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SCHMIDT'S EDUCATIONAL SERIES 83a-b, 84a-b



LYRIC FANCIES

A Selection
of Songs

by

AMERICAN COMPOSERS

VOLUME I.

VOLUME II.

High Voice I Low Voice.

High Voice II Low Voice.

PRICE \$1.25 EACH

THE ARTHUR P. SCHMIDT CO.

BOSTON,
120 Boylston St.

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To
MRS. EDITH D. BAYLY.

The Summer Wind.



WALTER LEARNED.

J. W. BISCHOFF.

Allegretto.

Soft - ly the sum-mer-wind woos the rose

Like a fick - le lov - er He

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kiss - es her pet - als, then off _____ he

goes _____ The fair _____ fields o - ver, The fair fields

f o - - - ver. *p* Yet since he has kissed her, Yet

f since he has kissed her for - ev - er the rose her *rit.*

heart — un - clos - es; And he breathes there -

pp *lento* *p* *a tempo*

af - ter, where - ev - er he goes — And

f *p*

he breathes there - af - ter, where - ev - er he goes —

accel. *ten. rall.*

accel. *rall.*

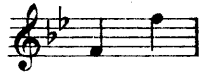
The per - fume of ros - - - es.

lento *p*

lento *p*

To
Mr. and Mrs. Fletcher Bascom Dresslar

The Cares of Yesterday



ELIZABETH BARRETT BROWNING

JOHN W. METCALF

Molto Andante

sospirando
(very slowly) *rit.*

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are grand staff notation. The music features a series of chords and melodic lines, with a tempo marking of 'Molto Andante' and performance instructions including 'sospirando', '(very slowly)', and 'rit.'.

mf
The lit - tle cares that

mp

Ped. * *Ped.* *

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment is on grand staff notation. The lyrics 'The lit - tle cares that' are written below the vocal line. Performance markings include 'mf' and 'mp'. Pedal markings are shown as 'Ped.' with asterisks.

fret - ted me I lost them yes - ter - day, A -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'fret - ted me I lost them yes - ter - day, A -'. The piano accompaniment continues with chords and a melodic line. A large oval is drawn around the piano accompaniment in the second measure of this system.

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mong the fields, a - bove the sea, A - mong the winds at

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 one sharp (F#). The vocal line consists of quarter and eighth notes. The piano accompaniment includes arpeggiated chords and moving bass lines.

play, A - mong the low - - ing of the herds, The

The second system continues the vocal line and piano accompaniment. It includes a *rit.* (ritardando) marking in the piano part. The piano accompaniment features a prominent arpeggiated figure in the right hand.

rust-ling of the trees A - mong the sing - - ing

The third system continues the vocal line and piano accompaniment. It includes markings for *colla voce* and *m.d.* (mezzo-forte) in the piano part. A dynamic marking of *10* is present. The piano accompaniment features a rising arpeggiated line.

of the birds— The hum - ming of the bees.

The fourth system concludes the vocal line and piano accompaniment. It includes *rit.* markings in both the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the right hand.

Tempo I

mf

mf a tempo

The fool - ish fears of what might be I

mp

cast them all a - way, A - mong the clo - - ver

cresc.

Ed.

scent - ed grass A - mong the new - mown hay. A

Tempo I

mf

cresc.

cresc.

f

mp

Tempo I

*

mong the husk - ing of the corn Where

6
(slowly) *6*
simile

Ped. * *Ped.* *

drows - - y pop - pies nod. Where

6 *6*

Ped. * *Ped.* *

ill thoughts die and good are born

6 *6*
molto rit.

Ped. * *Ped.* *

Out in the fields with God, with God.

f *rit.* *rit.* *p* *ppp*

f *rit.* *rit.* *p* *ppp*

Ped. * *Ped.* *

To Mr. Gardner Lamson.

ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

Serioso.

Al - lah gives light in dark - ness, Al - lah gives rest in pain,

p

p

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic and features a triplet in the right hand.

Checks that are white with weep - ing Al - lah paints red a - gain.

dim.

dim.

This system contains the second two staves of music. The vocal line continues with a *dim.* dynamic and includes a triplet. The piano accompaniment also features a *dim.* dynamic and a triplet in the right hand.

The flowers and the blossoms with - er, Years van-ish with fly - ing feet,

f

dim.

This system contains the third two staves of music. The vocal line begins with a forte (*f*) dynamic and includes a triplet. The piano accompaniment starts with a forte (*f*) dynamic and features a triplet in the right hand, followed by a *dim.* dynamic.

dim. *pp*

But my heart will live on for - ev - - er, That here in sad-ness beat.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment consists of a bass line with triplets and a treble line with chords. Dynamics include *dim.* and *pp*.

p

Glad - - - ly to Al-lahs dwell - - ling

m. s.

The second system continues the vocal line with a half note and a quarter note. The piano accompaniment features a treble line with chords and a bass line with triplets. Dynamics include *p* and *m. s.*

pp

Yon - - der would I take flight, There will the darkness van - - ish,

The third system shows the vocal line with a quarter note and a half note. The piano accompaniment features a treble line with chords and a bass line with chords. Dynamics include *pp*.

rit.

There will my eyes have light.

The fourth system shows the vocal line with a quarter note and a half note. The piano accompaniment features a treble line with chords and a bass line with chords. Dynamics include *rit.*

A MEMORY



Words by
MARY LOUISE HUNTLEY

Music by
EDNA ROSALIND PARK

Andante cantabile

Out in a bright sun - ny

gar - - den There blooms a splen - did rose, ————— The

pet - als fair are sweet and rare, And the blos - som sways in the

scent - ed air Like a star that gleams and glows, Like a

f *p* *dim.*

cresc. *dim. col* *p*

star that gleams and glows.

cresc.

mp

dim.

dim. *pp*


Down in my heart's sun - ny gar - - den There blooms a mem' - ry

dear, _____ It sweet - er grows Like a splen - - did rose, And

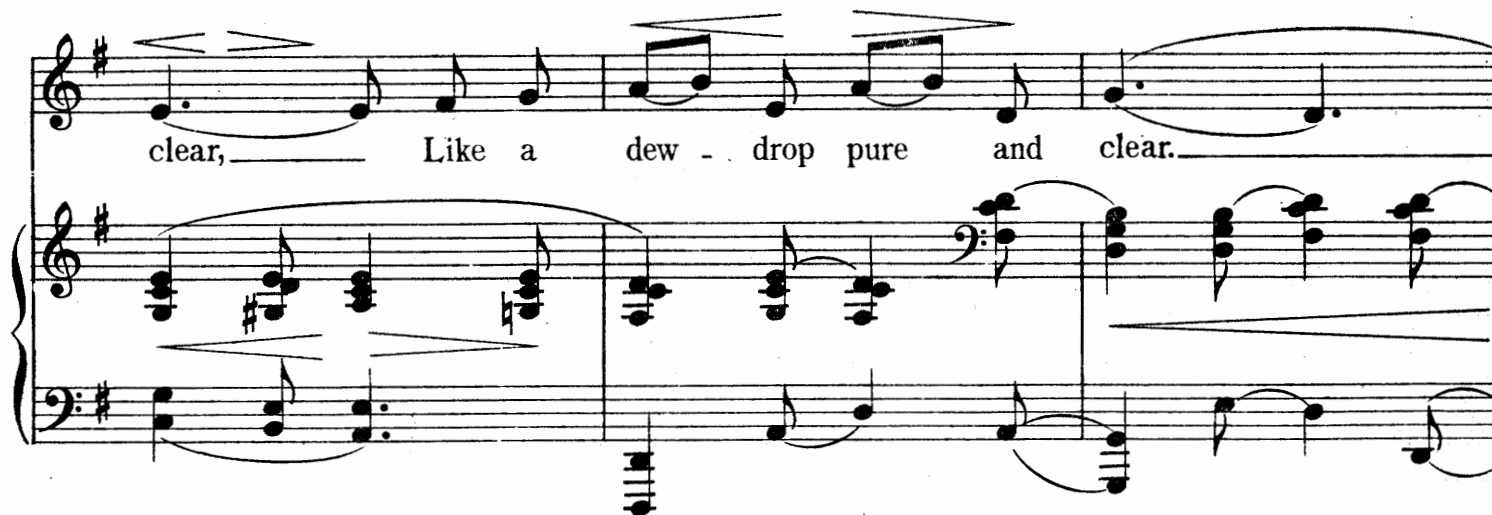


all through my life it spark - les and glows, Like a dew - drop pure and

pp



clear, _____ Like a dew - . drop pure and clear. _____



rall.

rall. *p* *pp*



To Max Heinrich.

In Picardie.



The Poem by GRAHAM R. TOMSON.

ARTHUR FOOTE.

Non troppo allegro, ma con moto. *dolce*

Pale leaves wave and
whis - per low, Sil - vered leaves of the
pop - lar tree; Wa - ters . wan - der and

p *Red.* *

Red. * *Red.* *

p

wil - lows blow In Pi - - car - die, in

Red. *Red.* *Red.* *

Pi - - car - die. Mis - ty green of the

pp *Red.* *

or - chard grass, Grass - grown lanes by the

Red. * *Red.* *

sedge-fringed lea; Pleas - ant ways for the

mf

feet that pass Through Pi - car-die, through Pi - car-die.

pp
Long la-goons where the li - lies lie, (Blos-soms and buds of

pp una corda

i - vo - ry,) Sweet the mea-dows, and fair the sky, In

mf *p* *pp*

tre corde

Pi - car-die, in Pi - car-die. Where be the wa-ters to

ppp *pp*

una corda *ppp* *pp sempre*

sotto

drown re - gret? Where be the leaves of

tre corde

voce molto espr.

sleep's own tree? No - where else in the

p

ped. * *ped.* *

world, Nor yet in Pi - - car - die, in

rit.

rit.

ped. *ped.* *ped.* *

ten.

Pi - - - car - die.

rit.

una corda *ped.* *

O lovely Rose



EDWARD MAC DOWELL
Op. 40, N^o 5

Slowly, with great simplicity

O love - ly rose, No flow - er that grows, Is

as softly as possible

with two pedals throughout

half so fair — as thou, as thou, Thy beau - ty rare be -

always softly

slightly retard

yond com - pare, Makes me in hom - age bow.

slightly retard

pp very soft, and slightly slower

O cru - el rose, Thou dost dis - close, A

love - - li - ness di - vine, But had I seen, Thy

thorns, I ween, I'd all thy love de - cline.

retard

A Garden Romance



Words from

KATE FIELD'S "WASHINGTON"

G. A. GRANT-SCHAEFER

Moderato

a tempo

A vio - let once in a gar - den grew At the

a tempo

foot of a sun - flower bold; He fell in love with her

eyes of blue, She with his crown of gold,

This system contains the first two measures of the piece. The vocal line begins with a half note 'eyes' and a quarter note 'of'. The piano accompaniment features a steady bass line and chords in the right hand.

poco rall. She with his crown of gold. — *a tempo* But he nev - er could stoop to

This system contains measures 3 and 4. The tempo marking *poco rall.* is placed above the first measure, and *a tempo* is placed above the second measure. The vocal line has a long note for 'gold' followed by a new phrase.

tell his love, Tho' a - gain and a - gain he tried, — And her

This system contains measures 5 and 6. The vocal line continues with 'tell his love' and 'Tho' a - gain and a - gain he tried'. The piano accompaniment provides harmonic support with chords and moving lines.

voice could not reach to the heights above, So they yearned for each other and

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady accompaniment with some chords and moving lines.

died, — Yearned for each other and died, — They

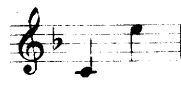
The second system continues the vocal and piano parts. The vocal line includes a *rit.* (ritardando) marking over a group of notes and ends with a *pp* (pianissimo) dynamic. The piano accompaniment also features a *rit.* marking and a *ten.* (tension) marking. The piano part includes various chordal textures and melodic fragments.

yearned for each other and died.

The third system concludes the piece. The vocal line is marked *piu lento* and features a long, sustained note. The piano accompaniment is marked *pp piu lento* and includes a *coll.* (collando) marking. The piano part has a more active, rhythmic accompaniment.

To
Mrs ANNIE SOULE LEWIS

My Dear



ALFRED H. HYATT

MARY TURNER SALTER

Andante espressivo

mp

One deep and lov - ing thought of you To stay with me the

p

cresc. *rall.*

long hours thro', To bright - en day that else were drear,

rall.

a tempo *rit.* *espress.*

my dear. And since your love was

a tempo *rit.* *mf*

cresc.

giv'n to me It is my all-suf-fic-ien-cy; My

allarg. *a tempo* *rit.*

faith in doubt, my trust in fear: my dear.

cresc. *allarg.* *a tempo* *espress.*

mf poco più mosso

And should per-chance the world go wry, And time bring sor - row,

cresc. *f* *allarg.*

What care I? 'Tis joy e - nough that

cresc. *f* *colla voce*

rit.

you are near, my dear.

rit.

Hark! the Robin's Early Song

(SPRING SONG)

Words by
W. W. CALDWELL

FRANK LYNES
Op. 12, N^o 1



Allegro con brio

mf

From the elm - tree's top-most bough, Hark! the
out o'er hill and plain, Through the

rob - in's ear - ly song, Tell - ing one and all, that now Mer - ry
gar - den's lone - ly bowers, Till the green leaves dance a - gain, Till the

spring - time hastes a - long; Wel - come ti - dings thou dost bring, Lit - tle
air is sweet with flowers; Wake the cow - slip by the rill, Wake the

f *mf*

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har - bin-ger of spring! Wel - come ti - dings dost thou
 yel - low daff - o - dill. Wake the cow - slip by the

bring, Lit - tle har - bin-ger of spring! Rob-in's come, Rob-in's
 rill, Wake the yel - low daff - o - dill. } Rob-in's come, Rob-in's

come, Rob-in's come, Rob-in's come, Rob-in's come, has come.

1 Ring it

2

mf *p* *mf*

p *rit.*

Moderato espressivo

p

Then, as thou wert wont of yore, Build thy nest and

rear thy young, Close be - side our cot - tage door, — In the wood-bine.

leaves a - mong; Hurt or harm thou need'st not fear;

Noth - ing rude - - shall ven - - - - - ture near.

Tempo I

Swing - ing still o'er yon - der

lane, Rob - in an - - swers mer - ri - ly; Rav - ished

by the sweet re - frain, Al - ice claps her hands in

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains the lyrics "by the sweet re - frain, Al - ice claps her hands in". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. Both parts feature triplet patterns. The right hand has a melodic line with eighth notes, while the left hand has a rhythmic accompaniment of chords.

glee, Shout - ing from the o - pen door, With her clear

The second system continues the musical piece. The vocal line has the lyrics "glee, Shout - ing from the o - pen door, With her clear". The piano accompaniment maintains the triplet patterns established in the first system. The right-hand part continues the melodic line, and the left-hand part provides harmonic support with chords.

voice o'er — and o'er, Shout - ing from the o - - - pen

The third system concludes the musical piece. The vocal line has the lyrics "voice o'er — and o'er, Shout - ing from the o - - - pen". The piano accompaniment continues with triplet patterns. The right-hand part features a melodic line with some grace notes, and the left-hand part continues with chordal accompaniment. The system ends with a double bar line.

door, With her clear voice — o'er and o'er, Rob-in's come,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "door, With her clear voice — o'er and o'er, Rob-in's come,". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano). There are also markings for *ped.* (pedal) in the piano part.

Rob - in's come, Rob - in's come, Rob - in's come,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Rob - in's come, Rob - in's come, Rob - in's come,". The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *p* (piano) and *ped.* (pedal) markings.

Rob - in's come, has come.

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Rob - in's come, has come." and includes a trill (*tr*) and a fermata. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *mf* (mezzo-forte) and *ped.* (pedal) markings.

My Heart and the Rain.

CARL LINDEN.



W. H. NEIDLINGER.

Andante Sostenuto.

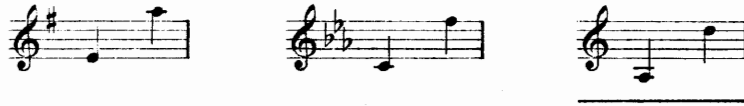
The rain has been fall - ing all day long, With a

sor-row-ful, drip-ping sound, Like the sad re-frain of an old-time song, It has

dripped on my heart's deep wound.

I think of one who was all to me, But my thoughts are e'er in

Shena Van



Words from "Yolande" by
WILLIAM BLACK

Mrs. H. H. A. BEACH
Op. 56, No. 4

Moderato capriccioso *a tempo*

Her

eyes are dark and soft and blue, She's light-stepped as the roe; — 0

She - na Van, my heart is true To you wher - e'er you go! I

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wish that I were by the rills A - bove the All - cam - bân; — And

cresc. *f rall.*

mf rall.

wan - d'ring with me o'er the hills My own dear She - na Van!

p a tempo *rit - e - nu - to* *pp to*

p a tempo *pp* *rit - e - nu - to*

Ah, — Ah, — Her

pp *mf*

pp legatissimo

eyes are dark and soft and blue, She's light - stepped as the roe, O —

cresc. e rit. *f*

mf *cresc. e rit.* *f*

molto rit. *pp* *a tempo*

She - na Van, my heart is true To you wher - e'er you go!

molto rit. *pp* *a tempo*

poco rit. *p a tempo* *mf*

I wish that I were by the rills A - bove the Alt - cam - bân, — And

poco rit. *a tempo*

espressivo *p*

wan - d'ring with me o'er the hills My own dear She - na Van! Far

colla voce *pp*

f

o - ther sights and scenes I view; The year goes out in snow, — O

con molto espressione e ri - te - nu - to

She - na Van, my heart is true To you, wher - e'er you go!

dim. e ri - te - nu - to

pp

ppp

poco più lento

Ah,

Ah,

Her

cresc.

ppp poco più lento

eyes are dark and soft and blue, She's light-stepped as the roe; O

rall.

f

pp lunga

cresc.

rall.

f

pp lunga

molto ritenuto al fine

She - na Van, my heart is true To you, wher - e'er you go!

ppp

molto ritenuto al fine

ppp

To Mrs. Annie P. Vinton

THE MAIDEN AND THE BUTTERFLY



G.W. CHADWICK

Capriccioso e semplice

p

There wan - dered once a maid - en a -

mid the for - est shade, And where the flowers grew

thick - ly She stooped to pick them quick - ly:

Just then a but-ter-fly came by her and kissed this lit-tle maid.

p

p

"For-give me," said he hum - bly, " 'twas hon-ey that I sought.

p

For-give me for as - sum - ing your ros - y lips so bloom - ing

Were sweet and dew - y ros - es, but so I tru - ly thought."

p

Then arch - ly said the

f *p*

maid - en, "this time I'll pass it by;

Let not my fa - vor blind you with van - i - ty, but mind you,

f

These ros - es do not blos - som for ev' - ry but - ter - fly."

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BY

AMERICAN COMPOSERS

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FAIRY LULLABY.

Words by
SHAKESPEARE.



Music by
Mrs. H. H. A. BEACH,
Op. 37, No 3.

Allegro ma non troppo.

p

Phil - o - mel, with

pp

Con Pedale

dolce.

mel - o - dy, Sing in our sweet lul - la by;

Phil - o - mel, Phil - o - mel, Sing in our sweet lul - la -

by, *mf* Phil - o - mel, with mel - o - dy,

mf Sing, *f* sing in our sweet lul-la - by, *dim.* *p* Lul-la,

più dim.

pp lul la, lul - la - by, *rall.* lul - - - la, lul - la -

pp *rall.*

a tempo by. *poco rit.*

a tempo *sempre pp* *poco rit.*

dolce marcato.

p a tempo *dolce*

Nev - er harm, Nor spell nor charm Come our love - ly

pp a tempo

poco cresc.

la - dy nigh; Nev - er harm, nev - er harm

poco cresc.

come our la - dy nigh, Nev - er harm, Nor

f

pp rall. *a tempo*

spell nor charm Come our love - ly la - - - dy

pp rall. *a tempo*

pp poco piu lento.

nigh; So, good night, with lul - a -

pp *poco piu lento.* *sempre*

rall. e pp *Tempo I.*

by, So, Good night, with lul - la, lul - la - by,

pp *rall.* *Tempo I.* *sempre pp*

riten. *a tempo*

lul - la - by, lul - - - la, lul - - - la - by.

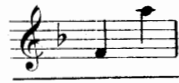
riten. *a tempo*

con due Pedale.

Ped. *

To
Mrs. CLARA TIPPETT

The Sweet o' the Year



Words and Music by
MARY TURNER SALTER

Molto animato

mp

Cher - ry boughs are snow - y white,

mp

Love 'tis the sweet o' the year _____ Ap - - ple blooms are

drif - ting light *cresc.* drif - ting a - bout, Birds in and out,

f Love, 'tis the sweet o' the year _____ *p* Bal - my breath of

li - - lac buds *cresc.* Daf - fo - dils gold - en ap - pear _____ My

f heart is sing - ing a *espress.* dear mes - sage bring - ing, *a tempo accel.* Love.

Love, Love. *allarg.* 'tis the sweet o' the

year. *mp* Mel-low winds blow-ing,

green things a grow-ing, grow-ing, *dim.*

f Hap-py birds wing-ing, gay songs are sing-ing, sing-ing, *dim.*

col canto

mf

Voice of the dawn in sil - - ver song. The

cresc. *f*

rob - ins note I hear _____ My heart is sing - ing, a

cresc. *allarg.*

dear mes - sage bring - ing, Oh, Love! Love! Love, ___ 'tis the

sweet o' the year. _____

ff *L.H.*

To WINIFRED POWELL.

O Heart of Mine!

LOUISE HEALD.

H. CLOUGH-LEIGHTER
Op. 34, N^o 4.



Lento Andante. *teneramente sempre*

m.v.

semplicemente

mp *rit.* *p* *a tempo*

I won-der where the morning lies, O

più lento *a tempo* *rit.*

Heart of mine! I think it lies with-in your eyes, O

più lento *rit.* *a tempo* *rit.*

Led. * *Led.* * *Led.* *

lento *p* *poco più lento*

Heart of mine! With-in the mesh-es of your hair, A-

lento *p poco più lento*

Led. * *Led.*

rit. mong your curls, it bid - eth there, 'Tis bur - ied in your

molto più lento

rit.

molto più lento

*

molto rit. warm ca - ress, The morn - ing is your ten - der -

pp *mp* *rit.*

p molto rit. *pp* *mp* *rit.*

assai poco più lento

rit.

ped. * *ped.* *

p meno mosso *pp* *lento assai* *rit.*

ness, O Heart of mine, O Heart of mine!

p meno mosso *pp* *rit.*

lento assai

ped. * *pp*

“On the Way to Kew.”



The Poem by WILLIAM ERNEST HENLEY.

ARTHUR FOOTE.

Moderato con moto. *dolce*

On the way to Kew, By the

p dolce e legato

riv - er old and gray, Where in the Long A - go

mf

p *pp*

We laughed and loi - tered so, I met a ghost to -

pp

una corda

day; A ghost that told of you, A ghost of low replies, And sweet in-

dolce *espress.*

p *pp* *p colla voce*

tre corde *Red. ** *Red. **

scruta-ble eyes; Com-ing up from Rich-mond, As you used to

poco rit. *a tempo*

cresc. a tempo *dim.*

una corda

do. By the riv-er old and gray, The en-chant-ed Long A-go

pp *p*

tre corde

Mur-mured and smiled a-new, On the way to Kew, March had the laugh of May;

p *pp* *cresc.*

As I watched, I knew *pp rit.* *p a tempo*
 What is so good to know; Not in vain, not in vain,

p dim. *pp* *a tempo*

sc. *

p cresc. e string.
 I shall look for you a-gain Not in vain, not in vain, I shall look for you a-gain,

p cresc. e string.

poco rit. e espress. *dim. molto* *dolcissimo*
 I shall look for you a - gain, Com-ing up from Rich - mond,

colla voce *dim. molto* *pp*

p dolce
 On the way to Kew!

a tempo pp *rit.* *ppp*

una corda *sc.* *

To Mr. Putnam Griswold

The Sunshine of Thine Eyes



Words by
GEORGE PARSONS LATHROP

JOHN W. METCALF

Allegro moderato

mf

The sun - shine of thine eyes, Oh

mf sostenuto

mf

cresc.

still ce-les-tial beam, What-ev-er it touch-es, it fills with the light, it

sf

sf

cresc.

f

f rall.

fills with the light Of its ra - - diant gleam.

cresc.

f

rall.

dim.

ped.

*

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mf *cresc.*

The sun - shine of thine

cresc. *f agitato*

eyes, Oh let it fall on me, Tho' I be but a mote, but a

cresc. *rall.* *ff*

mote in the air, I could turn to gold — I could

rall. *ff*

turn to gold for thee.

Merry Maiden Spring.



EDWARD MAC DOWELL.
Op. 58. No 3.

Lightly, gracefully. (♩ = about 100.)

p

A win - some morn - ing

mea - - sure Trips mer - ry mai - den Spring, — O'er

daf - fo - dils and dai - sies, To crown the Sum - mer

king, — A win - some morn - ing mea - - sure Trips

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'king,' followed by a quarter rest, then a series of eighth notes for 'A win - some morn - ing' and a quarter note for 'mea - -'. The piano accompaniment consists of chords and moving lines in both hands, with a piano dynamic marking 'p' in the right hand.

mer - ry, mer - ry mai - den Spring, — Trips

The second system continues the vocal line with eighth notes for 'mer - ry, mer - ry mai - den Spring,' followed by a quarter rest and a quarter note for 'Trips'. The piano accompaniment continues with chords and moving lines, ending with a sharp sign in the right hand.

mer - ry mai - den Spring. —

The third system shows the vocal line with a half note for 'mer - ry mai - den Spring.' followed by a quarter rest. The piano accompaniment continues with chords and moving lines, ending with a quarter rest in the right hand.

And once the king is crowned, And

The fourth system features a vocal line starting with a quarter rest, then a half note for 'And' and a quarter note for 'once'. The piano accompaniment consists of chords and moving lines in both hands, with a piano dynamic marking 'p' in the right hand.

gradually - slower - and - slower

twi - light 'gins to fall, — Brown Au - tumn slips the

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "twi - light 'gins to fall, — Brown Au - tumn slips the". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It includes a piano (*p*) dynamic marking and a long melisma line spanning across the system.

pos - tern gate At grim old Win - ter's call

The second system continues the vocal line with the lyrics "pos - tern gate At grim old Win - ter's call". The piano accompaniment includes a forte (*f*) dynamic marking and a piano (*pp*) dynamic marking. The system concludes with the instruction "As at" and a fermata over the final note.

the beginning. But soon the ro - sy

The third system begins with the instruction "*the beginning.*" and the lyrics "But soon the ro - sy". The piano accompaniment includes a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking. The system concludes with the instruction "As at the beginning."

morn - ing With joy - ous songs shall ring — And

The fourth system continues the vocal line with the lyrics "morn - ing With joy - ous songs shall ring — And". The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

daf - fo - dils and dai - sies Will wel - come mer - ry

Spring, And daf - fo - dils and dai - sies Will

wel - come mer - ry, mer - ry maid - en Spring Will

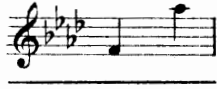
wel - come Spring.

lightly.

PROMISE

Poem by
FRANZ CHRISTAN

W. H. NEIDLINGER



Andante Moderato

mp

Si - lent-ly the

night Ush - - ers in the mor - row_

mp Stars with twink-ling light *cresc. accel.* Laugh at past days *rit.* sor - - row,

mf *accel.*

So, my love, your com-ing brings for - get - ful-ness of

mf *accel.*

mp *rit.*

lone - ly days. And fills with prom - ise my to - mor - row.

mp *rit.*

p

Qui - et - ly you came _

p

cresc. *accel.* *mp*

Came as one re - turn - ing Glad - ly to her own,

cresc. *accel.* *mp*

mf Eyes with prom - ise burn - - ing. *rit.* *f* Life's long

accel. hope - - less - ness for me has van - - ished with your

accel.

rit. mp com - ing dear, No more will days be filled with yearn - ing.

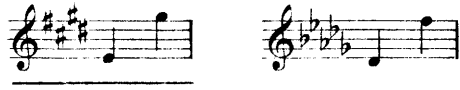
rit. mp

mp *rit.* *mp*

mp *p* *p*

To Mr. W. H. DUNHAM

Thou art so like a Flower Du bist wie eine Blume



HEINE

G.W. CHADWICK
Op. 11, N^o 3

Dolce Semplice

Thou art so like a flow - - er, So
Du bist wie ei - ne Blu - - me. So

pure, and fair, and kind; ——— I gaze on thee, and
schön, so hold so rein; ——— Ich schau' dich an und

sor - row Then in my heart I find, _____ It
Weh - muth Schleicht mir in's Herz hin - ein. _____ Mir

seems as though I must lay then My
ist als ob ich die Hän - - de Auf's

cresc.

hand up - on thy brow,
Haupt dir le - - gen sollt!

Allargando

Pray - ing that God may pre - serve thee,
Be - tend, dass Gott dich er - hal - - - te,

cresc. *f* *p*

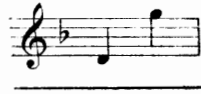
As pure _____ and
 So schön _____ so

cantabile *p*

fair _____ as now. _____
 hold _____ so rein. _____

pp *pp* *pp*

FIVE LITTLE WHITE HEADS.



WALTER LEARNED.

J. W. BISCHOFF.

Allegro non troppo.

Five lit - tle white heads peeped out of the

mold, ——— When the dew was damp ——— and the night was

cold; And they crowd-ed their way thro' the soil with

pride; Hur - rah! we are go - ing to be

mush - - rooms!' they cried.

But the sun came

più lento

up, and the sun shone down, And the lit - tle white

con espress.
heads were with - er'd and brown; Long were their

fac - - es, their pride had a fall A -

p a tempo
las! they were noth-ing but toad - stools, af - ter all.
a tempo
p

To
Mr. ARTHUR PHILIPS

Be ye in love with April-tide?



CLINTON SCOLLARD *)

WARD-STEPHENS

Allegretto grazioso



Be ye in love with A - - pril - tide?

I' faith in love, ——— I' faith in love, ———

I' faith in love ——— in love am I!

*) By permission

For now 'tis the sun, ——— And now 'tis — show - - er

And now 'tis frost, And now 'tis flow'r And now 'tis Lau - ra laugh - ing eyed, 'tis

cresc.
Lau - - - - - ra And now 'tis Lau - ra

shy Ye doubt - ful days, O slow - er glide

cresc.

Slow-er, slow-er, slow-er glide Still smile and frown, still smile and frown,

still smile and frown still smile and frown O

poco rit.

sky still smile and frown O sky.

rit. *a tempo*

Some beau-ty un - for - seen I trace In ev'- ry change of Lau - ra's face

Some beau - ty un - for - seen I trace In ev' - ry change of

poco accel. e cresc.

Lau - ra's face; Some beau - ty un - for - seen I trace In

poco rit.

ev' - ry change of Lau - ra's face, In ev' - ry change of Lau - ra's

face. Be ye in love with

rit.

A - pril - tide? Be ye in love with A - pril - tide? —

rit.

a tempo

Be ye in love with A - pril - tide?

a tempo

I' faith in love, — I' faith in love, — I' faith in love —

rit.

f

in — love — am I. —

rit.

f a tempo

A Spanish Romance



F. E. SAWYER

Allegretto con moto

f *pp*

When the stars in the sky are

sotto voce

twink - - ling bright. When the

quasi mandolino

pale jes-sa-mine its per-fume breathes out on the night.

rit.

Then 'tis I touch my light gui-tar, And some love - song sing, Fraught with

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *f* is present at the start of the piano part.

rap-ture, Fran-cis-co's heart to cap-ture. Ah! _____

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes, ending with a long note marked *f*. The piano accompaniment includes triplets in both hands. A dynamic marking of *f* is placed above the vocal line.

Ah! _____ Light - ly danc-ing, Bright eyes glanc-ing,

Scherzando

The third system introduces a new section marked *Scherzando*. The vocal line starts with a long note marked *p*, followed by eighth and quarter notes. The piano accompaniment changes to a 3/8 time signature and includes a *marcato* marking. The key signature changes to two sharps (D major).

Joy-ful, Mirth-ful, My heart is beat-ing; When my hand I kiss,

The fourth system continues the *Scherzando* section. The vocal line consists of eighth and quarter notes. The piano accompaniment maintains the 3/8 time signature and features chords and a rhythmic bass line.

Thou can'st not re-sist, Wild - ly, Mad - ly, Thou wilt be en -

treat-ing, Ah! _____ Ah! _____ Ah! _____

Ah! _____ Ah, Fran - cis - co I

love thee! _____

Tempo Primo

sotto voce

When I hear 'neath my win-dow sounds as of light tread - ing

feet, ————— Then my heart with ex-cite-ment wild

doth beat. ————— Then I throw a blos-som down,

Just to urge him on, Light-ly he climbs the sway-ing vine, And then he is

mine, Ah! Ah! Ah!

rit. *3* *3* *sempre*

Ah! Ah! Light-ly danc-ing,

Scherzando

staccato *pp*

Bright eyes glanc-ing, Joy-ful, Mirth-ful, My heart is beat-ing.

pp *3*

When my hand I kiss Thou can't not re-sist. Wild-ly, Mad-ly,

3

Thou wilt be en - treat - ing. Ah! Ah!

Ah! Ah! Ah! Fran -

cis - co I love thee! yes, I love thee!

ROSES.

Words by
MARY MC NEIL FENELLOSA.

FRANK LYNES.
Op. 43. N^o 5.



Allegretto Moderato. ♩ = 50.

mf

What shall I send to my

a tempo

p *rit.* *mf*

p piu lento

sweet to - night? Tell me sweet flower?

p piu lento

mf a tempo *p piu lento*

Ros - es of yel - low, or pink, or white? What shall I send?

a tempo *p* *p piu lento*

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p a tempo poco a poco cresc. et accel.

Gold for her smile, and her sun - ny hair? Pink for the flush that her

p a tempo poco a poco cresc. et accel.

f sostenuto

cheek will wear? White for her soul, and the se - crets there?

f sostenuto

a tempo

rit.

p

What shall I send, sweet Ros - es? Which shall she lay on her breast of snow?

a tempo

rit.

p

p piu lento

mf a tempo

Tell me sweet flower? Is it a pro - phe - cy? Weal, or woe?

p

piu lento

mf

a tempo

p più lento *p poco a poco cresc. et accel.*

What shall I send? Yel - low for gold and the world's de - cree!

p più lento *p poco a poco cresc. et accel.*

f sostenuto *rit.*

Pink for a love and its ecs - ta - cy! White for the robe of a saint to be!

f sostenuto *rit.*

a tempo *mf agitato* *cresc.*

What shall I send? What shall I send?

a tempo *mf agitato* *cresc.*

f sostenuto *a tempo* *mf* *rit.*

What shall I send to my sweet to - night? Tell me, oh tell me, my Ros - es.

f sostenuto *a tempo* *mf* *rit.*

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Ab (Eb-G)

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