

# CONTRALTO SONGS.

VOL. I.

*IMPERIAL EDITION.*

---

BOOSEY & CO.,

295, REGENT STREET, LONDON, W.,

And 9, EAST 17th STREET, NEW YORK.



# CONTRALTO SONGS.

VOL. I.

# ALPHABETICAL INDEX.

TITLES.	WORDS BY	MUSIC BY	PAGE
Adieu ... ..	<i>Mildred Gauntlett</i> ... }	<i>Mozart</i> ... ..	66
Do. (Italian words) ... ..	...	...	
Ah! rendi mi ... ..	<i>From "Mitrane"</i> ...	<i>Fr. Rossi</i> ... ..	86
All through the Night ... ..	<i>Walter Maynard</i> ...	<i>Welsh</i> ... ..	184
An die Musik ... ..	<i>F. V. Schober</i> ...	<i>Schubert</i> ... ..	106
Arrow and the Song (The) ... ..	<i>Longfellow</i> ...	<i>Balfe</i> ... ..	10
Ash Grove (The) ... ..	<i>John Oxenford</i> ...	<i>Welsh</i> ... ..	185
Auf dem Wasser zu singen ... ..	<i>Count von Stollberg</i> ...	<i>Schubert</i> ... ..	98
Auld Robin Gray ... ..	<i>Lady Ann Lindsay</i> ...	<i>Scotch</i> ... ..	180
Bailiff's Daughter of Islington (The) ... ..	...	<i>Old English</i> ... ..	150
Banks of Allan Water (The) ... ..	<i>M. G. Lewis</i> ...	<i>Scotch</i> ... ..	178
Barbara Allen... ..	...	<i>Old English</i> ... ..	152
But the Lord is mindful ... ..	<i>From "St. Paul"</i> ...	<i>Mendelssohn</i> ... ..	48
Caller Herrin'... ..	...	<i>Scotch</i> ... ..	172
Cangio' d'aspetto ... ..	...	<i>Handel</i> ... ..	61
Caro mio ben ... ..	...	<i>Giordani</i> ... ..	58
Chanson de la Sorcière ... ..	<i>M. Carré</i> ...	<i>Gounod</i> ... ..	126
Che farò ... ..	<i>From "Orfeo"</i> ...	<i>Gluck</i> ... ..	138
Divinités du Styx ... ..	<i>From "Alceste"</i> ...	<i>Gluck</i> ... ..	132
Ehre Gottes aus der Natur (Die) ... ..	...	<i>Beethoven</i> ... ..	40
Enchantress (The) ... ..	<i>H. F. Chorley</i> ...	<i>Hatton</i> ... ..	2
Evening Boat Song ... ..	<i>Paul England</i> ...	<i>Schubert</i> ... ..	98
Give back the Heart ... ..	<i>Paul England</i> ...	<i>Fr. Rossi</i> ... ..	86
Golden Days ... ..	<i>Lionel H. Lewin</i> ...	<i>Arthur Sullivan</i> ... ..	18
Green Trees whispered (The) ... ..	<i>Longfellow</i> ...	<i>Balfe</i> ... ..	14
Hark! what I tell to thee ... ..	...	<i>Haydn</i> ... ..	51
Have I lost thee? ... ..	<i>Paul England</i> ...	<i>Gluck</i> ... ..	138
Home, sweet Home ... ..	<i>Howard Payne</i> ...	<i>Bishop</i> ... ..	161
How changed the Vision ... ..	<i>M. X. Hayes</i> ...	<i>Handel</i> ... ..	61
I lift my Heart to Thee ... ..	<i>From "Eli"</i> ...	<i>Costa</i> ... ..	45
In questa Tomba oscura ... ..	...	<i>Beethoven</i> ... ..	83
John Anderson, my Jo ... ..	<i>Burns</i> ...	<i>Scotch</i> ... ..	182
Kathleen Mavourneen ... ..	<i>Mrs. Crawford</i> ...	<i>F. N. Crouch</i> ... ..	31

TITLES.	WORDS BY	MUSIC BY	PAGE
Lascia ch' io pianga ... ..	From "Rinaldo" ...	Handel ... ..	74
Last Rose of Summer (The) ... ..	Thos. Moore ... ..	Irish ... ..	170
Looking back ... ..	Louisa Gray ... ..	Arthur Sullivan ... ..	20
Love not the World ... ..	From "The Prodigal Son" ... ..	Arthur Sullivan ... ..	36
Lungi dal caro bene ... ..	From "Giulio Sabino" ... ..	Sarti ... ..	70
Mark yonder Tomb ... ..	John Oxenford ... ..	Beethoven ... ..	83
Minstrel Boy (The) ... ..	Thos. Moore ... ..	Air, "The Moreen" ... ..	164
Near Woodstock Town ... ..	17th Century ... ..	English Air ... ..	154
Now's the Time to love ... ..	Paul England ... ..	Gounod ... ..	126
O Araby, dear Araby... ..	Planché ... ..	Weber ... ..	144
Oh! the Oak and the Ash ... ..	17th Century ... ..	English Air ... ..	156
O ma Lyre immortelle ... ..	Emile Augier ... ..	Gounod ... ..	116
Ombra mai fu (The "Largo") ... ..	... ..	Handel ... ..	55
O rest in the Lord ... ..	From "Elijah" ... ..	Mendelssohn ... ..	42
Parted ... ..	Theo. Marzials ... ..	Sarti ... ..	70
Praise of God (The) ... ..	Paul England ... ..	Beethoven ... ..	40
Quando miro quel bel Ciglio ... ..	... ..	Mozart ... ..	78
Quand tu chantes ... ..	Victor Hugo ... ..	Gounod ... ..	110
Sappho's Farewell ... ..	Paul England ... ..	Gounod ... ..	116
Serenade ... ..	J. V. Bridgeman ... ..	Gounod ... ..	110
She wore a Wreath of Roses ... ..	Haynes Bayly ... ..	J. P. Knight ... ..	166
Slumber, dear Maid (The "Largo") ... ..	Paul England ... ..	Handel ... ..	55
Storm (The) ... ..	Adelaide Procter ... ..	John Hullah ... ..	24
Three Fishers... ..	Chas. Kingsley ... ..	John Hullah ... ..	28
Three Ravens (The) ... ..	... ..	Old English ... ..	158
To Music ... ..	Paul England ... ..	Schubert ... ..	106
Turn once again ... ..	Paul England ... ..	Giordani ... ..	58
Verdant Meadows ... ..	M. X. Hayes ... ..	... } Handel ... ..	94
Verdi Prati ... ..	From "Alcina" ... ..	... }	
Weeping for ever ... ..	M. X. Hayes ... ..	Handel ... ..	74
Will he come ... ..	A. A. Procter ... ..	Arthur Sullivan ... ..	188
With a Swan-like Beauty gliding ... ..	Mildred Gauntlett ... ..	Mozart ... ..	78
Year that's awa' (The) ... ..	... ..	Scotch ... ..	183
Ye Banks and Braes ... ..	Burns ... ..	Scotch ... ..	176
Ye Powers that dwell below ... ..	Paul England ... ..	Gluck ... ..	132

# CLASSIFIED INDEX.

BALFE—	ENGLISH WORDS BY	PAGE
The Arrow and the Song ... ..	<i>Longfellow</i> ... ..	10
The green Trees whispered ... ..	<i>Longfellow</i> ... ..	14
BEETHOVEN—		
Mark yonder Tomb (In questa Tomba oscura)...	<i>John Oxenford</i> ... ..	83
The Praise of God (Die Ehre Gottes aus der Natur)	<i>Paul England</i> ... ..	40
BISHOP—		
Home, sweet Home ... ..	<i>Howard Payne</i> ... ..	161
COSTA—		
I lift my Heart to Thee ... ..	From " <i>Eli</i> " ... ..	45
CROUCH (F. N.)—		
Kathleen Mavourneen ... ..	<i>Mrs. Crawford</i> ... ..	31
GIORDANI—		
Turn once again (Caro mio ben) ... ..	<i>Paul England</i> ... ..	58
GLUCK—		
Have I lost thee? (Che farò) ... ..	<i>Paul England</i> ... ..	138
Ye Powers that dwell below (Divinités du Styx)	<i>Paul England</i> ... ..	132
GOUNOD—		
Now's the Time to love (Chanson de la Sorcière)	<i>Paul England</i> ... ..	126
Sappho's Farewell (O ma Lyre immortelle) ...	<i>Paul England</i> ... ..	116
Serenade (Quand tu chantes) ... ..	<i>J. V. Bridgeman</i> ... ..	110
HANDEL—		
How changed the Vision (Cangio d'aspetto) ...	<i>M. X. Hayes</i> ... ..	61
Slumber, dear Maid (Ombra mai fu) (The "Largo")	<i>Paul England</i> ... ..	55
Verdant Meadows (Verdi prati) ... ..	<i>M. X. Hayes</i> ... ..	94
Weeping for ever (Lascia ch'io pianga)... ..	<i>M. X. Hayes</i> ... ..	74
HATTON—		
The Enchantress ... ..	<i>H. F. Chorley</i> ... ..	2
HAYDN—		
Hark! what I tell to thee... ..	... ..	51
HULLAH—		
The Storm ... ..	<i>Adelaide Procter</i> ... ..	24
Three Fishers ... ..	<i>Chas. Kingsley</i> ... ..	28
KNIGHT (J. P.)—		
She wore a Wreath of Roses ... ..	<i>Haynes Bayly</i> ... ..	166

	ENGLISH WORDS BY	PAGE
<b>MENDELSSOHN—</b>		
But the Lord is mindful ... ..	<i>From "St. Paul"</i>	48
O rest in the Lord ... ..	<i>From "Elijah"...</i>	42
<b>MOZART—</b>		
Adieu (Addio) ... ..	<i>Mildred Gauntlett</i>	66
With a swanlike Beauty gliding ... .. (Quando miro quel bel Ciglio)	<i>Mildred Gauntlett</i>	78
<b>ROSSI (Fr.)—</b>		
Give back the Heart (Ah ! rendi mi) ... ..	<i>Paul England</i>	86
<b>SARTI—</b>		
Parted (Lungi dal caro bene) ... ..	<i>Theo. Marzials</i>	70
<b>SCHUBERT—</b>		
Evening Boat Song (Auf dem Wasser zu singen)	<i>Paul England</i>	98
To Music (An die Musik) ... ..	<i>Paul England</i>	106
<b>SULLIVAN (ARTHUR)—</b>		
Golden Days ... ..	<i>Lionel H. Lewin</i>	18
Looking back ... ..	<i>Louisa Gray</i>	20
Love not the World ... ..	<i>From "The Prodigal Son"</i>	36
Will he come ... ..	<i>A. A. Procter</i>	188
<b>WEBER—</b>		
O Araby, dear Araby ... ..	<i>Planché</i>	144

---

**ENGLISH AIRS—**

The Bailiff's Daughter of Islington ... ..	...	150
Barbara Allen ... ..	...	152
Near Woodstock Town ... ..	<i>17th Century</i>	154
Oh ! the Oak and the Ash ... ..	<i>17th Century</i>	156
The Banks of Allan Water ... ..	<i>M. G. Lewis</i>	178
The three Ravens ... ..	...	158

**IRISH AIRS—**

The last Rose of Summer ... ..	<i>Thos. Moore</i>	170
The Minstrel Boy ... ..	<i>Thos. Moore</i>	164

**SCOTCH AIRS—**

Auld Robin Gray ... ..	<i>Lady Ann Lindsay</i>	180
Caller Herrin' ... ..	...	172
John Anderson, my Jo ... ..	<i>Burns</i>	182
The Year that's awa' ... ..	...	183
Ye Banks and Braes ... ..	<i>Burns</i>	176

**WELSH AIRS—**

All through the Night ... ..	<i>Walter Maynard</i>	184
The Ash Grove ... ..	<i>John Oxenford</i>	185

# THE ENCHANTRESS

Words by  
H. F. CHORLEY.

Music by  
J. L. HATTON.

Allegro.

Voice.

Piano.

*mf*

*mf*

By the

lore of a - - ges far, By the

*p* *fp*



rites which cow - ards shun, I, fromgrave, and

herb, and star, Have my wand of tri - umph won.

War - riors I have brought to shame, Turn - ing glo - ry

to dis - grace, Kings have trem - bled when I came,

*ad lib.* *più lento.*  
 Read - ing doom up - on my face. But for thee, *più lento.* but for thee, My

*colla voce.* *pp*

Andante con espress.

wild hair..... shall braid - ed be With the rose..... of

*p e legato.*

rich - est breath, With the jas - mine white as Death,..... With the

jas - mine white as Death, And my voice..... in mu - sic

flow,..... And mine eyes..... all gent - ly glow,..... O be -

-lieve me, love like ours..... Is the powr..... of ma - gic.

*fp* *fmarcato.*

pow - ers, O be - lieve me, O be -

*p* *cresc.*

- lieve..... me, O be - lieve..... me, love like

*cresc. molto.*

ours..... Is the pow'r, the pow'r..... of ma - gic

*ff* *sf* *dim.*

pow'r,..... of ma - gic pow'r, O be -

*p* *ff*

lieve me, love like ours..... Is the pow'r..... of ma - gic

*rall.* *colla voce*

powrs.....

*mp*

*cresc.*

This system shows the beginning of a piece in D major. The vocal line starts with a long note on 'powrs.....'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with long notes in the left hand. Dynamics include *mp* and *cresc.*

*sf* *ff* *sf* *ff*

This system contains two measures of a 13-measure melodic phrase in the vocal line, marked with a slur and the number '13'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics range from *sf* to *ff*.

Allegro.

*mf* *mf*

The tempo is marked 'Allegro.' and the time signature changes to common time (C). The vocal line has a few notes, while the piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. Dynamics are marked *mf*.

*mf*

This system continues the piano accompaniment from the previous system, featuring a melodic line in the right hand and chords in the left hand. The dynamic is marked *mf*.

*mf* I know

This system concludes the piano accompaniment with a melodic line in the right hand and chords in the left hand. The dynamic is marked *mf*. The vocal line has the words 'I know' written above it.

where the storm is born, That shall break the strong Earth's

*p* *fp* *p* *fp*

frame, From the fierce vol - ca - no's horn

*p* *fp*

Brim - ming'er with li - ving flame! - I could name the ve - ry

*p* *fp*

cloud Whence the tem - pest forth did sweep, Which the

*p* *fp*

strong - est ship hath bowed, Built to

*ad lib.*

*p* *sf*

*Piu lento.*

rule the re-bel deep But for thee, but for thee, Shall be

*colla voce.* *Piu lento*

*Andante con espress.*

calm ..... on earth and sea, Gen - tle ri - vers, teem - ing

*p e legato.*

mines, ..... Gold - en har - vests, fragrant vines, Gold - en

har - vests, fragrant vines, And a sun - light bland and warm, And a

moon of dream-y charm, ..... For, be - lieve me, love like

ours..... Is the pow'r..... of ma-gic powrs,..... For, be-

*marcato.*

*p*

lieve me, For, be-lieve \ me, For, be-lieve..... me, love like

*cresc.* *cresc. molto.*

ours Is the pow'r, the pow'r..... of ma-gic powrs,..... of ma-gic

*ff* *f* *p*

powrs, For, be-lieve me, love like ours..... Is the

*pp*

pow'r..... of ma-gic powrs.....

*rall.* *pp* *rall.*

# THE ARROW AND THE SONG.

Words by  
LONGFELLOW.

Music by  
BALFE.

Molto moderato.

Voice.

Piano.

I shot an Ar - row in - to the air

It fell to earth I know not where, For so swift - ly it

flew, the sight could not fol - low it, The



*cresc.* *dim.*

sight could not fol-low it in its flight.

*cresc.*

I breath'd a Song in - to the air..... It fell to earth I

know not where, For who has sight..... so keen and strong,

*cresc.* *p*

That it can fol - low the flight of a song?

*cresc.*

For who has sight so keen and so strong..... That it can fol -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are "For who has sight so keen and so strong..... That it can fol -". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking "dim." is present in the right hand of the piano part.

- low the flight of a song?

The second system continues the vocal line and piano accompaniment. The lyrics are "- low the flight of a song?". The piano accompaniment includes dynamic markings "p" in both the right and left hands.

Long, long af - ter - ward

The third system shows the vocal line and piano accompaniment. The lyrics are "Long, long af - ter - ward". The piano accompaniment features dynamic markings "dim." and "pp" (pianissimo).

..... in an oak..... I found the Ar - row still unbroke;

The fourth system continues the vocal line and piano accompaniment. The lyrics are "..... in an oak..... I found the Ar - row still unbroke;". The piano accompaniment includes a dynamic marking "cresc." (crescendo) and an accent mark (^) over the final notes.

And the song from be - gin - ning to end I found a - gain in the

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "And the song from be - gin - ning to end I found a - gain in the".

heart of a friend. And the song from be - gin - ning to end.....

*dim.* I found a-gain in the heart of a friend *cresc.* I found a-gain,

*cresc.* I found a-gain, *riten.* I found a-gain in the heart..... of a

friend!

*ff* *Tempo I.*

## THE GREEN TREES WHISPERED LOW AND MILD.

Words by  
LONGFELLOW.

Music by  
BALFE.

Andantino cantabile.

Voice

Piano.

*p* *dolce*

*cresc.* *cresc. accel.*

*dolce*

The green trees whis- per'd low and mild, It

*dim. e rall.* *a tempo p*

was a sound of joy..... They were my playmates when a child, And

rocked me in their arms so wild, Still they look'd at me and

smiled, As..... if I were a boy,..... As

*cresc.*

if I were..... a boy.

*rall.*

*dolce.*

And e-ver whisper'd mild..... and low.

*dolce*

*cresc.*

And e-ver whisper'd mild and low, mild and low, mild and low:

*rall.*

*Slow.*

*pp*

*colla parte*

Animato molto, quasi Allegro.

Come be a child once more,..... Come be a child once

*mf animato molto* *cresc.* 6 6

more,..... Come be a child, a child once more,— And

*pp* 3

*molto riten.* *rall.*

waved their long arms to and fro, And beck-on'd solemnly and slow.

*p stacc.* *cresc. riten.* *cresc.*

Animato assai.

Oh! I could not choose but go..... In - to the woodlands hoar,.....

*mf*

in - to the woodlands hoar..... The

*rall.* *p a piacere* *dolce assai*

*p dolce tempo I<sup>o</sup>*

Tempo I.

green trees whisper'd low and mild, It was a sound of joy..... They

were my playmates when a child, And rocked me in their arms so wild,

Still they look'd at me and smiled, As if I were a boy, as.....

if I..... were a boy. Still they look'd at me and smiled As

*rall.* *dolce riten.* *riten.* *dim.* *staccato* *dim.*

if I were..... a boy.

*a piacere cresc.* *f* *dim.* *p* *mp* *ppp*

## GOLDEN DAYS.

Words by  
LIONEL H. LEWIN.

Music by  
ARTHUR SULLIVAN.

Andante.

Piano.

*f* cresc. - - - *ff* dim. *p*

The piano introduction is in G major, 2/4 time, and marked Andante. It consists of four measures. The first measure features a piano (p) dynamic. The second measure begins with a forte (f) dynamic, followed by a crescendo (cresc.) leading to a fortissimo (ff) dynamic, which then tapers off with a decrescendo (dim.) to a piano (p) dynamic in the final measure.

1. Once in the days of gold-en wea-ther, Days that were al-ways  
2. Ah! but the days brought chan-ges af-ter, Clouds in the hap-py

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

fair,  
skies, Love was the world we walked to-ge-ther,  
Care on the lips that curled with laugh-ter,

The second system continues the vocal melody and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first system.

Oh what a love was there. Fresh as a flow'r when  
Tears in the ra-diant eyes. Part-ed a-sun-der,

The final system concludes the vocal melody and piano accompaniment. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.



rall.

dim.

rains are fall - ing, Pure as a child that prays,.....  
 worn with griev - ing, Wea - ri - ly each one prays,.....

*colla voce.*

cresc.

Once in the days..... be - yond re - call - ing, Once in the gold - en  
 Ah! for the days..... be - yond re - triev - ing, Ah! for the gold - en

*cresc.*

*f* largamente.

days;  
 days; Once in the days be - yond re - call - - ing,  
 Ah! for the days be - yond re - triev - - ing,

1.

Once..... in the gold - en days.  
 Ah!..... for the gold - en

*colla voce.*

2.

days..

## LOOKING BACK.

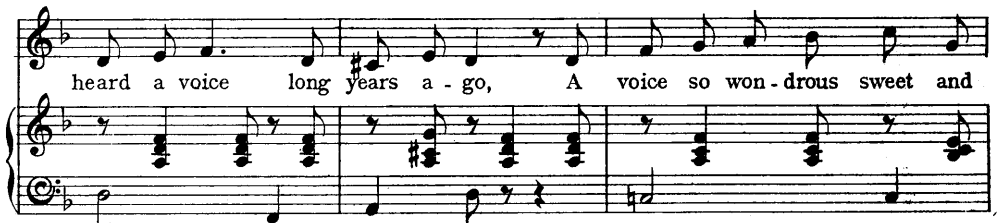
Words by  
LOUISA GRAY.

Music by  
ARTHUR SULLIVAN.

Voice. 

Piano. 

heard a voice long years a - go, A voice so won - drous sweet and



low, That trem - bling tears un - bid - den rose From the



depths of love's re - - pose,..... It float - - ed thro' my



dreams at night, And made the dark - est day seem bright, It



whisper'd to my heart, "My love,"..... And nestling there forgot to

*rall.* *Un poco più lento e con molto tenerezza*  
rove.. O my love, I lov'd her so, My

love that lov'd me years a go,..... O..... my

love..... O..... my love..... O my love, I

*dim.* *p*  
lov'd..... her so, My love..... that lov'd me years a .

go.  
ff  
dim.

But ere our sum - mer pass'd a-way, That gentle voice was hush'd for

*p*

aye I watch'd my love's last smile, and knew how well the angels lov'd her

*cresc.*

too,..... Then si - lent but with blind-ing tears, I gather'd all the love of

*dim.* *cresc.*

years, And laid it with my dream of old..... Where

*Un poco più lento e con molto tenerezza.*

*rall.*

all I lov'd slept white and cold.... O my love, I

*rall.* *p*

loved her so, My love that loved me years a - go,.....

*cresc.*

*ff*

O..... my love,..... O..... my love,.....

*f*

*cresc.* or the small notes. *con passione*

O my love, I loved her so, My love..... that loved me years a -

*ff*

- go.

*ff*

## THE STORM.

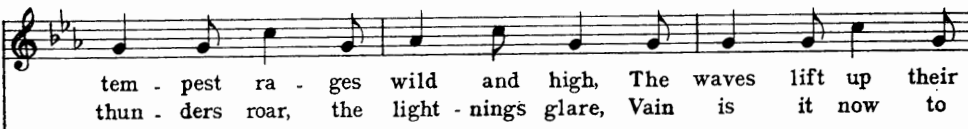
Words by  
ADELAIDE PROCTER.


Music by  
JOHN HULLAH.

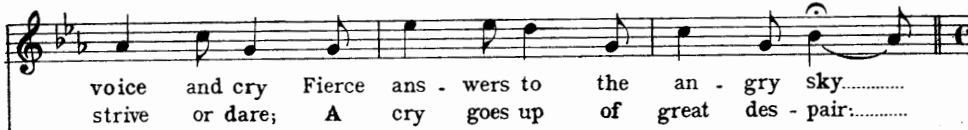
Con moto.


Voice.  1. The  
2. The

Piano.  *fz* *f* *fz*

 tem - pest ra - ges wild and high, The waves lift up their thun - ders roar, the light - nings glare, Vain is it now to

 *f*

 voice and cry Fierce an - sers to the an - gry sky..... strive or dare; A cry goes up of great des - pair.....

 *f* *dim.*

*a piacere.* *a tempo primo.*

Mi - se - re - re, Do - mi - ne Thro' the black night and  
 Mi - se - re - re, Do - mi - ne The star - my voi - ces

*colla voce.* *p*

driv - ing rain, A ship is strug - gling, all in vain; To  
 of the main, The moan - ing wind and pelt - ing rain,

*cresc.*

*slentando.* *a piacere.*

live up on the stor - my main; *Mi - se - re - re, Do - mi - ne*  
 Beat on the nurs - 'ry win - dow pane; *Mi - se - re - re, Do - mi - ne*

*mf* *colla voce.* *f*

*Mi - se - re - re, Do - mi - ne* 3. Warm  
*Mi - se - re - re, Do - mi - ne*

*slentando.*

*a tempo primo.*

cur-tain'd was the lit-tle bed, Soft pil-low'd was the lit-tle head; "The

storm will wake the child," they said..... *a piacere.* Mi-se-re-re, Do-mi-ne.

*dim.* *colla voce.*

*a tempo primo.*

Cow'ring among his pil-lows white, He prays, his blue eyes dim with fright,

*espress.* *a piacere.*

"Father, save those at sea to-night!" Mi-se-re-re, Do-mi-ne, Mi-se-re-re,

*colla voce.* *mp colla voce.*



*un poco meno mosso.*

Do - mi - ne. The morn - ingshone all

*slentando.* *p*

clear and gay On a ship at an - chor in the bay, And

*a piacere.*

on a lit - tle child at play:..... *pausa lunga.* Glo - ri - a Ti - bi,

*pausa lunga.* *f*

Do - mi - ne, Glo - ri - a Ti - bi, Do - - mi - ne.....

*f* *ff*

## THREE FISHERS WENT SAILING.

Words by  
CHARLES KINGSLEY.

Music by  
JOHN HULLAH.

Andantino.

Piano.

1. Three  
2. Three

fish-ers went sailing out in-to the west, Out in-to the west as the  
wives sat up in the light-house tow'r, And they trimm'd the lamps as the

sun went down; Each thought on the wo-man who lov'd him the best, And the  
sun went down, They look'd at the squall, and they look'd at the show'r, And the

*un poco rall.* *a tempo.*

child- ren stood watch- ing them out of the town; For men must work, and night- rack came roll- ing up rag- ged and brown! But men must work, and

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

wo- men must weep, And there's lit- tle to earn, and ma- ny to keep; Tho' the wo- men must weep, Though storms be sud- den, and wa- ters deep, And the

*fz*

*cresc.* *f*

har- bour bar be moan - - - - - ing.  
har- bour bar be moan - - - - - ing.

*dim.*

*cresc.* *fz* *pp*

*un poco meno mosso.*

3. Three corpses lay out on the shi- ning sands, In the morn- ing gleam as the

*un poco meno mosso.*

*accel.*

tide went down, And the wo- men are weep- ing and wring- ing their hands For

*mf* *fz*

*rall.* those who will nev-er come back to the town, For men must work, and *a tempo.*

*p rall.* *pp a tempo.*

wo-men must weep, And the sooner it's o-ver, the soon-er to sleep, And good-

*fz*

*cresc.* - bye to the bar and its moan - - - *f*

*cresc.* *fz* *dim.*

- ing.

*p* *pp*

## KATHLEEN MAVOURNEEN.

Words by  
MRS CRAWFORD.

Music by  
F. N. CROUCH.

Andante e penseroso.

Piano.

The first system of the piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The treble staff contains a melody starting on G4, moving to A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords in the left hand and single notes in the right hand. The dynamic marking is *mf*.

The second system continues the piano introduction. The treble staff features a melodic line with some grace notes. The bass staff continues with a steady accompaniment. The dynamic marking remains *mf*.

The third system of the piano introduction. The treble staff has a more active melodic line. The bass staff continues with chords. The dynamic marking is *mf*, and the instruction *ad lib.* is present.

The first system of the vocal line. The treble staff contains the vocal melody with lyrics: "Kath - - leen Ma - - vour - - neen, the grey dawn is breaking,..... The". The bass staff provides a harmonic accompaniment. The dynamic marking is *mf*.

The second system of the vocal line. The treble staff contains the vocal melody with lyrics: "horn of the hun - ter is heard..... on the hill; The". The bass staff provides a harmonic accompaniment. The dynamic marking is *mf*.

lark from her light wing the bright..... dew is shak - - ing,

Kathleen..... Ma - vourneen!..... what! slum - b'ring still!

Oh

*mf* hast thou for - got - ten how soon we must sev - er? *mf* Oh

*espressivo e legato*

hast thou for - got - ten, this day we must part? It

*colla voce*

may be for years, and it may be for ev - er, Oh

why..... art thou si - lent, thou voice of my heart, It

may..... be for years, and it may be for ev - er, Then

why..... art thou si - lent, Kath - leen Ma - vour - neen?

*mf* Kath - leen Ma - vour - neen! *mf* A - wake from thy slumbers, *mf* The blue mountains glow in ..... the

Sun's gold - en light, Ah! where is the spell that once hung on thy

numbers? A - rise in thy beauty, thou star of my night, A -

-rise ..... in thy beauty, thou star ..... of my night. *Tempo I.*

*slentanto*

*Con amore affetto.* *mf* Ma - vour - neen, Ma - vour - neen, my

*rallent.* *mp*



*f* sad tears are falling, To think that from E - rin and thee I must

*mf* *fz* *mf*

part, It may be for years, and it may be for ev - er, Then

*pp* *sempre legato*

why art thou si - lent, thou voice of my heart, It may..... be for

*mf* *semplice mf*

years, and it may be for ev - er, Then why..... art thou si - lent,

*mf* *mf* *mf* *rallent.*

Kath - leen Ma - vour - neen?

*diminuendo e piano*

# LOVE NOT THE WORLD.

(THE PRODIGAL SON.)

Music by  
ARTHUR SULLIVAN.

Andante tranquillo.  $\text{♩} = 76$ .

Voice. Love not the

Piano.

world, nor the things that are in the world, for the

world pass - eth a - way and the lust there - -

- - of: Love not the world, nor the things that are in the

*cresc.*

world, for the world pass-eth a-way, for the world pass-eth a-

*cresc.*

*f* *dim.*

- way, the world pass-eth a-way, and the lust..... there -

*f* *dim.*

*p* *cresc.*

- of, But he that do-eth the will of

*p* *cresc.*

*f*

God a-bi-deth for e-ver,

*f*

*dim.*

a-bi-deth for e-ver,

*dim.*

He that do - eth the will of

*p.*

God..... a - bi - deth for e - - - ver.

*dim.* *rall.*

Love not the world, nor the things that are in the

*p.*

world, for the world pass - eth a - way and the lust..... there -

*cresc.* *cresc.*

- of, But he..... that do - eth the will..... of

God a - - bi - deth for e - ver, a - - bi -

- deth, a - bi - deth for e - - ver,..... a -

*p tranquillo.*

- bi - deth for e - ver.

# THE PRAISE OF GOD.

(DIE EHRE GOTTES AUS DER NATUR.)

The English Words by  
PAUL ENGLAND.

Music by  
BEETHOVEN.

Andante sostenuto.

Voice.

The heavns are tell - ing Je - ho - vah's  
Die Him - mel rüh - men des E - wi - gen

Piano.

glo - ry, The sound - ing spheres His pow'r pro - claim; The earth, the  
Eh - re, ihr Schall pflanzt sei - nen Na - men fort. Ihn rühmt der

o - ceans, are loud with the sto - ry; Re - vere, oh man, His  
Erd - kreis, ihn prei - sen die Mee - re, ver - nimm, o Mensch, ihr

aw - ful name! To Him the  
gött - lich Wort! Wer trägt des

stars their ho - mage ren - der, He clothes the  
 Him - mels un - zähl ba - re Ster - ne? Wer führt die

*cresc.*

sun with beams of gold, When high in hea - ven he  
 Sonn' aus ihr - em Zelt? Sie kommt und leuch - tet und

*pp* *cresc.* *f*

laughs in his splen - dour, And runs his course, a gi - ant bold, And  
 lacht uns von fer - ne, und läuft den Weg, gleich als ein Held, und

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

runs his course, a gi - ant bold.  
 läuft den Weg, gleich als ein Held.

*ff* *f* *f* *f* *ff*

## O REST IN THE LORD.

(ELIJAH.)

MENDELSSOHN.

Andantino. (♩ = 72.)

Voice.

Oh rest in the Lord, wait pa.tient.ly for Him, and He shall

Piano.

*pp*

give thee thy heart's de - sires:..... Oh rest in the Lord, wait pa.tient.ly for

Him, and He shall give thee thy heart's de - sires,..... and He shall



give thee thy heart's de-sires. Commit thy way un-to Him, and trust in

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "give thee thy heart's de-sires. Commit thy way un-to Him, and trust in". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Him; commit thy way un-to Him, and trust in Him, and fret not thy-

The second system continues the vocal line and piano accompaniment. The lyrics are: "Him; commit thy way un-to Him, and trust in Him, and fret not thy-". The musical notation remains consistent with the first system, showing the continuation of the vocal melody and the piano accompaniment.

-self..... be-cause of e-vil-do-ers. Oh rest in the Lord, wait pa-tient.ly for

The third system continues the vocal line and piano accompaniment. The lyrics are: "-self..... be-cause of e-vil-do-ers. Oh rest in the Lord, wait pa-tient.ly for". A dynamic marking of *p* (piano) is placed above the piano accompaniment in the second measure of this system.

Him, wait pa-tient.ly for Him; Oh rest in the Lord, wait patient.ly for

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Him, wait pa-tient.ly for Him; Oh rest in the Lord, wait patient.ly for". Dynamic markings include *p* above the vocal line at the start, *pp* (pianissimo) below the piano accompaniment in the first measure, and *sempre pp* below the piano accompaniment in the second measure.

Him, and He shall give thee thy heart's..... de - sires,..... and He shall

*cresc.* *sf*

give thee thy heart's de - sires, and He shall give thee thy heart's de -

*p* *cresc.* *sf* *p*

.....sires: Oh rest in the Lord, Oh rest in the Lord, and wait,.....

*p* *cresc.* *cresc.*

..... wait pa - tient - ly for Him.

*p* *sf* *mf* \*

## I LIFT MY HEART TO THEE.

(From ELI.)

COSTA.

Andantino.  $\text{♩} = 96$ .

Voice

Piano

*ten*

*pp*

This night I lift my heart to Thee, Whose

dwell - ing is in heaven a - bove. O deign to hear and

*fp*

an - swer me, My Fa - - ther - God of love!

Art Thou not, Lord, in ev - - 'ry place;

Is there a thing be - neath Thy care? Though An - gels on - ly see Thy

face, Yet Thou, O Lord, art ev - 'ry - where, yet Thou, O Lord, art

ev - 'ry - - where..... O give Thine An - gels

charge to keep Their wings spread o - ver me this night; Let them de -

- fend me, let them de - fend me; let me sleep,.... let me sleep, Till

dark - - ness, till dark - - ness melts in light! Bless the

*cresc.* *p* *pp*

*poco a poco con sordino e rall.*

Lord, my soul; O bless the Lord;

and all that is with - in me, bless His

*p*

ho - ly name! Bless the Lord, O my

*ppp*

soul, bless..... the Lord.

## BUT THE LORD IS MINDFUL OF HIS OWN.

RECITATIVE AND AIR.

(S<sup>t</sup> PAUL.)

MENDELSSOHN.

*Recit.*

Voice. And he journey'd with companions towards Da-mas-cus, and had au.tho.ri-ty and com-  
 - mand from the High Priest that he should bring them bound, men and women, un-to Je-ru-sa-lem.

Piano. *p*

*Arioso.*  
*Andantino.* (♩ = 66)

But the Lord is mind-ful of His own, He re-mem-bers His chil-  
 - dren, But the Lord is mind-ful of His own,.... the

*rit.* *a tempo.*

*rit.* *a tempo.*

Lord re-mem-ber His chil-dren, re-mem-ber His

*cresc.*

chil-dren.

*p* *mf*

Bow down be-fore Him, ye migh-ty, for the Lord is

*p* *cresc.*

near us. Bow down be-fore Him, ye migh-ty,

*f* *p*

*cresc.* *f* *p*

for the Lord is near us, Yea, the

*cresc.* *f* *dim.*

Lord is mind-ful of His own,.... He re-mem-ber's His chil-

-dren. Bow down be-fore Him, ye might-ty, for the

*cresc.* *cresc.* *f*

*f*

Lord is near us.

*dim.* *al* *pp*



# HARK! WHAT I TELL TO THEE.

(THE SPIRIT'S SONG.)

Music by  
HAYDN.

Adagio.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The left hand provides a steady accompaniment.

The second system continues the piano accompaniment. The right hand features a melodic line with a piano (*p*) dynamic, while the left hand maintains its accompaniment.

The third system of the piano accompaniment shows a piano (*p*) dynamic in the right hand with a crescendo (*cresc.*) indicated.

The first system including the vocal line. The vocal line begins with the lyrics "Hark! Hark! what I tell to thee,". The piano accompaniment is marked with a forte (*f*) dynamic.

The second system including the vocal line. The vocal line continues with the lyrics "Nor sor-row o'er the tomb, nor sor-row o'er the tomb;". The piano accompaniment ends with a piano (*p*) dynamic.

My Spirit wanders free, my Spirit wanders

free, And waits, and waits till thine shall come.

*cresc.*

All pen - sive and a - lone,..... I

see thee sit and weep, Thy head up - on the stone,

Where my cold ash - es..... sleep, Where..... my cold ash - es.....

sleep. I watch thy speaking

eyes, And mark each fal - ling tear; I catch thy passing

sighs, I..... catch thy passing sighs, Ere they are lost in air.

Hark!

Hark! what I tell to thee, Nor sor-row, nor sor-row o'er the

tomb; My Spirit wanders free, my Spirit wanders free, And

waits till thine shall come, my Spi-rit wanders free And

waits, and waits till thine shall come, till thine shall

come.

# SLUMBER, DEAR MAID!

(OMBRA MAI FU.)

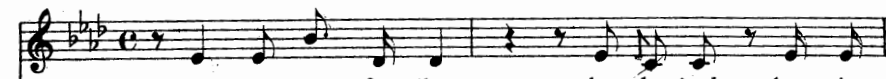
RECIT and AIR.

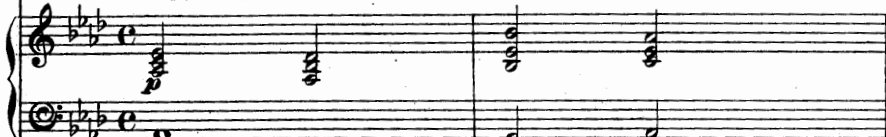
(HANDEL'S LARGO)

The English words by  
PAUL ENGLAND.

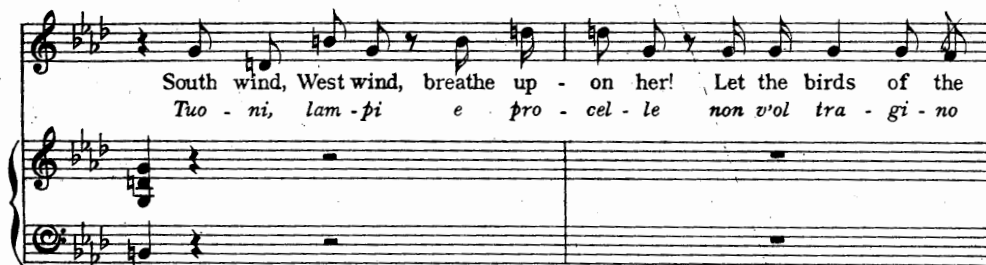
Music by  
HANDEL.

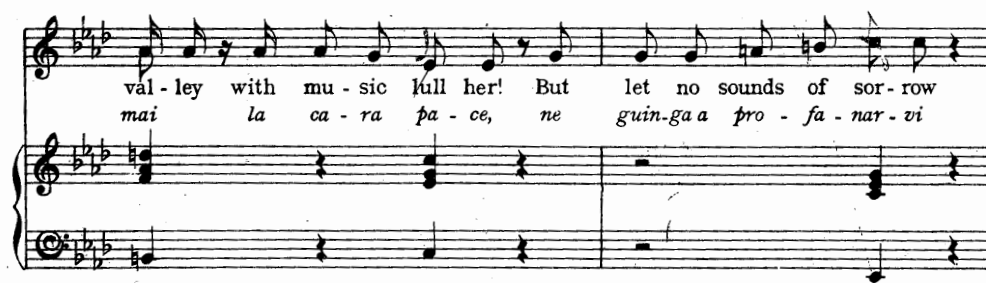
## RECITATIVE.

Voice.   
Can we weep for thee, be-lo-ved, where in  
Fron-di te-ne-re e bel-le del mio

Piano. 

  
peace thou re-po-est? Ah, ne-ver may we de-plore thee  
pla-ta-no a-ma-to, per voi ri-splende il fa-to!

  
South wind, West wind, breathe up-on her! Let the birds of the  
Tuo-ni, lam-pi e pro-cel-le non vol tra-gi-no

  
val-ley with mu-sic lull her! But let no sounds of sor-row  
mai la ca-ra pa-ce, ne guin-ga a pro-fa-nar-vi

break through her dream-ing!  
au - stro ra - pa - ce!

Adagio.

AIR.

Slum - ber, dear maid!  
Om - bra mai fu!

Green boughs will co-ver thee, Calm airs breathe o-ver thee, Where thou art laid. Slum  
di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le so - a - ve più. Om.

ber, dear maid! Green boughs will co-ver thee, Calm airs breathe  
 bra mai fu! di ve-ge-ta-bi-le ca-ra ed a-

o-ver thee, Where thou art laid. Slum-ber then peace-ful-ly, O....  
 ma-bi-le so-a-ve più, ca-ra ed a-ma-bi-le; om-

... gen-tle maid! Green boughs will co-ver thee, Calm airs breathe  
 bra mai fu di ve-ge-ta-bi-le, ca-ra ed a-

o-ver thee, Where thou art laid, Where thou art laid.  
 ma-bi-le so-a-ve più, so-a-ve più.

## TURN ONCE AGAIN.

(CARO MIO BEN.)

The English words by  
PAUL ENGLAND.Music by  
GIORDANI.

*Larghetto.*

Voice.

Piano.

*p*

Turn once a - gain! Heal thou my  
Ca - ro mio ben cre - di-mi al -

pain! Part - ed from thee My heart is sore,....  
- men sen - za di te lan - guisce il cor.....

*f*



*mf*

Turn once a - gain! Part - ed from thee My heart is  
 Ca - ro mio ben sen - za di te lan - guisce il

*p*

sore. Thine must I bide Till life be  
 cor. Il tuo fe - del so - spira o -

*mf*

o'er:.... Ah, to thy side..... Call me once more! Ah, to thy  
 - g'nor.... ces - sa cru - del tan - to ri - gor Ces - sa cru -

*cresc.* *mf* *pp*

side Call me once more! Call me once more! Turn once a -  
 - del tan - to ri - gor, tan - to ri - gor. Ca - ro mio

*cresc.* *mf* *pp*

*p* *cresc.*

- gain! Heal thou my pain! Part - ed from thee My heart is  
 ben cre - di-mi' al - men sen - za di te lan - gui - sce il

sore. Turn once a - gain! Heal thou my pain! Part - ed from  
 cor. Ca - ro mio ben cre - di-mi' al - men sen - za di

thee ..... My heart is sore.  
 te ..... lan - guisce il cor.

*tr*

*p* *f* *riten.*

# HOW CHANGED THE VISION.

(Cangio d' aspetto)

The English words by  
M. X. HAYES.

Music by  
HANDEL

Allegro. ♩ = 120.

Piano

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics include *f* and *mp*.

Second system of piano introduction. Treble clef, key signature of two sharps, common time. Dynamics include *cresc*.

Third system of piano introduction. Treble clef, key signature of two sharps, common time. Dynamics include *f*.

Vocal entry, first system. Treble clef, key signature of two sharps, common time. Lyrics: How chang'd the vi - sion Now dawn-ing o'er me, Can - giò d'as - pet - to Il cru - do fa - to. Dynamics include *f* and *p*.

Vocal entry, second system. Treble clef, key signature of two sharps, common time. Lyrics: A smil - ing fu - ture Doth shine be - fore me Of bright young joy, ..... E nel mio pet - to E già - ri - na - to Tut - to il pia - cer,

A smiling fu - ture Shines be - fore me Of  
E nel mio pet - to È già ri - na - to Tut -

bright young joy!  
- to il pia - cer!

How chang'd the vi - sion Now dawn - ing o'er me, A smi - ling fu - ture  
Can - gid d'as - pet - to Il cru - do fa - to E nel mio pet - to

Doth shine be - fore me Of bright young joy, Of bright young joy, .....  
È già ri - na - to Tut - to il pia - cer, Tut - to il pia - cer, .....

*mf*

A smi - ling fu - ture  
È nel mio pet - to È

*p*

Shines be - fore me Of bright young joy, Of bright young joy, Of  
gà ri - na - to Tut - to il..... pia - cer, Tut - to il pia - cer, Tut -

*p*

bright young joy, A smi - ling fu - ture Shines be - fore me Of  
- to il pia - cer, E nel mio pet - to E già ri - na - to Tut

Adagio. Tempo.

bright young joy, A smi - ling fu - ture Of bright young joy.  
- to il pia - cer, E già ri - na - to Tut - to il pia - cer.

Fine.

I dread no sor-row To cloud the mor-row, My hap-pi-ness is with-  
 Io più non sen-to Pe-nee tor-men-to, Or che il mio se-no tor-

*p*

-out al-loy, My hap-pi-ness is with-out al-loy,.....with-  
 -na a go-der, Or che il mio se-no tor-na a go-der,.....tor-

*p* *cresc.*

-out al-loy; I dread no sor-row To cloud the mor-row,  
 -na a go-der: Io più non sen-to, Pe-nee tor-men-to,

*p* *mp*

*ad lib.* *Adagio.* ✽

My hap-pi-ness is with-out al-loy, My hap-pi-ness is with-out al-loy.  
 Or che il mio se-no tor-na a go-der, Or che il mio se-no tor-na a go-der.

*Dal Segno.* ✽

## ADIEU.

The English words by  
MILDRED GAUNTLETT.

Music by  
MOZART.

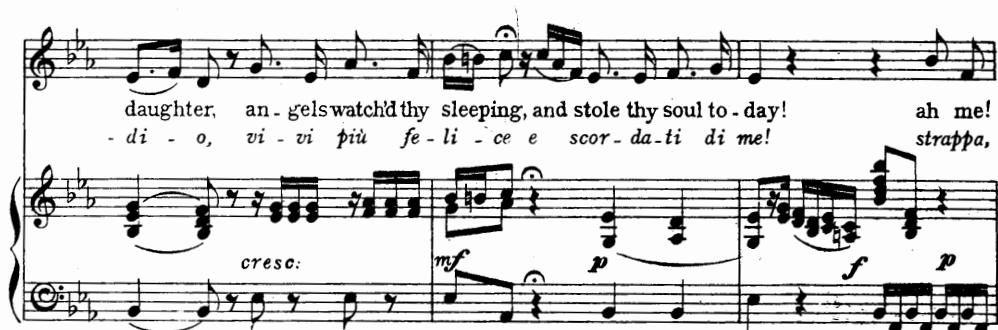
Adagio.

Voice. 

Piano. 



Fare thee well, o earth's dear  
Io ti las-cio, ca - ra, ad -



daughter, an - gels watch'd thy sleeping, and stole thy soul to - day! ah me!  
- di - o, vi - vi più fe - li - ce e scor - da - ti di me! strappa,

*cresc.* *mf* *p* *f* *p*



ne-ver more thy hap-py laugh-ter, ten-der smil-ing, sweet be-  
 strappa pur del tuo bel co-re quell' af-fet-to quell' a-

- guil-ing, or soft and gen-tle wil-ing, will drive my  
 - mo-re; pen-sa... chè a te non li-ce il ri-cor-

grief..... and care a-way! Life no fur-ther joy can.....  
 - dar..... si di me! Io ti la-scio, ca-ra, ad-

lend me, should thy lov-ing spi-rit leave.... de-so-late my  
 di-o, vi-vi più fe-li-ce e..... scor-da-ti di

way. Ah then, ah then, let thy sweet com-pas - sion  
me! Strappa, strappa, strappa pur del tuo bel

send me lov - ing gui - dance, nor re - fus - ing, leave me  
co - re quell' af - fet - to e quell' a - mo - re: pen - sa, o

lonely, in mourn - ful mus - ing, but in thy gen - tle pi - ty  
Di - o, che à te non li - ce il ri - cor - dar - - si di

stay, but in thy gen - tle pi - ty stay! Till that  
me, il ri - cor - dar - - si di me! Io ti

hour when death shall call me from this world of an-guish, be near my soul to  
*las - cio, o ca - ra, ad - di - o, vi - vi più fe - li - ce e scor - da - ti di*

guide! let me feel thy spi - rit still ho - vers near my  
*me! vi - vi più fe - li - ce e scor - da - ti di*

side, till face to face we meet.—Fare-well then, be - loved, farewell then,  
*me, e scor - da - ti di me.— ti la - scio, ad - di - o, ad - di - o,*

be - lov - ed!  
*ad - di - o!*

## PARTED.

(LUNGI DAL CARO BENE.)

(From "GIULIO SABINO")

The English words by  
THEO. MARZIALS.Music by  
SARTI.

*Larghetto.*

Piano. *dolce.*

When two that love are  
Lun - gi dal ca - - ro

part - ed, Ne - ver in life to meet a - gain,  
be - ne, Vi - ve - re non poss' - i - - o,

*dolce.*

E - ven the brav - est heart - ed But live to languish in bitter  
So - no in un mar - di pe - ne Lun - gi dal ca - - ro

an - - guish, on - ly Death, on - ly Death can  
be - - ne Sen - to, sen - - to man -

heal, can heal the pain..... Had they no hope to  
- car..... mi il cor..... Un dol - c' estre - mo

guide them, Where aught can ne'er di - vide them, Their  
Son - no Se lei mi - rar non pon - no, Mi

lives were lived..... all in vain, Their lives were lived all in  
 chiu - da mi chiu - da I - la - mi an -

vain..... Ah!.....  
 - cor..... Ah!.....

*p* *f* *dim.*

When two that love are part - ed, Ne - ver in life to  
 Lun - gi dal ca - ro be - ne. Vi - ve re non poss'

*p* *dolce.*

meet a gain, E - ven the brav - est heart - ed  
 - i - o, So no im um mar - di pe - ne.

But live to languish in bitter an - - - guish,  
Lun - gi dal ca - - - ro be - - - ne

On - ly Death, Sen - to, on - ly Death can heal, Sen - to man - car... mi il

heal the pain, cor..... And on - ly Death can heal, the pain, Sen - to man-car mi il cor,.....

*poco rall.*

on - ly Death can heal the pain.....  
Sen - to man-car mi il cor.....

*colla voce.* *mf*

# WEEPING FOR EVER.

(LASCIA CHIÒ PIANGA.)

(RECIT. and AIR from "RINALDO")

The English words by  
M. X. HAYES.

HANDEL.

RECIT.

Voice.

Ar - mi - da, cru - el sorc - 'ress! In her might - y re -  
Ar - mi - da, di - spie - ta - ta, col - la for - za d'a -

Piano.

-sentment, Here brought me from my Heav'n of sweet con-tent-ment, My  
-bis - so rap - pim-mi al ca - ro ciel de miei con-ten - ti, e

grief doth seem e-ter-nal! Slave she de-tains me, In torment all in-fer-nal!  
qui, con duolo e-ter-no, vi - vo mi tie - ne in tormen-to-so in-fer-no.

O Heav'n! for pi-ty's sake,- Let this poor heart soon break.  
Si - gnor, deh! per pie - tà, lascia - mi piange - re.



## ARIA.

Andante larghetto.

Weep - ing for e - ver, My lot so drear - y,  
*Lascia ch'io pian - ga la cru - da sor - te,*

I pray Heav'n on - ly To set..... me.... free, I pray Heav'n  
*E che so - - spi - ri la li - - ber - tà, e che so -*

on - ly, I pray Heav'n on - ly To set..... me.... free!  
*- spi - ri, e che so - spi - ri la li - - ber - tà.*

Weep - ing for e - ver, My lot so drear - y, I pray Heav'n  
*Las - cia ch'io pian - ga la cru - da sor - te, E che so -*

on - ly To set..... me..... free  
- spi - ri la li - ber - tà.

Could I but se - ver These chains so wea - ry,  
Il duo - lo in - fran - ga Que - sti ri - tor - te,

*mp*

E'en poor and lone - ly, Blest I should be..... E'en poor and  
De' miei mar - ti - ri sol per pie - - tà, de' miei mar -

lone - ly, Blest I..... should be. Weep - ing for e - ver,  
- ti - ri sol per pie - - tà. Lascia ch'io pian - ga

My lot so drear - y, I pray Heav'n on - ly To set..... me.....  
 la cru - da sor - te, E che so - - spi - ri la li - - ber -

*poco accelerando*

free, I pray Heav'n on - ly, I pray Heav'n on - ly, To  
 - tà, E che so - spi - ri, e che so - spi - ri la

**Tempo I.**

set..... me..... free! Weep - ing for e - ver, My lot so  
 li - - ber - tà, Lascia ch'io pian - ga la cru - da

drear - y, I pray Heav'n on - ly To set..... me free!  
 sor - te, E che so - - spi - ri la li - - ber - tà,

*cresc.*

## WITH A SWANLIKE BEAUTY GLIDING.

(QUANDO MIRO QUEL BEL CIGLIO.)

The English words by  
MILDRED GAUNTLETT.Music by  
MOZART.

Allegretto.

Piano. *dolce.*

With a swan-like beau-ty glid-ing,  
Quan-do mi-ro quel bel ci-glio

slow-ly comes my love to me, with her  
ne-ro, pien-di dolce ar-dor; e che

crimson lips de - rid - - ing all..... my fond haste her face to.....  
 scor-go sul ver - mi - - glio lab - - - bro, un ri-so in - can - ta -

see: Ah I feel the wish to clasp her in one fond and close em -  
 - tor: sento al - lor nel sen ra - pi - to un in - cen - dio 'di de -

- brace! Best be - lov - ed, I am  
 - sir! I - dol mi - o, son fe -

will - ing, ah be - lieve, for thee to die, for thee to die, for thee to  
 - ri - to, - deh! ri - sto - ra il mio mar - tìr, il mio mar - tìr, il mio mar -

die! Like a flame my love is burn - ing, scorch - ing  
 tir! Non te - mer che que - sto fo - - co spi - - ri,

like..... the grass in June; tho' the tides and waves are turn - ing,  
 col - - la verde - tà; o - gni tem - po ed o - gni lo - - co

faith - ful, faith - - ful burns my love..... for  
 fi - - do, fi - - do a te..... mi tro - - - ve -

thee: All the woe that time is bringing can not change or steal my  
 - rà: il ri - gor d'au - ver - sa sor - te, non po - trà cangiar mia

love, can not change or..... steal my..... love: Tho' the  
*fè, non po - trà..... can - - giar mia..... fè:..... nè spa -*

hand of.... death were cling - ing, were cling - ing, were cling - ing,  
*- ven - ta - mi la mor - te, la mor - te, la mor - te,*

Still my heart..... would con - - stant..... prove, Tho'  
*se a sof - - fir - - la a - vrò per - - te,..... la*

death's hand were cling - ing, were cling - ing, Still..... my.....  
*mor - te, la mor - te, la mor - te se a sof - -*

heart..... would..... con - - stant prove, still my heart would constant  
 frir - - la a - vrò per te, se a sof - - frir - la a - vrò per

*f* *p*

prove, still my heart would constant prove, con - - stant  
 te, se a sof - frir - la a - vrò per te, si, per

*f* *p*

prove, con - - stant prove.  
 te,..... si, per te.

*f* *p*

*f* *p*



# MARK YONDER TOMB.

(IN QUESTA TOMBA OSCURA)

The English Words by  
JOHN OXFORD.

Music by  
BEETHOVEN.

*Lento.*

Voice. *Mark yon-der tomb, half - hid-den, Bur-*  
*In ques-ta tom-ba o-scu-ra, la-*

Piano. *p*

*- ied there would I be, Thou, while I liv'd, oh, thou false one, Wast*  
*- scia-mi ri-po-sar; quan-do vi-ve-vo in-gra-ta, do-*

*cresc.*

*forc'd to think of me, to think of me!*  
*- ve-via me pen-sar, a me pen-sar.*

*pp*

Quit - - - ting a world of  
La - - - scia che lom - - - bre i - -

sor - - - row, let  
- ,gnu - - - de go - - - -

my shade find re -  
- - - dan - si pa - - - ce al -

- lief, ..... And  
- men, ..... e

poi - - - son, poi - son not my  
non, e non bag - nar mie

ash - - - es with a mock - - e - ry of  
ce - - - ne - ri d'in - u - - - ti - le ve -

grief. Mark yon - der tomb, yon - der tomb half  
- len. In que - sta, in que - sta tom - ba o -

hid - den, Bur - - ied there would I be, Thou, while I liv'd, oh, thou  
- scu - ra la - - scia - mi ri - po - sar; quan - do vi - ve - vo in -

false one, Wast forc'd to think of me, to think of  
- gra - ta, do - - ve - vi a me pen - - sar, a me pen -

me, thou false one, to think of me.  
sar, in - gra - ta, in - gra - - ta.

## GIVE BACK THE HEART YOU STOLE FROM ME.

(AH! RENDI MI.)

Aria dell' Opera MITRANE.English words by  
PAUL ENGLAND.Music by  
FR. ROSSI.

Andante affettuoso.

Piano.

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Starts with a piano (*p*) dynamic. The bass line consists of chords, and the treble line has a melodic line with some grace notes.

Second system of piano accompaniment. Continues the melodic and harmonic development from the first system.

Third system of piano accompaniment. Includes dynamic markings *cresc.* and *f* in the treble staff, and *p* in the bass staff.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics "Give back the heart you Ah! ren-di-mi quel". The piano accompaniment starts with a piano (*p*) dynamic and includes a *pp* marking in the bass staff.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "stole from me, Give back the love I..... co-re, Ren-di-mi quell'a-". The piano accompaniment continues with chords and a rhythmic pattern.

gave to..... thee! Give back the heart you stole from me,  
 mo - - - re! Ah!..... ren-di-mi quel co - re,

*cresc.* *pp*

Give back the love I gave to thee, The vows we plighted, The vows we  
 Ren-di-mi..... quell' a - mo - re, A me ins-pi - ra - to, a me ins-pi -

*cresc.* *f*

plighted, The vows we plighted! Give me back my..... heart!  
 - ra - to, a me ins pi - ra - to! Ren - di - mi quel..... cor,

*f* *p*

Give me back..... my love, The vows we plight - ed!  
 Ren - di mi..... quell'a - mo - re Che mi do - nās - - ti!

*rall.*

*rall.*

## Allegro con moto.

Thou wert my  
Il tuo fu il

on - - ly trea - - - sure, Thy will was all..... my  
mi - o pen - sie - - - re, Tuo sempre il mi - o vo -

plea - - - sure; But now, a - las!... a -  
le - - - re, Ed or, cru - dell!... cru -

*cresc.*

- las!... all my fair hopes are blight - - ed. Thou wert my  
dell!... per - chè m'hai tu..... las - cia - - - to? Il tuo fu il

on - ly trea - - - sure, Thy will was all..... my plea - -  
mi o pen - sie - - - re, Tuo sempre il mi - o vo - le - -

sure; But now, a - las! thou false of heart, thou false of  
 re, - Ed or, cru - del! ed or, cru - del! ed or, cru -

heart, All my fair hopes are blight-ed, My hopes are blighted,  
 del! per-chè m'hai tu las - cia - to, ab - ban - do - na - to,

My love is slighted! Where is now all the bliss Thou didst find in my kiss? Canst thou,  
 ab - ban - do - nã - to? Ma qual co - sa sa - rà Quell - a fe - li - ci - tà Che nell'

bear thus to part, To leave me lone - ly, To leave me  
 u - nir mia te m'hai ri - ve - la - to, m'hai ri - ve -

sight - ed, To leave me lone -  
 - la - to, m'hai ri - ve - la -

*p* Lento.

- ly, To leave me slight - - - ed? Ah! pi - ty me! Ah! pi - ty me!  
to, mhai ri - ve - lā - - - to? Ah! ren-di-mi, Ah!ren-di-mi,

Tempo I.

*p*

Give back the heart you stole from me! Give back the love I  
Ah! ren-di - mi quel co - - - re, Ren - di - mi quell'a-

*p*

gave to thee! Give back the heart you stole from me! Give back the love I  
- mo - - re! Ah! ren-dimi quel co - re, Rendimi quell'a -

*cresc.*

gave to thee, The vows we plighted, The vows we plighted, The vows we plighted!  
- mo - re A me in-spi - ra - to, a me inspi-ra-to, a me inspi - ra - to!

*cresc.* *f*



*Allegro con moto.*

*p*

Thou wert my  
Il tuo fu il

*Allegro con moto.*

*p*

on - ly trea - - sure, Thy will a - lone my  
mi - o pen - sie - - re, Tuo sempre il mi - o vo -

plea - - - sure; But now, a - las!..... a -  
le - - - re, - Ed or, cru - dell!..... cru -

*f*

- las!..... All my fair hopes are blight - ed. Thou wert my  
- dell!..... per - chè m'hai tu..... las - cia - - to? Il tuo fu il

*f* *ff* *f*

on - ly trea - - - sure, Thy will a - lone my plea -  
 mi - o pen - sie - - - re, Tuo sempre il mi - o vo - le - -

sure; But now, a - las! thou false of heart, thou false of  
 - re, - ed or, cru - del! ed or, cru - del! ed or, cru -

heart, All my fair hopes are blight-ed! My love is slight-ed,  
 - del! per-chè mhai tu las - cia - to, mhai tu las - cia - to,

My hopes are blight ed! Where is now all the bliss, Where is now all the  
 ab - ban - do - na - to? Ma qual co - sa sa - rà,.... Ma qual co - sa sa -

bliss Thou didst find in my kiss? Can'st thou bear thus to part, To  
 - ra' Quel - la fe - li - ci - ta' Che nell' u - nir mia te tu

*p*

*cresc.* *f* *p*

leave me lone - ly, To leave me slight - ed, To leave me  
 m'hai pro - mes - so, tu m'hai pro - mes - so, tu m'hai pro -

*p*

lone - - - - ly, To leave me  
 mes - - - - so, tu m'hai pro -

*cresc.* *f*

slight - - - - ed?  
 mes - - - - so?

*f*

*ff*

## VERDANT MEADOWS.

(VERDI PRATI.)

(From "ALCINA")

The English Words by  
M. X. HAYES.Music by  
HANDEL.

Larghetto.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a 3/4 time signature, while the left hand provides a simple harmonic accompaniment with eighth notes.

The piano accompaniment for the first line of the song, continuing from the introduction. It features a melody in the right hand and a supporting bass line in the left hand.

Ver - dant mea-dows, fo - rests bloom - ing, Yield - ing plea - sant  
Ver - di prati e selve a - me - ne, Per - de - re - te

The first line of the song, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

wel - come shade, Ver - dant mea - dows, fo - rests bloom - ing,  
la bel - tà, Ver - di prati e selve a - me - ne

The second line of the song, featuring a vocal line and piano accompaniment.

Yield - - ing plea - sant wel - - come shade, Love - ly  
 Per - - de - - re - te la..... bel - - tà, Vag - he

flow'rs bree - zes per - fu - ming, All that's fair - est,  
 fior cor - ren - ti ri - vi, La vag - hez - za,

all that's ra - - rest, Soon 'neath win - ter's breath must  
 la bel - lez - - za, Pres - to voi..... si can - ge -

fade. Ver - dant mea - dows, fo - rests blooming,  
 rà. Ver - di prati e selve a - me - ne,

Soon 'neath win - ter's breath must fade. Ma - gic  
 Per - dè - re - te la..... bel - tà. È can -

spells that now en - fold you, Will be o'er  
 - gia - to il va - go og - get - to, All' or - ror

when I a - gain be - hold you, In your shroud of snow ar -  
 del pri mo as - pet - to, Tutto in voi ri - tor - ne -

- ray'd, In your shroud of snow ar - ray'd.  
 - rà, Tutto in voi ri - tor - ne - rà.

Ver - dant mea - dows, fo - rests blooming, Yield - ing  
 Ver - di prati e selve a - - me - ne, Per - de -

plea - sant wel - come shade, Soon 'neath win - ter's breath must fade.  
 - re - te la bel - tà, Per - de - re - te la bel - tà.

## EVENING BOAT-SONG.

(AUF DEM WASSER ZU SINGEN.)

English words by PAUL ENGLAND.

German words by LEOPOLD. GRAF von STOLLBERG.

Music by  
SCHUBERT.

Allegro moderato.

Voice.

Piano.

*pp*

*fp*

*pp*

Borne on the mir - ror of  
Mit - ten im Schimmer der



clear flow - ing wa - ters, Gli - deth, at sun - set our bark o'er the stream,  
 spie - geln - den Wel - len, glei - tet wie Swä - ne, der wan - ken - de Kahn;

*mf* So, too, my spi - rit, on fan - cy's clear wa - ters, Gli - deth a - long in a  
 ach, auf der Freu - de sanft schim - mernden Wel - len, glei - tet die See - le da -

*cresc.*

*mf* *cresc.*

*p*

- heaven - ly dream. So, too, my spi - rit, on fan - cy's clear wa - ters,  
 - hin wie der Kahn, ach, auf der Freu - de sanft schim - mernden Wel - len

*p*

*cresc.*

Gli - deth a - long in a hea - ven - ly dream.  
 glei - tet die See - le da - hin wie der Kahn;

*cresc.* *p*

*p*

Bright in the hea - ven and bright on the wa - ters  
 denn von dem Him - mal her - ab auf die Wel - len

Flush - eth the sun - set with ro - se - ate gleam,  
 tan - zet das A - bend - roth rund um den Kahn,

Flush  
 tan - - - - - eth the  
 - - - - - zet das

*f*

sun - set with ro - se - ate gleam.  
 A - bend - roth rund um den Kahn.

*f* *p*

First system of piano introduction. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and single notes. A dynamic marking *fp* is present.

Second system of piano introduction. The right hand continues the melodic line. The left hand continues the bass line. A dynamic marking *decresc.* is present.

Vocal entry, first system. The vocal line begins with the lyrics "O - - ver the tree - tops that rise to the hea - - ven". The piano accompaniment continues with a steady bass line. Dynamic markings *pp* are present above and below the piano part.

O - - ver the tree - tops that rise to the hea - - ven  
 Ue - - ber den Wi - pfeln des west - li - chen Hai - - nes

Vocal entry, second system. The vocal line continues with the lyrics "Deep - - ens and dark - ens the last fier - y glow,". The piano accompaniment continues. The lyrics "win - - ket uns freund - lich der röth - li - che Schein;" are on the line below.

Deep - - ens and dark - ens the last fier - y glow,  
 win - - ket uns freund - lich der röth - li - che Schein;

*cresc.*

Stirred by the bree - zes that stray from the hea - ven, Rus - tle the reeds on the  
 un - ter den Zwei - gen des öst - li - chen Hai - nes säu - selt der Kal - mus im

*mf* *cresc.*

*p*

banks where they grow. Stirred by the bree - zes that stray from the hea - ven,  
 röth - li - chen Schein, un - ter den Zwei - gen des öst - li - chen Hai - nes

*p*

*cresc.*

Rus - tle the reeds on the banks where they grow.  
 säu - selt der Kal - mus im röth - li - chem Schein;

*cresc.* *p*

*p*

Calm of the sun - set and joy of the hea - ven Call to the spi - rit a -  
 Freu - de des Him - mels und Ru - he des Hai - nes ath - meth die Seel' im er -

-bove and be-low, Call to the  
rö-then den Schein, ath mel die

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'bove' and a quarter note 'and', followed by a dotted half note 'rö-then den Schein,'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

*f*  
spi-rit a-bove and be-low.  
Seel' im er-rö-then den Schein.

The second system continues the vocal line with a half note 'spi-rit a-bove' and a quarter note 'and be-low.'. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning and *p* (piano) later in the system.

*fp* *secreto.*

The third system shows the piano accompaniment with a dynamic marking of *fp* (fortissimo) and the instruction *secreto.* (secreto).

Eve-ning de-part, eth on swift fly-ing pin-ions  
Ach, es ent-schwindet mit thau-i-gem Flü-gel

The fourth system features a vocal line with a half note 'Eve-ning de-part, eth on' and a quarter note 'swift fly-ing pin-ions'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo).

*mf*

Dark on the wa-ters now broodeth the night. Ah, that my days up-on  
 mir auf den wie-gen-den Wel-len die Zeit. Mor-gen, ent-schwin-de mit

*cresc.*

time's fleet-ing pin-ions, Swift as my fan-cy, might hasten their flight!  
 schimmerndem Flü-gel, wie-der, wie ge-sternd heu-te die Zeit,

*cresc.*

Ah, that my days up-on time's fleet-ing pin-ions, Swift as my fan-cy might  
 mor-gen, ent-schwin-de mit schim-merndem Flü-gel, wie-der, wie ge-sternd und

hasten their flight! So would my spi-rit on  
 heu-te die Zeit, bis ich auf hö-he-rem

hea - venward pin - ions Soar, with the mor - row, to re - gions of light,  
 strah - len den Flü - gel sel - ber ent - schwinde der wech - selnden Zeit,

Soar, ..... with the mor - row, to re - gions of  
 sel - ber ent - schwin - de der wech - selnden

light.  
 Zeit.

decresc.

## TO MUSIC.

(AN DIE MUSIK.)

English words by PAUL ENGLAND.  
*German words by F. V. SCHOBER.*

Music by  
 SCHUBERT.

Voice. 

Piano. 

Thou ho - ly art,                      how oft..... in hours of.....  
 Du hol - de Kunst,                      in    wie..... viel grau - en.....



sad - ness,                                      When life's wild  
 Stun - den,                                      wo    mich    des





tu - mult surg'd a - round my.... way,  
 Le - bens wil - der Kreis um - strickt,

Thy gen - tle power.... hath waked my heart to.....  
 hast du mein Herz..... zu war - mer Lieb' ent -

glad - ness And shown the dawn - ing of a fair - er  
 - zun - den, hast mich in ei - ne bess' - re Welt ent -

*cresc.*

day,..... a bright - er world,.... a fair - er day!  
 - rückt, in ei - ne bess' - re Welt ent - rückt!

*p*

Full oft a strain from thy... se - rene do -  
 Oft hat ein Seuf - - - zer, dei - ner Harf' ent -

- min - ions Some ten - der chord of har - mo -  
 - flos - sen, ein sü - sser, hei - li - ger Ak -

- ny... di - vine Hath borne my  
 - kord von dir den Him - - mel

soul..... a - loft on heav'n - ward pin - ions! Thou  
 bess' - - - rer Zei - ten mir er - schlo - ssen, du

*cresc.*

ho - ly art, my grate - ful praise be thine! My grate - ful  
 hol - de Kunst, ich dan - ke dir da - für, du hol - de

*cresc.* *p*

praise..... be al - - ways thine!  
 Kunst..... ich dan - ke dir!

*fp*

*fp*

# SERENADE.

(QUAND TU CHANTES)

English words by J. V. BRIDGEMAN.  
 French words by VICTOR HUGO.

Music by  
 CHARLES GOUNOD.

Moderato.

Piano.

Two staves of piano introduction. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are six fermatas marked with a star symbol below the bass staff.

When thou'rt cra - - dled at eve on my breast, Breathing forth  
 Quand tu chan - - tes ber - cé - e Le soir, en - tre mes

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal line.

song, ..... Canst not hear ..... my heart whisper: To  
 bras, ..... Entends tu ..... ma pen - sé - e Qui

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal line.

thee ..... do, I be - long? ..... Thy sweet strains are like  
 te ..... ré - pond tout bas; ..... Ton doux chant me rap -

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal line.

sun - beams That a - round my soul play;.....  
 pel - - le Les plus beaux de mes jours:.....

*cresc.*

Ah!..... Then sing, yès, sing, be - lov'd one, Nor  
 Ah!..... Chan - tez, chan - tez, ma bel - - le, chan -

ev - er cease thy lay!..... Yes, sing,..... sing on, be -  
 - tez, chan - tez, tou - jours,..... chan - tez,..... chan - tez, ma

*dim.*

-lov-ed, nor cease thy lay! Sing..... on, sing..... e - ver, Ah!.....  
 bel - le, chan - tez tou - jours, chan - tez, ma bel - le, chan -

ne - - ver..... cease.....  
 - tez..... tou - - jours!.....

When thou smil - est so fondly, Love reigns monarch su -  
 Quand tu ris,..... sur ta bou-che L'a - mour s'é - pa - nou -

-preme,..... And suspi - - cion doth vanish At  
 - u;..... Et sou - dain..... le fa - rou - chr Soup.

once, as would a dream!..... Yes! that smile proves most  
 - con..... s'e - va - nou - it..... Ah! le ri - re fi -

clear - ly Thou couldst nev - er de - ceive. .... Ah! .....  
 - de - le prouve un cœur sans de - tours;..... Ah! .....

*cresc.*

Smile on, for while thou smil - est, I ev - er shall be -  
 ri - ez, ri - ez, ma bel - le, ri - ez, ri - ez, tou.

lieve, Then smile, yes smile, be - lov - ed, for I be -  
 - j - ours, ri - ez, ri - ez, ma bel - le, ri - ez tou.

*dim.*

lieve. Smile then, smile then, Ah!  
 j - ours, ri - ez, ma bel - le, ri -

*p*

ev - er smile  
 - ez, tou - j - ours!

When weigh'd down..... by soft slumber, Thy bright eyes slow - ly  
 Quand tu dors ..... calme et pu - re Dans l'om - bre, sous mes

close, ..... And I view..... thee before me So  
 yeux, ..... Ton ha - lei - - - ne mur - mu - re des

calm in thy rê - pose..... Thy fair lips murmur  
 mots har - mo - ni - eux; ..... Ton beau corps se rê -

gent - ly, Art dream - ing, love, of me? ..... Ah! .....  
 - vè - le sans voi - le et sans a - tours. ..... Ah! .....  
 cresc.



*p*

If such should be thy dreams, love, Dream I, too, love but  
 ..... Dor - mez, dor - mez, ma bel - - le, dor - mez, dor - mez tou -

*dim.* *p*

thee, Dream on, ..... Dream I, too, love but thee, I'm thy slave, Dream  
 - jous, ..... dor - mez, ..... dor - mez, ma bel - le, dor - mez tou - jous, dor -

on, ..... be - - lovd, Dream on, ..... Ah, ..... dream, ..... dream .....  
 - mez, ma ..... bel - le, dor - mez, ..... dor - - mez ..... tou - -

on.....  
 - jous!.....

## SAPPHO'S FAREWELL.

(O MA LYRE IMMORTELLE.)

English words by PAUL ENGLAND.

French words by EMILÉ AUGIER.

Music by  
GOUNOD.

Andante. Recit

Voice. Where  
Ou

Piano. *p*

- am I?  
suis - je?

a Tempo.

*mp*

Recit.

Ah me! - I do re - mem - ber!  
Ah! oui je me rap - pel - le

a Tempo.

Recit.

Now ev - ry ten - der fet - ter is  
Tout ce qui m'at - ta - chait à la

bro-ken in love's sweet chain; Now will I lay me  
*vi - e est bri - sé Il ne me res - te*

down at death's un-love-ly por - tal, For there a-lone my  
*plus que la nuit é - ter - nel - le, Pour re - po-ser mon*

heart shall have rest..... from its pain.  
*cœur, de dou - leur..... é - pui - sé.*

*Andante.*

*p espress.*

*dim*

*dolce espress.*

O.....thou friend of my  
O.....ma lyre immor-

*p*

sor - - - row, Harp of im - mor - - - tal  
- tel - - - le, Qui dans les tris - - - tes

power..... From whom..... my heart..... could  
jours..... A. tous..... mes maux..... fi-

bor - - - row Peace in its  
dè - - - le Les con - so

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff. The vocal line consists of three measures with lyrics 'bor - - - row' and 'Peace in its'. The piano accompaniment has a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

wild - - est hour.....  
- lais..... tou - jours.....

*cresc.* *dim.*

The second system continues the vocal line with lyrics 'wild - - est hour.....' and '- lais..... tou - jours.....'. The piano accompaniment becomes more complex, featuring a prominent sixteenth-note pattern in the right hand. Dynamic markings 'cresc.' and 'dim.' are present over the piano part.

Vain - ly, to thee re - turn - - ing, Seek I balm for my  
En vain ton doux mur - mu - - re Veut maider à souf-

The third system features the vocal line with lyrics 'Vain - ly, to thee re - turn - - ing, Seek I balm for my' and 'En vain ton doux mur - mu - - re Veut maider à souf-'. The piano accompaniment continues with the sixteenth-note pattern.

wound,- Nay! for thy sweet - est sound.....  
- frir Non, tu ne peux gué - rir.....

The fourth system concludes the vocal line with lyrics 'wound,- Nay! for thy sweet - est sound.....' and '- frir Non, tu ne peux gué - rir.....'. The piano accompaniment maintains its sixteenth-note texture.

Can-not com - fort my mourn - ing, Thou canst give no re-  
 Ma der-niè - re bles-su - re, Ma bles-sure est au

lief! Come, migh - ty  
 cour. Seul le tré-

Death, that canst heal all my grief,  
 - pas peut fi-nir ma dou-leur,

*cresc.*  
 all my grief!  
 ma dou-leur!

*p*

*dim.*

Fare well,..... thou sun,..... re - clin -  
 A - dieu,..... flam - beau..... du mon -

*p*

*mp*

- ing up - on..... the o - ceans  
 - de, Des - cends..... au sein..... des

breast!..... There, where thy rays..... are  
 flots,..... Moi je des - cends..... sous

*mp*

shin - - - ing, I, too, shall  
 lon - - - de Dans l' - ter -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some chords and rests.

find my rest...  
 - nel... re - pos...

The second system continues the musical score. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment includes a dynamic marking of 'p' (piano) and a 'cresc.' (crescendo) marking. The piano part features a consistent eighth-note accompaniment in the right hand and a more active line in the left hand.

Bright - ly the com-ing mor - row Will  
 Le jour qui doit é - clo - re Pha -

The third system of the musical score. The vocal line starts with a dotted quarter note, followed by a quarter note, and ends with a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and a more active line in the left hand.

dawn, my love, for thee; Neer will a thought of  
 - on lui - ra pour toi Mais sans pen - ser à

The fourth and final system of the musical score. The vocal line begins with a dotted quarter note, followed by a quarter note, and ends with a half note. The piano accompaniment includes a 'cresc.' (crescendo) marking. The piano part features a consistent eighth-note accompaniment in the right hand and a more active line in the left hand.



me..... Touch thy young heart with sor - - row.  
 moi..... Tu re - ver - ras lau - ro - - re

*cresc.* *cresc.*

O - pen wide, hun - gry  
 Ou - vre toi, gouffre a -

*p*

wave!..... Peace and re -  
 - mer..... Je vais dor -

*cresc.* *dim.*

- pose will be mine in the grave,  
 - mir pour tou - jours dans la mer,

*cresc.*

in the grave.....  
 dans la mer.....  
 Un peu plus lent

*poco cresc.*

*f*

*fp*

*cresc.*

O - pen wide,..... o - pen wide,..... hungry wave!  
 Ou - vre toi,..... gouffre a - mer,..... Ou - vre toi,.....

*mp col canto.* *cresc.* *molto* *f*

*fp*

Cut from ♪ to ♪ for Concert performance.

Largo.

Peace and re - pose - shall be mine.....  
je vais dor - mir pour tou - jours.....

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'P' (Peace) and continues with a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

Allegro.

in the grave.....  
dans la mer.....

The second system continues the vocal line and piano accompaniment. The tempo is marked 'Allegro'. The vocal line has a more rhythmic feel. The piano accompaniment features a prominent bass line with a 'ff' (fortissimo) dynamic marking. The key signature changes to two sharps (D major) in the second measure.

The third system shows the piano accompaniment continuing with a rhythmic eighth-note pattern in the bass and a more melodic treble line.

The fourth system continues the piano accompaniment with similar rhythmic patterns and melodic development.

The fifth system concludes the piano accompaniment with a final melodic phrase and a sustained bass note.

## NOW'S THE TIME TO LOVE!

(CHANSON DE LA SORCIÈRE.)

From "Mireille."

English words by PAUL ENGLAND.

French words by M. CARRÉ.

Music by  
GOUNOD.

Allegretto.

Piano.

The piano introduction consists of two systems of music. The first system shows the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes. The second system continues this pattern with some chordal textures in the right hand.

The vocal line begins with the lyrics: "Now's the time to love, my dar-ling, Now's the time to Voi - ci la sai - son mi-gnon-ne, Voi - ci la sai -". The piano accompaniment continues with the same eighth-note bass line and chordal textures.

The vocal line continues with the lyrics: "love, When ev'-ry lad courts his lass, When ev'-ry lad courts his son où les ga-lants font leur choix, où les ga-lants font leur". The piano accompaniment continues with the same eighth-note bass line and chordal textures.

lass;.....  
choix .....

Cu - pid, flit - ting hi - ther, thi - ther, Sports a -  
La - mour vo - le et pa - pil - lon - ne Par les

- mong the tender grass, Cu - pid, flit - ting hi - ther, thi - ther, Sports a - mong the ten - der  
prés et par les bois, L'amour vo - le et pa - pil - lon - ne Par les prés et par les

grass.....  
bois.....

Now gal - lants all go a woo - ing, On the  
Les jou - ven - ceaux sont en què - te De fil -

maids their eyes are bent; The fair one vows shèll not mar - ry, Though the  
les à ma - ri - er La. bel - le fait la co - quet - te, Le pè -

*rit.*

*colla voce.*

*a tempo.*

father gives con-sent; Till the ring up-on her fin-ger, The ring up-on her  
 re se fait pri-er Et plus d'un anneau se don-ne, Plus d'un anneau se

*a tempo.*

*rit* *a tempo.*

finger, The ring up-on her finger, Makes her lit-tle heart con-tent,.....  
 don-ne, Plus d'un anneau se don-ne Qui pas-se à de jo-lis doigts.....

*colla voce* *a tempo.*

..... Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!.....  
 ..... Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!.....

Now's the time to love, my darling, Now's the time to love,..... Now's the time to  
 Voi-ci la sai-son mi-gnonne, Voi-ci la sai-son,..... Voi-ci la sai-

*pp*

love, When ev'ry lad courts his lass!.....  
son où les ga-lants font leur choix,.....

Now's the time to love, my darling, Now's the time to  
Voi-ci la sai-son mi-gnonne, Voi-ci la sai-

*pp*

love, When ev'ry lad courts his lass, When ev'ry lad courts his lass;.....  
son où les ga-lants font leur choix, où les ga-lants font leur choix.....

.....  
.....

Come, put on your dainty mus-lin! Make your curtesy in the  
Met-tez vo-tre ro-be blanche, Con-sul-tez vo-tre mi-

glass! Come, put on your dain-ty muslin! Make your curtsey in the glass! .....  
 rior Met - tez vo - tre ro - be blanche, Con - sul - tez vo - tre mi - roir.....

..... Here's broach and pin! Tie your ribbons! Donyour Sunday chain of  
 ..... Que vos joy - aux du di - manche Sor-tent vi-te du ti-

*rit* *tempo.*  
 gold! Where the dan-cers all as - semble Take your place, nor seem too cold, - And per-  
 roir. Au bruit de la fa-ran-do-le Choi-sis - sez un a - mou-reux Et sui-  
*colla voce.* *tempo.*

chance before the morrow, Per-chance before the morrow, Per - chance be-fore the  
 vez la ron-de fol - le, sui - vez la ron-de fol - le, sui - vez la ron-de



*rall.* *tempo.*

morrow Will the tale of love be told!..... Ha! ha! ha! ha!  
*fol-le, Demain vous se - rez heu - reux..... Ha! ha! ha! ha!*

*colla voce.*

*tempo.*

ha! ha! ha! ha! ha! ha! ha! ha!..... Now's the time to love, my darling,  
 ha! ha! ha! ha! ha! ha! ha! ha!..... *Voi-ci la sai-son mi-gnon-ne,*

*pp*

Now's the time to love,..... Now's the time to love, When ev'ry lad courts his  
*Voi-ci la sai-son,..... voi-ci la sai-son où les ga-lants font leur*

*lass.....*  
*choix.....*

*cresc.* *f*

## YE POWERS THAT DWELL BELOW.

DIVINITÉS DU STYX.

(From "ALCESTE")

English words by PAUL ENGLAND.

Music by  
GLUCK.

Voice.

Piano.

Ye Pow'r's that dwell be - low,  
Di - vi - ni - tés du Styx,

Ye Pow'r's that dwell be - low,  
Di - vi - ni - tés du Styx,

Adagio. Tempo I.

Ful - fill - - ing Death's command! Ne'er on you will I call,  
mi - nis - - tres de la mort, je n'in - vo - que - rai point

pi - ty or aid to ren - der,                      Ne'er on you will I call,  
 vo - tre pi - tié cru - el - le,                      je n'in - vo - que - rai point,

ne'er on you will I call,      pi - ty or aid to ren - - -  
 je n'in - vo - que - rai point      vo - tre pi - tié cru - el - - -

- der,                      pi - ty or aid to ren - der!  
 - le,                      vo - tre pi - tié cru - el - le.

Un poco andante.

If  
Jen

he..... I love may live, Safe from your ruth - - less  
 -lè - ve un ten - dre é - poux a son fu - nes - - te

hand,..... My..... life I..... glad - ly..... of - fer, My.....  
 sort,..... mais je vous a - bandonne une é - pou - se, mais je

Lento.

life I..... of - fer, pledge of love..... true and ten - - der.  
 vous a - bandon - ne une é - pou - - se fi - dè - le.

Andante. ♩ = 84.

Ye Pow'rs that dwell be - low, Ye Pow'rs that dwell be - low,  
 Di - vi - ni - tés du Styx, Di - vi - ni - tés du Styx,

## Adagio.

Ful - fill - - ing Death's com - mand! Oh  
mi - nis - - tres de la mort, mou -

sweet er far than liv - ing, Ohsweeter, sweet - er far to die for... one we...  
- rir... pour ce qu'on ai - me, pour ce qu'on ai - - me est un trop doux ef -

Tempo I. un peu pressé.

love! I long to make the glad sur - ren - der, the glad sur - ren - - der! My  
- fort, u - ne ver - tu si na - tu - rel - le, si - na - tu - rel - - le, mon

heart beats high with pride,..... All fear and..... pain a - -  
cœur est a - ni - mé..... du plus no - ble, plus no - ble trans -

*cresc.* *p*

Presto.  $\text{♩} = 104.$ 

-bove! 'Tis Love my... pur - pose guideth, In  
-port! Je sens u - ne for - ce nou - vel - le, Je

him! my... heart con - fideth! 'Tis Love my... pur - pose  
vais où mon a - mour m'ap - pè - le! Je sens u - ne for - ce nou -

guideth, In him! my... heart con - fi - deth! My  
-vel - le, Je vais où mon a - mour m'ap - pè - le, Mon

heart..... beats high for pride, For pride..... and love!  
cœur..... est a - ni - mé Du plus no - ble transport!

Andante.  $\text{♩} = 84.$ 

Ye Pow'rs that dwell be - low, Ye Pow'rs that dwell be - low,  
Di - vi - ni - tés du Styx, Di - vi - ni - tés du Styx,

Adagio.

Tempo I.

Ful - fill - ing Death's com - mand, Ne'er on  
 Mi - nis - tres de la mort, je n'in -

you will I call, pi - ty or aid to ren - der, Ne'er on  
 - vo - que - rai point vo - tre pi - tié cru - el - le, Je n'in -

you will I call, ne'er on you will I call, pi - ty or aid to  
 - vo - que - rai point, je n'in - vo - que - rai point vo - tre pi - tié cru -

ren - der, pi - ty or aid to ren - der.  
 el - le, vo - tre pi - tié cru - el - le.

\*

# HAVE I LOST THEE?

(CHE FARÒ.)

(From "ORFEO")

English Words by  
PAUL ENGLAND.

Music by  
GLUCK.

Recit, Allegro.

Voice.

Dear one, do not  
Spo - sa! Eu - ri -

leave me! Do not leave me, be -  
- di - ce! Eu - ri - di - ce! Con -

- lov - ed! Ah! but she hears not! My cries are vain!  
- sor - te! Ah! più non vi - ve, - la chia - mo in van!

Ne - ver a -  
Mi - se - ro



- gain to see thee! Never more to wait thy coming! To lose thee for ev-er! Oh! the  
me, *la per-do, e di nuo-vo e persem-pre!* oh *leg-ge!* oh *mor-te!* oh *ri-*

thought is despair! No hope sus-tains me, there is none to con-sole me; I gaze before me— Oh!  
-*cor - do crudel!* *Non ho soc - cor-so, non ma-van-za con - siglio;* *Io veg-go so-lo,— oh*

..... fear-ful vi-sion!— There in the gloom a-wait me Long  
..... *fier-a vis-ta!*— *il lut-tu - o - - - so as-pet-to dell'*

years of lone-ly anguish. Fate! Thou hast done thy worst! Now make an ending!  
*or - ri-do mio sta-to. Sa - zia-ti, sor-te rea! - Son dis-pe-ra-to!*

## AIR.

Andante.

First system of musical notation, including vocal line and piano accompaniment. The tempo is marked "Andante." The piano part begins with a *p* dynamic.

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with a *p* dynamic.

Have I lost thee, love, for  
 Che fa - rò senza Eu - ri -

Third system of musical notation, including vocal line and piano accompaniment.

e - ver? Shall I see thy face no more? Tears will  
 - di - cr! Dove an - drò senza il mio ben? Che fa -

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part begins with a *mf* dynamic.

fall..... While I..... call..... On... the... name that I... a -  
 - rò,..... do - ve an - drò..... Che fa - rò sen - za il mio

dore, On the name that I... a... dore. Hear my  
 ben, Do - ve an - drò sen - za il mio ben? Eu - ri -

plead - ing, my be - lov - ed! O tell me, where art thou?  
 - di - ce! Eu - ri - di - ce! oh Di - o! Ri - spon - di!

Where art... thou? Thine am I un - til I...  
 Ri - spon - di! Io son pur il tuo fe -

*Poco lento.*

die! Thine am I... un - til I... die, un - til I... die! Have I  
 - del, io son pur il tuo fe - del, il tuo fe - del! Che fa -

*Tempo IO*

lost thee, love, for e - ver? Shall I see thy face no more? Tears will  
 rò senza Eu - ri - di - ce? Do - ve an - drò senza il mio ben? Che fa -

fall..... While I..... call..... On the name that I..... a - dore, On the  
 - ro..... do - ve an - drò..... Che fa - rò sen - za il mio ben? Do - ve an -

*Poco lento.*  
 name that I... a - dore. Ah, be - lov - ed, hear and answer! I 'o help is  
 - drò sen - za il mio ben? Eu - ri - di - ce! Eu - ri - di - ce! Ah! non v.ù -

*cresc.*  
 near me..... No voice to cheer me..... None to hear me! Earth is si - lent, heav'n is  
 van - za..... Più soc - cor - so, più spe - ran - za, Nè dal non - do nè dal

*cresc.* *mf* *f*

Tempo **19**

*p*

dumb. Have I lost thee, love, for e - ver? Shall I see thy face no  
 cwell! Che fa - rò senza Eu - ri - di - ce? Do - ve an - drò senza il mio

*mf*

more? Tears will fall.... While I.... call On the name that I.... a -  
 ben? Che fa - rò, do - ve an - drò, Che fa - rò sen - za il mio

*p* *f* *riten.*

- dore; Tears will fall While I... call On the name that I a - dore.  
 ben? Che fa - rò, do - ve an - drò, Che fa - rò sen - za il mio ben?

*p* *riten.* *a tempo*

*p cresc.* *mf* *f* *ritard.*

# O ARABY! DEAR ARABY!

Words by  
PLANCHÉ.

Music by  
WEBER.

*Andante con moto.*

Voice. 

Piano. 



A - ra.by! dear A - ra.by! My own, my na - tive land;



Methought I cross'd the dark blue sea, and trod a.gain thy strand; And

there I saw my father's tent    Beneath the tall date trees: And the sound of music and merri-

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (G minor). The lyrics are: "there I saw my father's tent Beneath the tall date trees: And the sound of music and merri-". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

-ment    Came sweet-ly    on the breeze;    And thus, to the light-ly

The second system continues the vocal line and piano accompaniment. The lyrics are: "-ment Came sweet-ly on the breeze; And thus, to the light-ly". The musical notation follows the same structure as the first system, with a vocal line and piano accompaniment.

touch'd guitar, I heard a maiden tell    Of one who fled from a proud Ser-

The third system continues the vocal line and piano accompaniment. The lyrics are: "touch'd guitar, I heard a maiden tell Of one who fled from a proud Ser-". The piano accompaniment features some chords with accidentals, such as a sharp sign on the F note in the right hand.

dar, With the youth she lov'd so well!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "dar, With the youth she lov'd so well!". The system ends with a double bar line and a key signature change to G major (two sharps) and a 2/4 time signature. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the left hand.

Allegro.

Al, al, al, al, al, al! Though the night star be

The first system of music features a vocal line in G major, 2/4 time. The vocal melody begins with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a quarter note C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'Al, al, al, al, al, al!' are placed under the vocal line, and 'Though the night star be' is placed under the piano accompaniment.

high, Al, al, al, al, al, al! 'Tis the morn - ing of love for my

The second system continues the vocal melody with a quarter note D, an eighth note E, a quarter note F, and a quarter note G. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'high, Al, al, al, al, al, al!' are under the vocal line, and ''Tis the morn - ing of love for my' is under the piano accompaniment.

Yu - suf and I; Tho' the flow'rs of the

The third system shows the vocal melody with a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a more active bass line with eighth-note patterns. The lyrics 'Yu - suf and I;' are under the vocal line, and 'Tho' the flow'rs of the' is under the piano accompaniment.

gar - den have clos'd ev - ry one, The

The fourth system continues the vocal melody with a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment maintains its rhythmic accompaniment. The lyrics 'gar - den have clos'd ev - ry one, The' are spread across the vocal and piano lines.

rose of the heart blooms in love's ris - ing sun.

The fifth system concludes the vocal melody with a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment ends with a *ff* (fortissimo) dynamic marking. The lyrics 'rose of the heart blooms in love's ris - ing sun.' are under the vocal line.



Al, al, al, al, al, al! soon will Zeen - ab be far From the

drear An.de - rûn of the cru - el Ser - dar! From the drear An.de -

- run of the cru - el Ser - dar! Al, al, al, al, al, al,.....

..... al, al, al,..... al, al, al, al, al,

al, al, al, al, al!

2<sup>nd</sup> Verse.

Al, al, al, al, al, al! 'Tis the neigh of his steed!

Al, al, al, al, al, al! O! prove, my good barb, thou art worthy

breed! Now o'er the salt de - sert

we fly like the wind, And our

fears fade as fast as the tur - rets be - hind.

Al, al, al, al, al, al! we the fron . tier have won. And may

*p*

laugh at the Lord of the drear An . de . rün. And may laugh at the

*f*

Lord of the drear An . de . rün. Al, al, al, al, al, al,..... al, al,

*mf*

al,..... al, al, al, al, al, al, al, al, al, al,

al!

*ff* *ff*

# THE BAILIFF'S DAUGHTER OF ISLINGTON.

TRADITIONAL.

Allegretto.

Voice.

Piano.

*mf*

1. There was a youth, And a well be-lov-ed youth, And  
 2. When se - ven years had pass'd a - way She

he was a squire's son, He..... lov'd the bai - liff's  
 put on mean at - tire And straight to Lon - don

daugh - ter dear, That liv'd in..... Is - ling - ton. But.....  
 she would go A - bout him to en - quire. And.....

she was coy and.... ne - ver would On..... him her heart be -  
as she went a - - long the road Through wea-ther hot and

- stow Till.... he was.... sent to..... Lon - don town Be -  
dry She.... rest - ed on a..... gras sy load And her

- cause he.... lov'd her so.  
love came ri - ding - by.

3.

"Give me a penny, thou prentice good,  
Relieve a maid forlorn;"  
"Before I give you a penny, sweetheart;  
Pray tell me where you were born!"  
"Oh I was born at Islington?"  
"Then tell me if you know  
The bailiff's daughter of that place"  
"She died, Sir, long ago."

4.

If she be dead then take my horse,  
My saddle and bridle also,  
For I will to some distant land,  
Where no man shall me know."  
"Oh stay, oh stay, thou goodly youth,  
She standeth by thy side,  
She's here alive, she is not dead,  
But ready to be thy Bride."

# BARBARA ALLEN.

OLD ENGLISH.

Andante.

Voice. 

Piano. 

1. In Scar-let town, where I was born, There  
 2. And death is prin - ted on his face, And



was a fair maid dwell - in',..... Made ev - 'ry youth cry.....  
 o'er his heart is steal - in',..... Then haste a - way to.....



"Well - a - day," Her name was Bar - b'ra Al - len. All  
 com-fort him, Oh! love - ly Bar - b'ra Al - len. So



in the mer - - ry month of May, When green buds they were  
slow-ly, slow - - ly she came up, And slow - ly she came

swel - lin', young Jem-my Grove on his death-bed lay, For  
nigh him; And all she said, when there she came, "Young

love of Bar - b'ra Al - len  
man, I think you're dy - ing"

*dim.* *pp*

3.

When he was dead and laid in grave,  
Her heart was struck with sorrow;  
O mother, mother, make my bed,  
For I shall die to-morrow.  
Farewell, she said, ye virgins all,  
And shun the fault I fell in;  
Henceforth take warning by the fall  
Of cruel Barbara Allen.

## NEAR WOODSTOCK TOWN.

17th. CENTURY.

Andante.

Voice.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature, containing a whole rest. The piano accompaniment is written for two staves (treble and bass clefs) and begins with a dynamic marking of *p* (piano). The piano part features a rhythmic pattern of eighth and sixteenth notes.

Near Wood - stock

The second system continues the piano accompaniment from the first system. The vocal line begins with the lyrics "Near Wood - stock". The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *pp* (pianissimo) in the final measure.

Town..... in Ox-ford - shire, As I walk'd forth..... to take the

The third system features the vocal line with the lyrics "Town..... in Ox-ford - shire, As I walk'd forth..... to take the". The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *pp* (pianissimo) in the final measure.

air,..... To view the fields and mea-dows round,..... Me - thought I

The fourth system features the vocal line with the lyrics "air,..... To view the fields and mea-dows round,..... Me - thought I". The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *pp* (pianissimo) in the final measure.



heard a mourn-ful sound. Down by a crys - tal ri-ver -

- side,..... A gal-lant bow - - er I es - pied,..... Where a fair

la - dy made great moan,....With many a bit - ter sigh and

groan.....

2.

"Alas!" quoth she, "My love's unkind,  
My sighs and tears he will not mind!  
But he is cruel unto me,  
Which causes all my misery.  
Soon after he had gain'd my heart,  
He cruelly did from me part;  
Another maid he does pursue,  
And to his vows he bids adieu!"

3.

The lady round the meadows ran,  
And gather'd flowers as they sprang;  
Of ev'ry sort she there did pull,  
Until she got her apron full.  
The green turf served her as a bed,  
And flowers a pillow for her head;  
She laid her down and nothing spoke,  
Alas! for love her heart was broke.

# OH! THE OAK, AND THE ASH.

17th CENTURY.

Andante

Voice

Piano.

The first system of music features a voice line and a piano accompaniment. The piano part begins with a *p* dynamic and includes a *pp* section. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

1. A north - coun - try maid up to  
 2. While sad - ly I roam I re -

The second system continues the vocal line with two verses. The piano accompaniment features a *pp* dynamic. The lyrics are: "1. A north - coun - try maid up to / 2. While sad - ly I roam I re -".

Lon - don had stray'd, Al - - though with her na - ture it  
 - gret my dear home, Where lads and young las - ses are

The third system continues the vocal line. The piano accompaniment provides harmonic support. The lyrics are: "Lon - don had stray'd, Al - - though with her na - ture it / - gret my dear home, Where lads and young las - ses are".

did not a - gree, She..... wept and she sigh'd, and she  
 mak - ing the hay; The..... mer - ry bells ring, and the

The fourth system concludes the vocal line. The piano accompaniment features a *p* dynamic. The lyrics are: "did not a - gree, She..... wept and she sigh'd, and she / mak - ing the hay; The..... mer - ry bells ring, and the".

bit - ter - ly..... cried, "I..... wish once a - gain in the  
birds sweet - ly..... sing, And maid - ens and mea - dows are

north I could be." Oh! the oak, and the ash, and the  
plea - sant and gay. Oh! the oak, and the ash, and the

bon - ny i - vy tree, They..... flour - ish at home in my  
bon - ny i - vy tree, They..... flour - ish at home in my

*riten.*  
own coun - try.  
own coun - try.

*colla voce.* *dim.*

3.

No doubt, did I please, I could marry with ease;  
Where maidens are fair many lovers will come;  
But he whom I wed must be north-country bred,  
And carry me back to my north-country home.  
Oh! the oak, and the ash, &c.

# THE THREE RAVENS.

OLD ENGLISH.

Slowly with expression.

Piano.

 The piano introduction consists of two staves of music in a 2/4 time signature, marked with a piano dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat).

1. There were three Ra\_vens sat on a tree, Down a down hey down hey down, They  
 3. His hawks a\_bout him e\_ver fly, Down a down hey down hey down, There's

 This block contains the first two lines of the song. The vocal line is on a single staff with lyrics underneath. Below it is the piano accompaniment for these lines, consisting of two staves.

were as black as they might be, With a down;..... And  
 not a bird that ven\_tures nigh, With a down;..... Now

 This block contains the third and fourth lines of the song. The vocal line is on a single staff with lyrics underneath. Below it is the piano accompaniment for these lines, consisting of two staves.

one of them said to his mate, "Where shall we our break\_fast take?" With a  
 yonder comes a fal\_low doe, To the Knight she straight doth go, With a

 This block contains the fifth and sixth lines of the song. The vocal line is on a single staff with lyrics underneath. Below it is the piano accompaniment for these lines, consisting of two staves.

down der\_ry der\_ry der\_ry down down.  
 down der\_ry der\_ry der\_ry down down.

 This block contains the final lines of the song, which are a refrain. The vocal line is on a single staff with lyrics underneath. Below it is the piano accompaniment for these lines, consisting of two staves.

2. Ah, well a day! in yon-der field, Down a down hey down hey down, A  
 4. She lift-ed up his life-less head, Down a down hey down hey down, And

knight lies slain be-neath his shield, With a down;..... A -  
 kiss'd his wounds that were so red, With a down;..... She

-gainst his feet his hounds you see, They guard their lord right faith-ful-ly, With a  
 ten-der-ly the corse did take, She ne-ver would her lord for-sake, With a

down der-ry der-ry der-ry down down.  
 down der-ry der-ry der-ry down down.

5. She bu-ried him be- fore the prime, Down a down hey down hey down, She

died her-self ere even-song time, With a down,..... So

ev-er pray that Heav'n may send Such hawks, such hounds, and such a friend, With a

*pp* *rall.* *pp*  
 down der-ry der-ry der-ry down down, With a down, der-ry der-ry der-ry down down.

*colla voce.*

## HOME, SWEET HOME.

Words by  
J. HOWARD PAYNE.

Music by  
SIR. H. R. BISHOP.

Andante Larghetto.

Piano.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *p* (piano) and *f* (forte).

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *ff* (fortissimo).

First system of vocal line and piano accompaniment. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Lyrics: "Mid plea - sures and pa - la - ces though we may roam,..... Be it". Dynamics: *p* (piano).

Second system of vocal line and piano accompaniment. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Lyrics: "ev - er so hum - ble, there's no..... place like home!..... A".

Third system of vocal line and piano accompaniment. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Lyrics: "charm from the skies seems to hal - low us there,.....Which,".

seek..... thro' the world, is ne'er met with else -

where. Home! home!..... sweet, sweet

*p espress.*

*pp*

home! There's no..... place like home,..... There's no place like.....

*largo.*

*colla voce*

Tempo I.

home!.....

*trn.*

*ff*

*ff*

Più animato.

An ex - ile from home splendour daz - zles in vain,..... Oh!

*p*



give..... me my low - ly thatch'd cottage a - - gain!..... The

birds..... sing - ing gai - ly that came.... at my call,..... Give me

them..... with the peace of mind.... dear-er..... than all.

Home! home!..... sweet, sweet.... home! There's

no..... place like home!..... There's no..... place like..... home!.....

*p* *largo.* *ad lib.*

*mf* *colla voce.* *mp* *ff* *ten.*

## THE MINSTREL-BOY.

Words by  
THOMAS MOORE.

Air.—"THE MOREEN."

With spirit.

Voice.

The

Min - strel - boy to the war is gone, In the ranks of death you'll find — him; His

fa - ther's sword he has gir - ded on. And his wild harp slung be - hind — him.

*dim.*

"Land of song!" said the war - rior - bard, "Tho' all the world be - trays thee, One

sword, at least, thy rights shall guard, One faith - ful harp shall praise — thee!"

The Minstrel fell! but the

foe man's chain Could not bring his proud soul un - der: The harp he lov'd ne'er

spoke a gain, For he tore its cords a - sun - der; And said, "No chains shall

sul - ly thee; Thou soul of love and bra - ve - ry! Thy songs were made for the

pure and free, They shall nev - er sound in sla - ve - ry!"

## SHE WORE A WREATH OF ROSES.

Words by  
HAYNES BAYLY.

Music by  
J. P. KNIGHT.

Andante.

Piano.

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked 'Andante' and 'Piano'. It features a melody in the right hand with a dynamic marking of *f* and a bass line in the left hand. The second system continues the piano accompaniment with more complex chordal textures and melodic lines in both hands.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "1. She wore a wreath of roses That night that first we met, Her 2. A wreath of orange blossoms When next we met she wore, Thex -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "love-ly face was smil- ing Be- neath her curls of jet; Her pression of her features was more thought-ful than be- fore; And". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

footstep had the light-ness, Her voice the joy-ous tone, The  
standing by her side was one Who strove, and not in vain, To

*mf*

to - kens of a youthful heart Where sor-row is unknown. } I saw her but a  
sooth her leav-ing that dear home She ne'er might view a gain. }

*a tempo.*

*rall.*

cre - scen - do.  
moment, Yet me-thinks I see her now, With the wreath of summer flowers Up-

*cresc.*

on her snow - y brow.

*mf*

Più lento e con molto espress.

3. And once a - gain I see that brow, - No bri - dal wreath was

there, The wi - dow's som - bre cap con - ceals Her

once lux - ur - iant hair; She weeps in si - lent

so - li - tude, And there is no one near To

*rall.* *p*

press her hand with - in his own And wipe a - way...the tear; I

*a tempo cresc.*

saw her bro - ken heart - ed! Yet me - thinks I see her now.... In the

*p* *cresc.*

pride of youth and beau - ty With a gar - land on her brow.

*f* *f*

## THE LAST ROSE OF SUMMER.

THOMAS MOORE.

Air  
"THE GROVES OF BLARNEY."

Andante con espress.

Voice.  'Tis the

Piano.  *p* *dim.*

last. rose of..... summer, Left bloom - ing a - lone;..... All her

 *pp*

love - ly com - panions Are..... fa - ded and..... gone;..... No.....

 *pp*

flow'r of..... her..... kin - dred, No..... rose - bud is..... nigh,..... To re.

 *cresc.* *colla voce.* *pp* *ad lib.*

- flect back her..... blushes, Or..... give sigh for..... sigh.....





Ill not leave thee, thou  
So..... soon may I.....

*dim.* *pp*

lone one, To..... pine..... on the stem;..... Since the love - ly are.....  
fol.low, When friend..... ships de - cay,..... And from Love's shi - ning..

sleeping, Go..... sleep thou with them..... Thus kind - ly..... I.....  
circle The gems drop a - - way!..... When true hearts lie.....

*cresc.*

scatter Thy leaves o'er the bed..... Where thy mates of the garden Lie  
witherd, And fond ones are flown,..... Oh!..... who would in - habit This

*ad lib.*  
*colla voce.* *pp*

scent-less and..... dead,  
bleak world a - - lone?

*dim.*

## CALLER HERRIN'

SCOTCH.

Moderato

Piano

*mf*

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. The tempo is marked 'Moderato' and the dynamic is 'mf'.

What'll buy cal - ler her - rin'? There bon - nie fish and hale - some far - in';

*p*

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics 'What'll buy caller herrin? There bonnie fish and hale some far in;'. The piano accompaniment features a steady eighth-note rhythm in the right hand and chords in the left hand. The dynamic is marked 'p'.

Buy my cal - ler her - rin', New drawn frae the Forth. When

The second system continues the song with the lyrics 'Buy my caller herrin, New drawn frae the Forth. When'. The musical notation follows the same pattern as the first system, with a vocal line and piano accompaniment.

ye were sleeping on your pillows, Dreamt ye aught o' our puir fel - lows,

The third system of the song includes the lyrics 'ye were sleeping on your pillows, Dreamt ye aught o' our puir fellows,'. The piano accompaniment continues with a consistent eighth-note accompaniment.

Darkling as they face the bil - lows, A' to fill our wo - ven wil - lows.

The final system of the song includes the lyrics 'Darkling as they face the billows, A' to fill our woven willows.' The piano accompaniment concludes the piece with a final chord.

Buy my cal - ler her - rin', They're bon - nie fish and hale - some far - in';

Buy my cal - ler her - rin'; New drawn frae the Forth. Cal - ler her - rin', Cal - ler

*colla voce*

her - rin'. An' when the creel o' her - rin' passes,

La - dies clad in silks and la - ces, Ga - ther in their brow pe - lis - ses,

Toss their heads and screw their fa - ces; Buy my Cal - ler her - rin', They're

bon-nie fish and hale-some fa-rin'; Buy my Cal-ler her-rin', New

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "bon-nie fish and hale-some fa-rin'; Buy my Cal-ler her-rin', New".

drawn frae the Forth Noo

*cresc.*

The second system continues the music. The vocal line has a rest for the first two measures, then enters with the lyrics "drawn frae the Forth". The piano accompaniment includes a *cresc.* (crescendo) marking. The system ends with the word "Noo" in the vocal line.

nee-bor wives, come, tent my tell-in', When the bon-nie fish ye're sel-lin'

The third system features a vocal line with the lyrics "nee-bor wives, come, tent my tell-in', When the bon-nie fish ye're sel-lin'". The piano accompaniment consists of chords and moving lines in the left hand.

At a word be aye your deal-in', Truth will stand when a' things fail-in';

The fourth system has a vocal line with the lyrics "At a word be aye your deal-in', Truth will stand when a' things fail-in'". The piano accompaniment continues with harmonic support.

Buy my Cal-ler her-rin', They're bon-nie fish and hale-some fa-rin';

The fifth system concludes the page with a vocal line that repeats "Buy my Cal-ler her-rin', They're bon-nie fish and hale-some fa-rin'". The piano accompaniment provides the final harmonic context.

Buy my Caller her-rin; New drawn frae the Forth. Wha'll buy my Caller her - rin? They're

no brought here with - out brave dar - in; Buy my Cal - ler her - rin; Ye

lit - tle ken their worth. Wha'll buy my Cal - ler her - rin? O ye may ca' them vulgar fa - rin;

Wives and mither's maist despair - in; Ca' them lives o' men. Cal - ler

her - rin; Caller her - rin!

## YE BANKS AND BRAES O' BONNY DOON.

BURNS.

Andante cantabile

Voice. 

Piano. *p* 

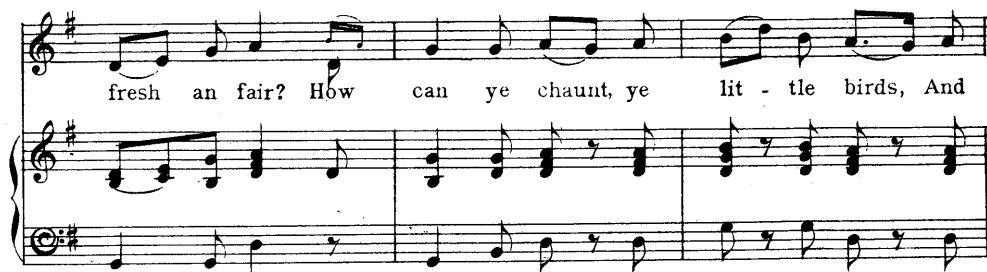
 Ye

*mf*  *p*

banks and braes o' bon - nie Doon, How can..... ye bloom sae



fresh an fair? How can ye chaunt, ye lit - tle birds, And



I'm sae wea - ry fu'..... o' care? Ye'll break my heart, ye

*mf*

warb - ling bird, that war - bles on..... the flow - - 'ry thorn, Ye

*p dolce.*

mind me o'..... de - part - ed joys..... De - part - ed ne - ver

to..... re - turn.

Oft hae I roved by bonnie Doon  
 By morning and by evening shine  
 To hear the birds sing o' their loves  
 As fondly once I sang o' mine.  
 Wi' lightsome heart I stretch'd my hand,  
 And pu'd a rosebud from the tree;  
 But my fause lover stole the rose,  
 And left the thorn wi' me.

## THE BANKS OF ALLAN WATER.

Words by  
M. G. LEWIS.

Music  
ANONYMOUS.

Piano.

On the banks of Allan Water, When the sweet spring-time did fall, Was the  
On the banks of Allan Water, When brown au-tumn spreads its store There I

mil-ler's lovely daugh-ter— Fair-est of them all. For his  
saw.... the mil-ler's daugh-ter, But she smil'd no more; For the

bride.... a sol-dier sought her, And a win-ning tongue had he;.... On the  
sum-mer grief had brought her, And the sol-dier, false was he;.... On the

*ad lib.*  
*colla voce.*

banks of Allan Wa-ter, None so gay as she.....  
banks of Allan Wa-ter, None was sad as she.....



*mp*  
On the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a half note E3. The dynamic marking *mp* is placed above the piano part.

banks of Al-lan Wa-ter, When the win-ter snow fell fast,... Still was

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords and single notes. The dynamic marking *mp* is present.

seen the miller's daugh-ter; Chilling blew the blast, But the mil-ler's lovely

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords and single notes.

*ad lib.* *p* *lento.*  
daugh-ter Both from cold and care was free,... On the banks of Al-lan

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords and single notes. The dynamic marking *p* and tempo marking *lento.* are present.

*rall molto.*  
Wa-ter, There a corse lay she.....  
*colla voce.* *dim e rall al fine*

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords and single notes. The dynamic marking *colla voce.* and tempo marking *dim e rall al fine* are present.

# AULD ROBIN GRAY

LADY ANN LINDSAY.

Andante

Piano.

*p* *mf*

The piano introduction consists of two staves. The right hand begins with a treble clef and a common time signature. It starts with a half rest, followed by a quarter note G4, then a series of chords and eighth notes. The left hand starts with a bass clef and a common time signature, beginning with a half rest followed by a quarter note G2, then a series of chords and eighth notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Young Ja-mie lo'ed meweel, and sought me for his bride, But

*dim.* *p*

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment starts with a treble clef and a common time signature, featuring chords and eighth notes. The left hand starts with a bass clef and a common time signature, featuring chords and eighth notes. Dynamics include *dim.* and *p*.

sav-ing a crown, he had nae-thing else be-side; To make the crown a pound my

The second system continues the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and eighth notes. Dynamics include *dim.* and *p*.

Ja-mie gaed to sea, And the crown and the pound were baith for me. He

*p*

The third system concludes the vocal and piano accompaniment. The vocal line ends with the lyrics. The piano accompaniment continues with chords and eighth notes. Dynamics include *p*.

had na beengane a.... week but on-ly twa, When my fa-ther brake his arm, and our

*con dolore.* *cresc.*

cow was stown a-wa'; My mith-er she fell sick, and my Ja-mie at the sea, and

*mf* *p*

auld Ro-bin Gray cam'a - courting me.

*mf* *dim.*

## 2.

My father couldna work, my mith-er couldna spin;  
 I toild day and night, but their bread I couldna win;  
 Auld Rob maintain'd them baith, and, wi' tears in his e'e,  
 Said, "Jenny, for their sakes, will you no' marry me?"  
 My heart it said na, for I look'd for Jamie back;  
 But the wind it blew high, and the ship it was a wrack;  
 The ship it was a wrack! Why didna Jenny dee?  
 Oh why do I live to say, O wae's me!

## 3.

My father argued sair— my mith-er didna speak,  
 But she look'd in my face till my heart was like to break;  
 They gied him my hand, tho' my heart was at the sea;  
 And auld Robin Gray is gudeman to me.  
 I hadna been a wife, a week but only four,  
 When mournfu', as I sat on the stane at the door,  
 I saw my Jamie's ghaist— I couldna think it he,  
 Till he said, "I'm come hame, my love, to marry thee!"

## 4.

O sair did we greet, and mickle did we say;  
 We took but ae kiss, and we tore ourselves away.  
 I wish that I were dead, but I'm no like to dee;  
 Oh why do I live to say, O wae's me!  
 I gang like a ghaist, and I carena to spin;  
 I darena think o' Jamie, for that wad be a sin.  
 But I will do my best a gude wife aye to be,  
 For auld Robin Gray is a kind man to me.

## JOHN ANDERSON, MY JO.

BURNS.

Andante.

SCOTCH.

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a simple melody in G minor, starting with a quarter note G, followed by quarter notes A and B, then a quarter rest, and finally quarter notes C, D, and E. The left hand provides a harmonic accompaniment with chords in the bass clef.

John An-der-son, my jo, John, When we were first ac-quent, Your

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a quarter note G, followed by quarter notes A and B, then a quarter rest, and finally quarter notes C, D, and E. The piano accompaniment consists of chords in the bass clef.

locks were like the ra-ven, Your bon-nie brow was brent, But now your brow is

The second line of the song continues the vocal line and piano accompaniment. The vocal line begins with a quarter note G, followed by quarter notes A and B, then a quarter rest, and finally quarter notes C, D, and E. The piano accompaniment consists of chords in the bass clef.

bald, John, Your locks are like the snow, Yet blessings on your frosty pow, John

The third line of the song continues the vocal line and piano accompaniment. The vocal line begins with a quarter note G, followed by quarter notes A and B, then a quarter rest, and finally quarter notes C, D, and E. The piano accompaniment consists of chords in the bass clef.

An-der-son, my jo.

The fourth line of the song continues the vocal line and piano accompaniment. The vocal line begins with a quarter note G, followed by quarter notes A and B, then a quarter rest, and finally quarter notes C, D, and E. The piano accompaniment consists of chords in the bass clef.

2

John Anderson, my jo, John,  
 We clamb the hill thegither,  
 And mony a cantie day, John,  
 We've had wi' ane anither;  
 Now we maun totter down, John,  
 But hand in hand we'll go,  
 And we'll sleep thegither at the foot,  
 John Anderson, my jo.

## THE YEAR THAT'S AWA'

SCOTCH.

Moderato.

Voice. Here's to the year that's a -

Piano. *mf* *p*

- wa! We'll drink it in strong and in sma'; And here's to ilk bonnie young

lassie we lo'ed, While swift flew the year that's a - wa! And here's to ilk bonnie young

*ad lib. tempo* lassie we lo'ed, While swift flew the year that's a - wa!.....

*dim*

2.

Here's to the soldier who bled—  
 To the sailor who bravely did fa!  
 Their fame is alive, though their spirits have fled  
 On the wings of the year that's awa.  
 Their fame is alive, etc.

3.

Here's to the friends we can trust  
 When the storms of adversity blaw!  
 May they live in our song, and be nearest our hearts,  
 Nor depart like the year that's awa!  
 May they live in our song, etc.

## ALL THROUGH THE NIGHT.

Words by  
WALTER MAYNARD.

OLD WELSH AIR.

With expression.

VOICE.

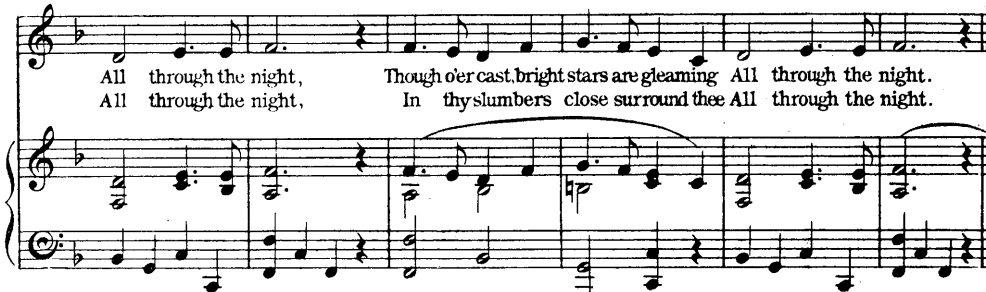


PIANO.



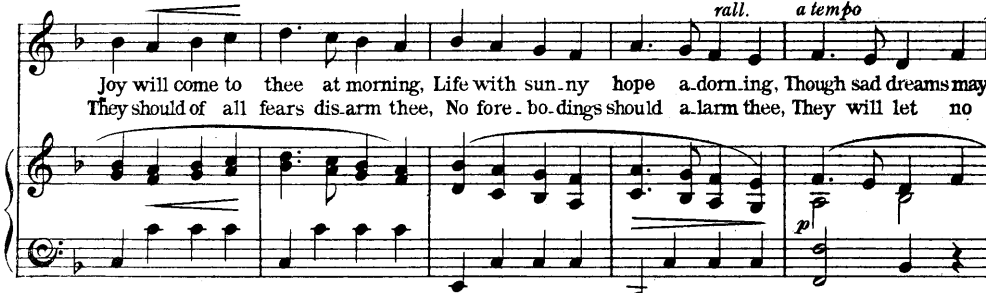
1. Love, fear not if sad thy dreaming  
2. An-gels watching ev-er round thee

All through the night,                      Though o'er cast, bright stars are gleaming All through the night.  
All through the night,                      In thy slumbers close surround thee All through the night.

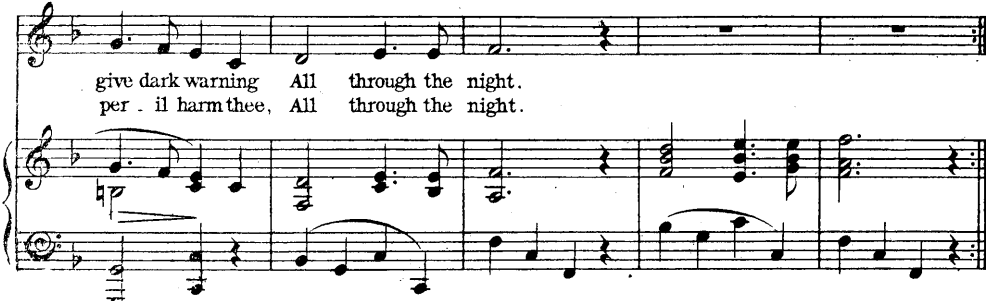


Joy will come to thee at morning, Life with sun-ny hope a-dorn-ing, Though sad dreams may  
They should of all fears dis-arm thee, No fore-bo-dings should a-larm thee, They will let no

*rall.*                      *a tempo*



give dark warning All through the night.  
per-il harm thee, All through the night.



## THE ASH GROVE.

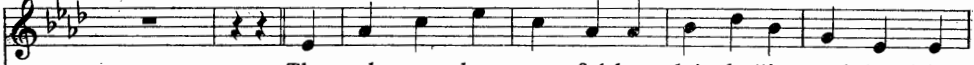
The English words by  
JOHN OXFENFORD.


WELSH.

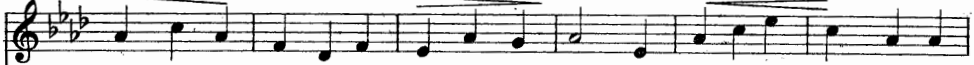
Andante.

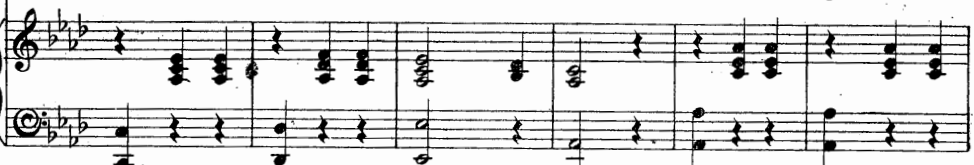
Voice. 

Piano *dolce con espressivo.* 

  
The ash grove how grace-ful, how plain-ly 'tis speak-ing, The



  
harp thro' it play-ing has language for me; When - ev - er the light thro' its



  
bran-ches is breaking, A host of kind fa-ces is gaz-ing on me.



*rall.* *a tempo.*

*cresc.*

The friends of my child-hood a - gain are be - fore me, Each step wakes a

*cresc.*

*a tempo.*

mem' - ry, as free - ly I roam, With soft whis - pers la - den, its

*rall.* *p a tempo.*

*rall.* *a tempo.*

leaves rus - tle o'er me, The ashgrove, the ashgrove a - lone is my home.

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

My lips smile no more, my heart

*p*

los - es its light - ness, No dream of the fu - ture my spirit can cheer; I



on-ly would brood on the past and its brightness, The dead I have mourn'd are a -

- gain liv - ing here. From ev - ry dark nook they press for-ward to

*a tempo*

meet me, I lift up my eyes to the broad leaf-y dome, And o - thers are

*rall.* *a tempo.*

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

there look - ing downwards to greet me, The ash grove, the ashgrove a -

*rall.*

*rall.*

lone is my home.

*dim.* *a tempo.*

*dim.* *cresc.*

## WILL HE COME?

Words by  
ADELAIDE ANNE PROCTOR.

Music by  
ARTHUR SULLIVAN.

Voice. 

Piano. *mf* *cresc.* *f* *p*

*mf*

"I can scarcely hear" she murmur'd, "For my heart beats long and fast, But

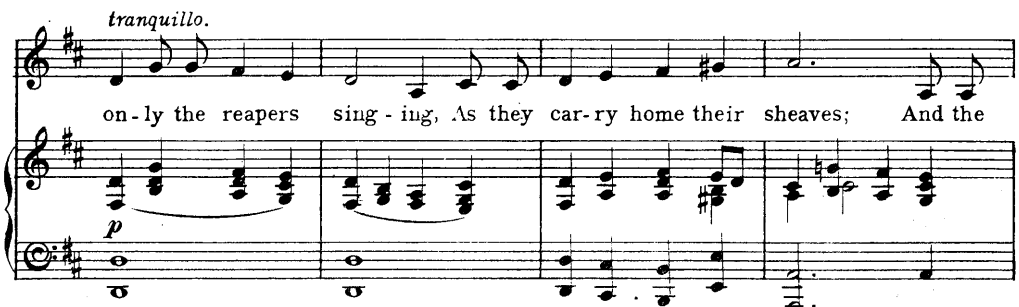


sure - ly, in the far, far dis - tance, I can hear a sound at last." It is



*tranquillo.*

on - ly the reapers sing - ing, As they car - ry home their sheaves; And the



*p*

*dim.*

eve-ning breeze has ris - en, And rus-tles the dy - ing leaves, the

*dim.*

dy - ing leaves.

*pp* *cresc.*

"Lis-ten! there are voi - ces talking;" Calm-ly still she strove to speak,

*p*

Yet her voice grew faint and trembling, And the red flush'd in her cheek. It is

*a tempo.*

*tranquillo.*

on-ly the child-ren play - ing Be - low, now their work is . . done, And they

laugh that their eyes are daz-zled By the rays of the set-ting sun, of the

set-ting sun. Faint-er grew her

voice, and weak-er As with an-xious eyes she cried:

*cresc.*

"Down the a - ve - nue of ches - nuts I can hear a horse - man

*cre - - - - - scen - - - - - do.*

*f*

ride." It was on - ly the deer that were feed - ing In a

*p*

herd on the clo - ver grass. They were start - led and fled to the

*p*

thick - et, As they saw the rea - pers pass.

*quasi recit.*

Now the night a-rose in si-lence, Birds lay in their lea- fy nest,

And the deer couch'd in the forest, And the child-ren were at rest....There was

*p tranquillo un poco più lento.*  
on-ly a sound of weep - ing From watchers a - round a bed, But

rest to the wea - ry spi - rit, Peace to the qui - et Dead!

Peace to the qui - et Dead!.....

# A Golden Treasury of Song.

## PREFACE TO THE FIRST VOLUME.

IT is a common experience that a love of good music has often been created and fostered in families by the practice of two or more singing in unison the works of the great German song-writers: the co-operation of somewhat unskilful performers enabling them to venture into realms from which, as soloists, they would be excluded. Such efforts may be at times trying to the listener, and, from the point of view of artistic performance, are of course worthless, but for the training of taste they are invaluable.

It is partly with the idea of facilitating this kind of training that the present book is offered to the public, although all these songs were of course written for solo voices. No song has been included which is not undoubtedly of the very best, and although no great skill will be found needful for the personal enjoyment of them, there is unlimited scope for work, if an adequate rendering is aimed at.

The Publishers hope that the wide range of this selection will go far to make the book useful to singers dependent upon a chance accompanist: to those who do not wish to take a large amount of music about with them: and to hostesses, often called upon to supply music to guests of various tastes and requirements.

The selection has not been made to include all, even of the greatest names—as the omission of that of Brahms will show—but with a view to its general usefulness for voices of average compass, and especially for unison singing in schools and colleges.

The difficulty of getting good music for unmixed voices is well known to teachers, and it is suggested that the use of this book might do much to train the taste of pupils. To teach a class to sing these songs, as they should and could be sung, would also give admirable opportunities for getting precision, delicacy, and the highest expression of feeling, which unison singing of National Songs (also excellent for training taste) does not give.

The words of many of the songs have been newly translated, and in other ways no pains have been spared to make the book as complete as possible, although the Publishers regret that they are unable, owing to copyrights, to include many songs for which otherwise a place would have been found.

## NOTE TO THE SECOND VOLUME.

The welcome given to the first volume of "A Golden Treasury of Song," and its acknowledged excellence as an educational work, have induced the Publishers, in furtherance of the scheme suggested in the Preface to Vol. I., to issue a second collection of famous songs, which, it is hoped, may prove as valuable as the first.

THE THIRD VOLUME contains DUETS and PART SONGS for FEMALE VOICES.

THE FOURTH VOLUME contains PART SONGS for MALE VOICES.

## NET PRICES OF EACH VOLUME:

2/6 PAPER COVER; 4/- LIMP, GILT EDGES; 7/- LIMP MOROCCO, GILT EDGES.

LIST OF CONTENTS FREE ON APPLICATION.

BOOSEY & CO., LONDON, NEW YORK, AND TORONTO.

# CONTRALTO SONGS, STANDARD AND POPULAR

**PRICE TWO SHILLINGS EACH, NET.**

The Compass of the first Key only is given: from this the Compass of the other Keys can be readily found

	Compass of 1st Key.	Sung by		Compass of 1st key.	Sung by
<b>STEPHEN ADAMS.</b>					
BELLS OF LIFE, F, G and A ...	A♭ to D	<i>Miss Winifred Lewis</i>	LEAVES AND THE WIND, C, E♭, F and G ...	G to C	<i>Mme. Clara Butt</i>
CHILDREN OF THE CITY, D and F ...	B to D	<i>Mme. Patey</i>	S. LIDDLE.		
CITY OF LIGHT, C, D, E♭ and F ...	B♭ to E♭	<i>Mme. Clara Butt</i>	ABIDE WITH ME, C, D and E ...	G to E	<i>Mme. Clara Butt</i>
FORGE AND THE BRILL, E♭ and F ...	B to E	<i>Mme. Clara Butt</i>	AT LAST, D, E♭, F and G ...	A♭ to D	<i>Mme. Clara Butt</i>
IDLE WORDS, C, D and E ...	B♭ to E♭	<i>Mme. Belle Cole</i>	FAREWELL, G, A♭, E♭, C and D ...	A to E	<i>Mme. Ada Crossley</i>
LOVE ETERNAL, E♭, F and G ...	A♭ to E♭		HOPE OF THE AGES, D, E♭, F and G ...		
THIS WORK-A-DAY WORLD, A♭ and B♭	G to C	<i>Mme. Belle Cole</i>	<b>K. HERON-MAXWELL.</b>		
VALLEY BY THE SEA, C, D, E♭, F and G			SMILES, C, D and E ...	A to E	<i>Mme. Clara Butt</i>
<b>FRANCES ALLITSEN.</b>					
LIKE AS THE HART DESIRETH, C, E♭, and F	A to D	<i>Mme. Ada Crossley</i>	<b>CHARLES MARSHALL.</b>		
THE LORD IS MY LIGHT, B♭, C and E♭	A to E♭	<i>Mme. Clara Butt</i>	ANGELS OF LIGHT, E, F and G ...	G♯ to E	
SONG OF FAITHFULNESS, D, E♭ & F	A to E	<i>Miss Winifred Lewis</i>	IN SLUMBERLAND, E♭, C and E♭ ...	A to D	
SONG OF THANKSGIVING, C, E♭, F and G	A to C♯	<i>Mme. Clara Butt</i>	<b>CONSTANCE MAUD.</b>		
SING ME TO REST, A and C ...	A to D	<i>Mme. Ada Crossley</i>	DOWN HERE THE LILACS FADE, G, A♭ and C ...	A to E	<i>Mme. Kirkby Lunn</i>
THERR'S A LAND, D, E♭, F and G ...	A to D	<i>Mme. Clara Butt</i>	<b>JOHN W. METCALF.</b>		
<b>ROBERT BATTEN.</b>					
COME UNTO ME, YE WRARY, D, E♭, F and G	A to E	<i>Mme. Clara Butt</i>	ABSENT, E♭, F, G, A♭ and B♭ ...	B♭ to C	<i>Miss Edna Thornton</i>
HEARD IN THE TWILIGHT, E♭, F and G	B♭ to E♭	<i>Miss Hazel Gray</i>	<b>FRANK L. MOIR.</b>		
INTO THE FOLD, C and E♭	G to E	<i>Mme. Ada Crossley</i>	CHILDREN ASLEEP, D and F ...	B to D	<i>Mme. Ant. Sterling</i>
PEACE AND REST, A♭, B♭, C and D♭	B♭ to E♭	<i>Mme. Clara Butt</i>	DOWN THE VALE, C, D, E♭, F and G ...	A to C	<i>All Contraltos</i>
<b>A. H. BEHREND.</b>					
CROSSING THE BAR, D, E and F ...	A to D	<i>Mme. Ant. Sterling</i>	SONGS THE CHILDREN SING, D, E♭ and F	B to D	<i>All Contraltos</i>
DADDY, F, G and A♭ ...	C to D		<b>J. L. MOLLOY.</b>		
THE GIFT, C, E♭ and F ...	B♭ to C	<i>Mme. Ant. Sterling</i>	BANTRY BAY, A, C and D ...	A to C♯	<i>Mme. Ant. Sterling</i>
THE SILVER CHORD, D, E♭ and F ...	B to D	<i>Mme. Clara Butt</i>	DARBY and JOAN, F, G and A ...	C to G	<i>Mme. Ant. Sterling</i>
<b>FREDERICK BEVAN.</b>					
FLIGHT OF AGES, G, A♭, B♭ and C ...	B to D	<i>Mme. Belle Cole</i>	HOME, DEARIE HOME, D, E♭ and F ...	A to D	<i>Mme. Ant. Sterling</i>
THE EVERLASTING DAY, E♭, F, G and A	B♭ to D♭	<i>Mme. Belle Cole</i>	LOVE'S OLD SWEET SONG, E♭, F and G	A to C	<i>Mme. Ant. Sterling</i>
<b>A. HERBERT BREWER.</b>					
FAIRY PIPERS, F, G, A, B♭ and C ...	B♭ to C	<i>Mme. Clara Butt</i>	<b>E. MURRAY.</b>		
GOD'S GIFT, E♭, F and G ...	B♭ to E♭	<i>Mme. Clara Butt</i>	ECHOES, A♭ and B♭ ...	C to E♭	<i>Mme. Clara Butt</i>
LITTLE ROAD HOME, D, E♭, F and G ...	A to D		THE NIGHTS, E♭, F and G ...	E♭ to E♭	<i>Mme. Clara Butt</i>
MOTHER'S GARDEN, F, G, A♭, A & B♭	C to D		<b>A. A. NEEDHAM.</b>		
<b>J. BLUMENTHAL.</b>					
SUNSHINE AND RAIN, F, G and A ...	A to D	<i>Mme. Ada Crossley</i>	THE BARLEY SHEAVES, D, E♭ and F ...	A to D	<i>Mme. Clara Butt</i>
SLEEP, D♭, E♭ and F ...	A♭ to D♭	<i>Mme. Clara Butt</i>	HUSHKRN, E♭, C and D ...	B♭ to D	<i>Mme. Clara Butt</i>
<b>LEWIS CAREY.</b>					
GOD IS OUR REFUGE, D and F ...	A to D♯	<i>Miss Phyllis Lett</i>	<b>ERNEST NEWTON.</b>		
NEARER, MY GOD, TO THREE, F, G and A♭ ...	C to F	<i>Mme. Ada Crossley</i>	I CAME TO YOU, C and E♭ ...	C to E	
SUN OF MY SOUL, B♭, C and D♭ ...	G to D	<i>Mme. Ada Crossley</i>	ROSES BY SUMMER PORSAREN, F, G and A ...	C to D	<i>Mme. Clara Butt</i>
<b>JAMES COLEMAN.</b>					
ALL THAT I ASK, A♭, B♭ and D♭ ...	B♭ to D♭		<b>HAROLD PARSONS.</b>		
<b>S. COLERIDGE-TAYLOR.</b>					
HIG LADY MOON, D♭, E♭ and F ...	A♭ to E♭	<i>Miss Florence Taylor</i>	MY WISH FOR YOU, A♭ and B♭ ...	A♭ to E♭	<i>Mme. Ada Crossley</i>
<b>F. H. COWEN.</b>					
THE BETTER LAND, A♭, A and C ...	A♭ to E♭	<i>Mme. Ant. Sterling</i>	D. E. PHIPSON.		
IN THE CHIMNEY CORNER, C, E♭ and F ...	B to D	<i>Mme. Ant. Sterling</i>	REMEMBER, C, D♭ and E♭ ...	G to E	<i>Miss Lucy Nuttall</i>
I WILL GIVE YOU REST, C, D, E♭ and F ...	G to E	<i>Mme. Clara Butt</i>	<b>SAINTON-DOLBY (Mme.)</b>		
THANKSGIVING, D, E♭, F and G ...	A to E	<i>Mme. Clara Butt</i>	OUT ON THE ROCKS, D♭, D, E♭ and F ...	A♭ to D♭	<i>Mme. Ada Crossley</i>
THE PROMISE OF LIFE, C, D, E♭ and F ...	A to C	<i>Mme. Belle Cole</i>	<b>W. SANDERSON.</b>		
THE VOICE OF THE FATHER, D, E♭, F, F and G ...	A to C♯	<i>Mme. Clara Butt</i>	HILLS OF DONEGAL, A, B♭ and C ...	A to E	<i>Miss Lucy Nuttall</i>
<b>HAROLD CRAXTON.</b>					
TIMOTHY, F and A ...	C to C	<i>Mme. Clara Butt</i>	BEYOND THE DAWN, B♭, C, D♭ and E♭ ...	A to E♭	<i>Miss Lucy Nuttall</i>
HEARTS IN LOVE, ...	E to E		CORRIANNE, D, E and F minor ...	G to D	<i>Miss Ella Caspers</i>
<b>TERESA DEL RIEGO.</b>					
A LAND OF ROSES, D, E♭, F and G ...	A to D	<i>Mme. Clara Butt</i>	MY DEAR SOUL, A♭, B♭ and C ...	A♭ to E♭	<i>Mme. Clara Butt</i>
<b>EDWARD ELGAR.</b>					
A WAR SONG, C and D ...	F♯ to D	<i>Mme. Clara Butt</i>	SPRAY OF ROSES, E♭, C, D♭ and E♭ ...	B♭ to E♭	
CHARIOTS OF THE LORD, C, D, D and E♭ ...	C to E	<i>Mme. Clara Butt</i>	THOSE SAD BLUE EYES, A, B♭ and C ...	G♯ to D	
LAND OF HOPE & GLORY, B♭, C & D ...	B♭ to E♭	<i>Mme. Clara Butt</i>	TIED HANDS, G, A♭, B♭ and C ...	B to D	
SABBATH MORNING AT SEA, B♭ & C ...	C to F	<i>Mme. Clara Butt</i>	UNTIL, D♭, E♭, F and G ...	E♭ to E♭	
<b>ARTHUR FAGGE.</b>					
ROCK OF AGES ...	B♭ to D		<b>H. ARNOLD SMITH.</b>		
<b>EDWARD GERMAN.</b>					
BIRD OF BLUE, D, E♭ and F ...	C to D♭		FIERCE WAS THE WILD BILLOW, C, D and E ...	C to E♭	
CUPID AT THE FERRY, F, G and A ...	B♭ to D	<i>Mme. Ada Crossley</i>	<b>W. H. SQUIRE.</b>		
DAFFODILS A-BLOWING, C, D, E♭ and F ...	B to D	<i>Mme. Ada Crossley</i>	GUIDE ME TO THE LIGHT, C and D ...	A to E	<i>Miss Winifred Lewis</i>
LOVE, THE PEDLAR, C, D, E♭ and F ...	B to D	<i>Mme. Ada Crossley</i>	LOVE IS A SLAVE, D minor & F minor ...	A to F	<i>Mme. Clara Butt</i>
MOORISH LULLABY, D♭ and E♭ ...	D♭ to E	<i>Miss Florence Taylor</i>	THE LAMPS OF PARADISE, F, G & B♭ ...	A to D	
<b>LAURA G. LEMON.</b>					
MY AIN FOLK, D♭, E♭, F and G ...	A♭ to D♭	<i>Mme. Clara Butt</i>	WHEN YOU COME HOME, D, E♭, F, G ...	A to D	<i>Miss Lucy Nuttall</i>
<b>FRANCO LEONI.</b>					
<b>CHARLES MARSHALL.</b>					
<b>CONSTANCE MAUD.</b>					
<b>JOHN W. METCALF.</b>					
<b>FRANK L. MOIR.</b>					
<b>J. L. MOLLOY.</b>					
<b>E. MURRAY.</b>					
<b>A. A. NEEDHAM.</b>					
<b>ERNEST NEWTON.</b>					
<b>HAROLD PARSONS.</b>					
<b>D. E. PHIPSON.</b>					
<b>SAINTON-DOLBY (Mme.)</b>					
<b>W. SANDERSON.</b>					
<b>H. ARNOLD SMITH.</b>					
<b>W. H. SQUIRE.</b>					
<b>ARTHUR SULLIVAN.</b>					
<b>A. WOODFORDE-FINDEN.</b>					
<b>JOAN TREVALSA.</b>					
<b>R. H. WALTREW.</b>					
<b>A. WOODFORDE-FINDEN.</b>					
<b>CUTHBERT WYNNE.</b>					

## CONTRALTO SONGS (IMPERIAL EDITION).

50 Popular and Standard Songs, paper cover, 2/6; limp cover, gilt, 4/-; or in French Morocco, limp, gilt edges, 7/-  
See also The Royal Editions; The Cavendish Music Books, &c. Contents free.

ROOSEY & CO, LONDON, NEW YORK, AND TORONTO