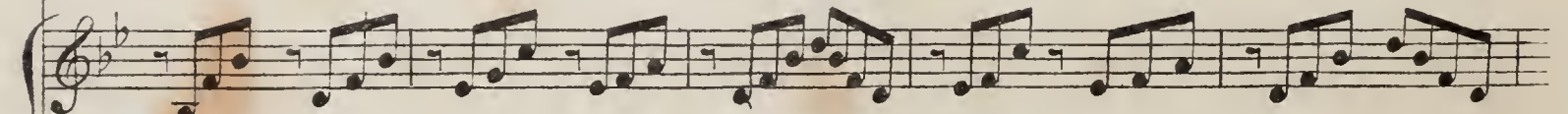
harp! my harp, oh! ne-ver more A-wake thy stirring thunder; Nor nerve the warrior's



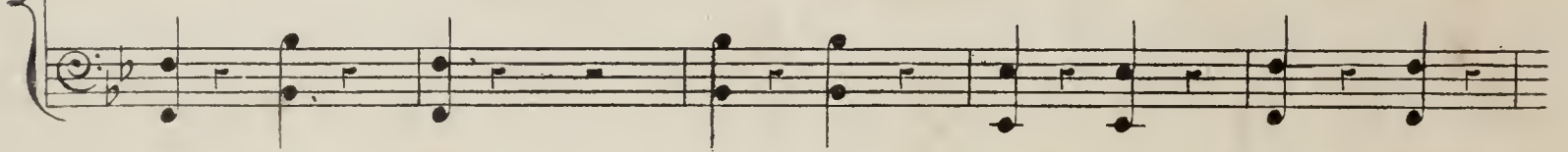
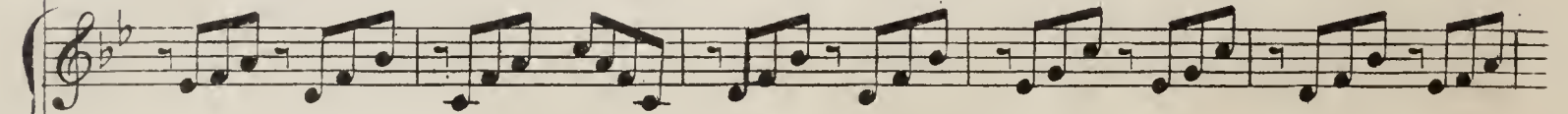
*a tempo.*



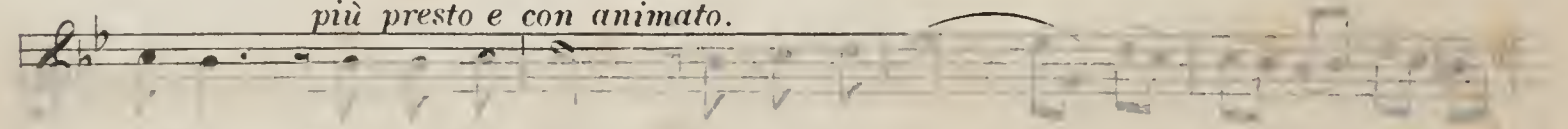
arm to tear Our dearest ties a-sunder: But be it thine with gentlest tone O'er



sorrow's bo-som steal - ing To wake the ruthless heart to love And kindle human



*più presto e con animato.*



feelings To wake the heart - the heart to love. And kin-dle human





feel-ing To wake the heart . . . . the heart to love . . . . And kin-dle hu-man

(Bb)

feel-ing . My Harp! My Harp! my own beloved

Harp! My Harp! My Harp! my own , my

own beloved Harp .

*f* *ff*

