





*D. J. P. 1871.*

## *The Harpsichord*

*Engraved from a drawing made specially for "Twelve New Songs" by  
Frank Dicksee, R.A.*

# I2 NEW SONGS

BY  
SOME OF THE BEST AND BEST-KNOWN  
BRITISH COMPOSERS

---

*JOSEPH BARNBY*  
*ALFRED CELLIER*  
*F. CORDER*  
*FREDERIC COWEN*  
*CHARLES H. LLOYD*  
*HAMISH MacCUNN*

*A. C. MACKENZIE*  
*C. HUBERT H. PARRY*  
*ARTHUR SOMERVELL*  
*C. V. STANFORD*  
*A. GORING THOMAS*  
*CHARLES WOOD*

---

EDITED BY HAROLD BOULTON

(WITH WORDS BY THE EDITOR)

*Frontispiece by FRANK DICKSEE, A.R.A.*



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*To H.R.H. The Princess Louise*  
(*Marchioness of Lorne*)



Princess, this homespun web of song  
From our native loom receive ;  
Twelve minstrels deft have deigned their weft  
On warp of my words to weave.

In weary hours when shadows throng,  
If ever such be thine,  
May memories of these melodies  
Like threads of silver shine !

E'en so, from those that love their art,  
To one that loves no less,  
As workmanship of hand and heart,  
Receive our songs, Princess.

H. B.



## *P R E F A C E.*



**I**N this volume I have endeavoured to bring together a representative series of new songs by some of the best and best-known British composers, and it may fairly be claimed that the twelve compositions here for the first time set forth are by men whose names are identified with really serious aspirations in the cause of our National Music, and whose labours form a large factor in the great progress their art has made among us at the close of the nineteenth century.

The Puritan era struck a death-blow to the undisputed musical pre-eminence England had hitherto enjoyed in the civilised world. At the end of the sixteenth and the beginning of the seventeenth centuries our countrymen were found as composers, teachers, and performers on all sorts of instruments, occupying the

highest positions in various European courts. English vocal composition had no rival, and while no gentleman's education was considered complete if he could not take his part in catch, canon, or glee, lesser folk were little behindhand in upholding our name as a music-loving nation.

The restoration of Charles II. brought with it a revival of music, but in place of the native art that Puritanism had stifled, the "Merrie Monarch" imported bevies of foreign musicians who had been his companions in exile ; and it is suggested by a very high authority on English music that this alien impulse given in high quarters to our national instincts is mainly responsible for the nightmare under which the native Muse has laboured ever since.

Certain it is, that for the last two hundred years our musicians have fought an uphill fight against fashionable prejudice in favour of anything and everything foreign in name or nature. It is only in the last

score of years that the popular voice has encouraged and even clamoured for the products of native talent.

We have in the ancient music of England, Scotland, Ireland, and Wales, an inheritance rich enough to form the beginnings of a future far greater than that of any other nation ; we have, besides, not only in the mother country, but among our kinsmen over the seas, exponents of the musical art known and appreciated by the most critical audiences abroad as well as at home. That famous singers, not only from the British Isles, but as is now the case, from America and Australia, are still content to disguise their origin with foreign prefixes and sham names of foreign savour, is only one of the many proofs how hard it is for even so strong a force as the English-speaking community to break through the false traditions of a slavish past.

The public have it in their own hands to help forward a more healthy condition of affairs, and recent

movements in the direction of improved musical education, together with a growing appreciation for the efforts of composers and singers of our own blood, show that the tide is slowly turning. Fortunately, there is in our midst a sturdy band of minstrels capable of responding to the call of their countrymen, a fact the increased activity of the last few years abundantly proves. Moreover, the respect which British music is beginning to receive abroad also gives ground for the hope that this patriotic awakening will not be in vain.

The royal line of German giants which began with Haydn may be said to have ended with Wagner. Can Italy replace her Verdi; France her Gounod? Whom will the giant's robe fit? On whom will the prophet's mantle fall? Never was there a time when a new impulse in music was more needed, unless indeed finality has been reached, and the doctrine of "nothing new under the sun" is to be applied to the greatest of

all the arts. The devotees of music would be the last to submit tamely to such a conclusion, and citizens of our own race this side and beyond the seas may be excused for hoping that no opportunity will be neglected of regaining our lost laurels, and once more taking the lead ere the twentieth century has grown many decades old. If this should be so, those who live now do but stand on the threshold of the new order of things, and must be content to be the pioneers of an enterprise in which so much leeway has to be made up, so much lost time to be redeemed. Is it extravagant to hope that the day may come when the saying rife in Elizabethan times, "England has become a nest of singing birds," may be truly applied *in extenso* to all who speak our language ?

The setting side by side of detached lyrics is the only possible form in which to collect within reasonable compass the work of various composers, and it seemed out of the question in the present instance to adopt

anything like a sequence of ideas in the twelve songs here given. It has been thought best to settle the order in which they should appear by arranging them alphabetically.

With so much good material to choose from, I have been obliged to make some sacrifice for the sake of congruity, since an attempt to include in one volume all who have made their mark in every school of musical thought would be hopeless. Other groups of composers besides those whose handiwork appears here will easily suggest themselves, and I hope in a subsequent volume to cover other ground.

A few remarks in conclusion as to the question of "words for singing," and their influence on the development of musical ideas. In this respect, also, a great improvement in taste has taken place in the musical world of recent years. The days in which any jargon, preferably in an unknown tongue, would satisfy an English audience as libretto for an opera

or subject matter for a detached song are, it is to be hoped, numbered. For this benefit we have perhaps to thank the pitiful librettos of many an Italian opera on the one hand, and the elaborate structure of Wagner's poems as a revulsion of feeling on the other hand. It is given to few composers to be their own poet, but no English composer worthy the name now troubles to "set" words into the feeling of which he cannot enter, or to imagine that verses are mere fortuitous adjuncts to musical periods. An evidence of our emancipation from a more barbaric condition is the much more frequent printing of song-words in the programmes of modern concerts.

If our greatest poets have not sufficiently laid themselves out for fellowship with the sister art, and indeed some of them have, with occasional exceptions, signally failed in this respect, the deficiency may perhaps be attributed to the unnecessarily low estimation in which song writing, pure and simple, has been

held. Musicians now complain that the supply of really good material for songs is not equal to the demand.

That all the contributors to this collection have been satisfied to set to music words of mine is a circumstance upon which I am naturally precluded from making comment, except as one in which I consider myself most fortunate.

The good fortune of a frontispiece by Frank Dicksee, A.R.A., is shared alike by all who have a hand in this volume.

HAROLD BOULTON.



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I2

NEW SONGS.





# CONSTANCY.



**M**Y heart that burns like the noon-tide,  
 Has waited the long day through,  
 And still in the gloaming I long for your coming,  
 As flowers faint for the dew.

Oh! come in the cool of the ev'ning,  
 Like a soft wind out of the west ;  
 Oh! come like the swallow that flies o'er the fallow,  
 Homeward at night to the nest.

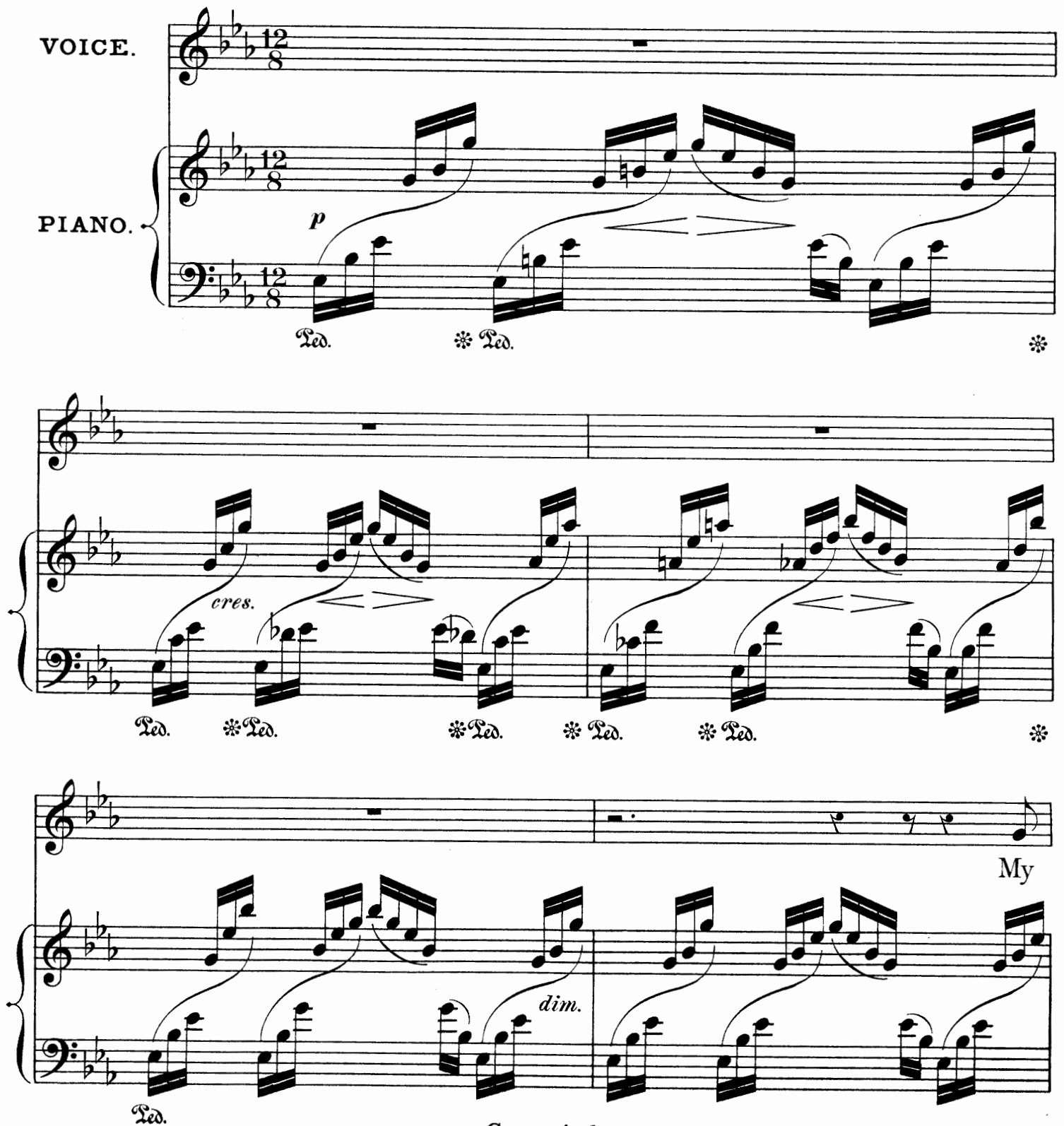
The nightingale in the garden  
 Cries "Look, look, look, truant love ;  
 The pale stars glimmer, the moonbeams shimmer,  
 And glide through the leaves above."

Ah me! but the midnight passes,  
 I linger and know not why ;  
 Though you come never, I hope for ever,  
 For a lover must hope or die.

# CONSTANCY.

Written by  
HAROLD BOULTON.

Composed by  
J. BARNBY.

VOICE. 

PIANO. *p*

*cres.*

*dim.*

My

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heart that burns like the noon - tide Has

\* Led. \* Led. \*

This system contains the first four measures of the piece. The vocal line begins with a half note 'heart', followed by eighth notes 'that', 'burns', 'like', 'the', and a half note 'noon - tide'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The key signature has two flats, and the time signature is 4/4.

wait - ed the long day through, And

Led. \* Led. \* Led. \*

This system contains measures 5 through 8. The vocal line continues with 'wait - ed' (half note), 'the' (half note), 'long' (half note), 'day' (half note), and 'through,' (half note). The piano accompaniment maintains the same rhythmic pattern. The system concludes with the word 'And'.

still in the gloam - ing I long for your com - ing, As

This system contains measures 9 through 12. The vocal line features 'still' (half note), 'in the' (half note), 'gloam - ing' (half note), 'I' (half note), 'long' (half note), 'for your' (half note), 'com - ing,' (half note), and 'As' (half note). The piano accompaniment continues with its established accompaniment.

*dim.* flow'rs faint for the dew,

*dim.*

This system contains measures 13 through 16. The vocal line begins with a half note 'flow'rs' marked with a *dim.* (diminuendo) hairpin, followed by 'faint' (half note), 'for' (half note), 'the' (half note), and 'dew,' (half note). The piano accompaniment continues, with a *dim.* marking appearing in the bass line. The system ends with a final measure.

I  
 long, I long for your com - - ing, As  
 flow'rs.... faint..... for the dew.  
 Oh! come in the cool, the cool of the

*dim.*  
*mf*  
*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

ev'n - ing, Like a soft wind out of the

west; Oh! come like the swal - low that

flies o'er the fal - low, Home - ward at night to the

nest, Home - ward at night to the

*Ped.* *\* Ped.* *\* Ped.* *\**

*cres.*

*cres.*

*dim.*

*dim.*

*Ped.* *\* Ped.* *\**

*Ped.* *\* Ped.* *\**

nest..... The

*p*

*And.* \*

night - in - gale in the gar - den Cries

*And.* \* *And.* \*

"Look, look, look, tru - ant love;"..... "The

*And.* \* *And.* \*

*pp* pale stars glim - mer, the moon - beams shim - mer and

*pp* both *And.*

*cres.*  
glide through the leaves a - bove, glide .....

*cres.*  
*senza soft Ped.*

..... through the leaves a - bove." Ah

*rall.*  
*rall.*  
*Ped.*

me! Ah me! .....

*Ped.* \* *Ped.* \* *Ped.*

Ah

*molto rall.*

*a tempo*

me, but the mid - night pas - ses, I

*a tempo*

lin - ger and know not why; Though

*p*

you come nev - er I hope for ev - er, A

*p*

*pp poco rall.*

lov - er must hope or die, For a

*colla voce*

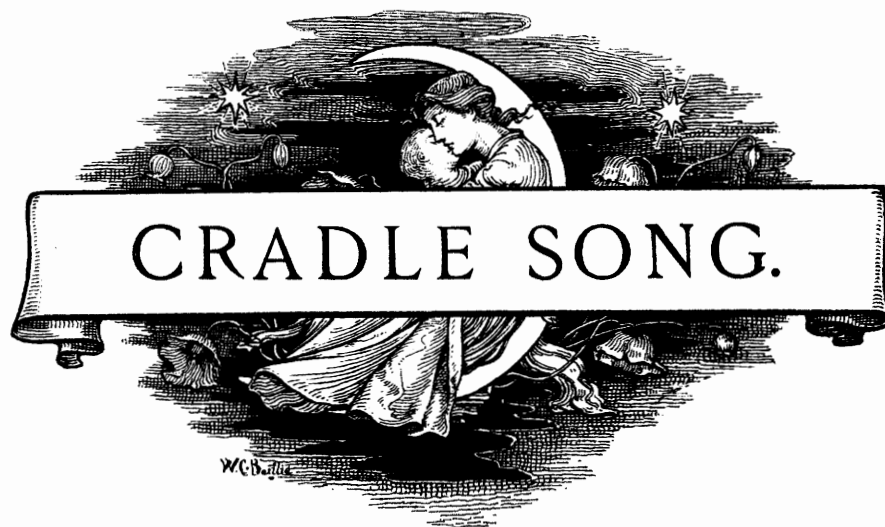
lov - er must hope or die; ..... *mf* Though

you come nev - er I hope for ev - er,

*cres.* For a lov - er must hope ..... or

die..... *morendo*

*Red.* \*



# CRADLE SONG.



SLEEP, child, and may thy cradle be  
 A ship upon a halcyon sea,  
 Gliding with silver sail unfurled  
 Beyond the turmoil of the world.  
 Sing tenderly, tenderly,  
 Lullaby, lullaby.

Oh! drift into some drowsy bay,  
 Where only quiet dreams hold sway,  
 Where healing herbs no pain allow,  
 Where golden birds on bended bough  
 Sing soothingly, soothingly,  
 Lullaby, lullaby.

Then wake, my babe, and step ashore  
 Into thy mother's arms once more ;  
 And may life's journeys ever end  
 Upon the bosom of a friend.  
 Sing tenderly, tenderly,  
 Lullaby, lullaby.

## CRADLE SONG.

Written by  
HAROLD BOULTON.

Composed by  
ALFRED CELLIER.

*Andantino.*

VOICE.

PIANO.

The musical score is written for voice and piano. The tempo is marked *Andantino*. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into three systems. The first system shows the voice part with a whole rest and the piano part with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system continues the piano accompaniment. The third system shows the voice part with the lyrics "Sleep, child, and may thy" and the piano part with a melody in the right hand and a bass line in the left hand, marked *p*. The piano part includes a triplet in the right hand and a bass line in the left hand.

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First system of the musical score, measures 1-2. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "cra - dle be A ship up - on a hal - cyon". The piano accompaniment consists of a grand staff with treble and bass clefs. Measure 1 features a half note in the vocal line and a half note in the piano accompaniment. Measure 2 features a half note in the vocal line and a half note in the piano accompaniment.

cra - dle be A ship up - on a hal - cyon

Second system of the musical score, measures 3-4. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "sea, Glid - ing with sil - ver". The piano accompaniment consists of a grand staff with treble and bass clefs. Measure 3 features a half note in the vocal line and a half note in the piano accompaniment. Measure 4 features a half note in the vocal line and a half note in the piano accompaniment.

sea, Glid - ing with sil - ver

Third system of the musical score, measures 5-6. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "sail un-furl'd Be-yond the tur - moil of the world.". The piano accompaniment consists of a grand staff with treble and bass clefs. Measure 5 features a half note in the vocal line and a half note in the piano accompaniment. Measure 6 features a half note in the vocal line and a half note in the piano accompaniment. The word "cres." is written below the piano accompaniment in measure 6.

sail un-furl'd Be-yond the tur - moil of the world.

*cres.*

Fourth system of the musical score, measures 7-8. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Sing". The piano accompaniment consists of a grand staff with treble and bass clefs. Measure 7 features a half note in the vocal line and a half note in the piano accompaniment. Measure 8 features a half note in the vocal line and a half note in the piano accompaniment. The word "Sing" is written below the piano accompaniment in measure 8.

Sing

ten - der - ly, ten - der - ly, Lul - la - by, lul - la - by, Sing

ten - der - ly, Lul - la - by.....

Oh! drift in - to some

drow - sy bay, Where on - ly qui - et dreams hold

sway, Where heal - ing herbs no

pain al - low, Where gold - en birds on bend - ed

bough Sing sooth - ing - ly, sooth - ing - ly,

Lul - la - by, lul - la - by, Sing sooth - ing - ly, Lul - la -

by.

Then wake, wake, my babe, and step a - shore In - to thy

mo - ther's arms once more; And may life's jour - neys

ev - er end Up - on the bo - som of a friend, Sing,

ten - der - ly, ten - der - ly, Lul - la - by, lul - la - by, Sing

ten - der - ly, Lul - la - - by, Sing ten - der - ly, ten - der - ly

Lul - la - by, lul - la - by, Sing ten - der - ly, Lul - la - -

*p colla voce*

by.....

*pp*



# LOVE'S JOURNEY.



**M**OONBEAM purest and serenest  
 That from Heaven's pale vapour leanest,  
 Shining earthward far away  
 With thy lustrous silver ray,  
 Shine on my beloved's home,  
 Tell her swift as thee I come.

Dawning sun, thou orb of wonder,  
 Rolling sable clouds asunder,  
 Shake the dun mist from thy brow,  
 Rim with gold her dwelling now ;  
 Tell her, glorious messenger,  
 How I haste to come to her.

Night's long journeyings are over,  
 I am come to thee, dear lover,  
 Here I wait at earliest dawn  
 'Mid the roses on thy lawn,  
 Open wide thy window, Sweet,  
 I am kneeling at thy feet.

# LOVE'S JOURNEY.

Written by  
HAROLD BOULTON.

Composed by  
F. CORDER.

**Con moto.** M. M. ♩ = 116.

VOICE.

PIANO.

*L.H.*  
*p*

*piano e sostenuto*

Moon - beam

pur - est and se - ren - est

*il basso sempre staccato*

That from Heav'n's pale va - - pour

*f*

*f*

lean - - est, Shin - - ing

*p*

*p*

earth - - ward far..... a - way

With thy lustrous silver

ray, Shine on my be-lov-ed's home,.....

cen - do

shine on my be-lov-ed's home,..... Tell her,

tell her swift as thee.... I come.

ten.

*dimin.*

\*

*p*

Dawn - ing sun, thou

orb of won - der, Rol - ling

*f*

sa - ble clouds a -

*f*

sun - - der, Shake the

*p*

This system contains the first three measures of the piece. The vocal line begins with a half note 'sun', followed by a whole rest, and then a half note 'Shake' on a new line. The piano accompaniment features a continuous eighth-note pattern in the right hand and a walking bass line in the left hand. A piano (*p*) dynamic marking appears at the start of the third measure.

dun ..... mist ..... from thy brow,

This system contains measures 4 through 6. The vocal line has a half note 'dun' followed by a dotted half note 'mist', and then a quarter note 'from' and a half note 'brow'. The piano accompaniment continues with the same rhythmic pattern. A slur is placed over the piano accompaniment in measure 5.

Rim with gold her

This system contains measures 7 through 9. The vocal line consists of a half note 'Rim', a half note 'with', a half note 'gold', and a half note 'her'. The piano accompaniment maintains the eighth-note accompaniment.

dwel - - ling now,

*cres* - - *cen* - - do

This system contains measures 10 through 12. The vocal line has a half note 'dwel', a dotted half note 'ling', and then a half note 'now'. The piano accompaniment continues. A crescendo (*cres*) and decrescendo (*cen*) marking is placed below the piano accompaniment in measures 11 and 12, respectively.

Tell her, glo-ri-ous mes-sen-ger,..... tell her, glorious

mes-sen-ger,..... tell her how I

haste to come to her.

*ten.*

*dimin.*

Night's long jour - ney - ings are o - ver,

*p agitato*

I am come to thee, dear lo - ver,

I am come, I am come to thee.....

*cres - cen - do*

*Red. \**

Here I wait at ear - li - est dawn,

*p dolce*

*piu tranquillo*

*p*

*Red. \**

'Mid the ro - ses on thy lawn, here I wait at

ear - li - est dawn, 'mid the ro - ses on thy lawn,

here I wait..... 'mid the ro -

- ses.

*mf*

*pp*

*rall.*

# Tempo I.

45

*f con fuoco*

O - pen wide thy win.dow, Sweet,..... o - pen wide thy

win - dow, Sweet,..... O - pen wide,

o - pen wide! I am kneel - ing

at thy feet, I am kneel - ing at

*dim.*

*passionato*

*ten.*

*dim.*

*p*

thy feet.

*p*  
*colla voce*

*cres.*

*ff*

*dim. molto*

*pp*

*Ped.* \* *Ped.* \*

\* *Ped.* \* *Ped.* \*

\* *Ped.* \*



# TRUANT WINGS.



COME, swallow, come, for thee we wait ;  
 Come seek thy northern home anew,  
 Where pale spring-flowers are delicate,  
 And winter skies are changed to blue.  
 Come, swallow, come, for thee we wait.

Come, swallow, come, for thee we wait ;  
 The thatch is warm beneath the sun,  
 Here tell of love to thy fond mate,  
 To-day should see thy nest begun.  
 Come swallow, come, for thee we wait.

Come, swallow, come, for thee we wait ;  
 The spring is perfect but for thee,  
 Ah! welcome, though thou speedest late  
 Thy truant wings from o'er the sea.  
 Welcome, for not in vain we wait.

# TRUANT WINGS.

Written by  
\* HAROLD BOULTON.


Composed by  
FREDERIC H. COWEN.

**Allegro vivace, ma non troppo.**

VOICE. 

PIANO. 

*mf*  
Come, swal - low, come, ..... for thee we wait; .....



..... Come, swal - low, come, ..... for



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thee we wait; ..... *p* Come seek thy nor - thern

*ped.* \* *ped.*

home a - new, ..... Come seek thy nor - thern

\* *sempre Ped.*

home a - new, ..... *cres.* Where pale spring flow'rs are de - li -

*cres.*

cate, And win - ter skies are changed to blue.....

*f*  
Come, swal - low, come,

*f*  
come, swal - low, come, ..... come, for

*dim.*  
*dim.*  
*Red.* \*

*p*  
thee we wait. ....

*p*  
*Red.* \* *Red.*

*mf*  
Come, swal - low

come, ..... for thee we wait. ....

*\* Ped.* *\* Ped.*

Come, swal - low, come, ..... for thee we wait, ....

*\* Ped.*

*p*

..... The thatch is warm be - neath the sun, ....

*p*

*\* Ped.*

..... the thatch is warm be - neath the sun; ....

*sempre Ped.*

..... Here tell of love to thy fond mate, To-day should

*cres.*

*cres.*

see thy nest be - gun; .....

*f.* Come, swal - low come, come, swal - low,

*f.*

*dim.* come, ..... come, for thee we

*dim.*

*Leg.* \* *Leg.* \*

wait: .....

*p*

*Ad.*

*p*

Come, swal-low, come, ..... for

*p*

*cres.*

thee we wait; ..... The spring ..... is

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

per - fect but for thee. .... Ah!

*Ad.* \* *Ad.* \* *Ad.* \*

*cres.* wel - come, though thou spee - dest late, *cres.* Thy tru - ant wings from

*cres.* *Red.* \* *Red.*

*f.* o'er the sea, Wel - - - come, ..... ah!

*f.* \* *Red.* \* *Red.* \*

wel - - - come, ..... Wel - come, O

*f.* \* *Red.* \* *Red.* \* *Red.* \*

swal - low, wel - come, o swal - low,

*Red.* \* *Red.* \* *Red.* \* *Red.*

for not in vain we

wait, ... for not ... in

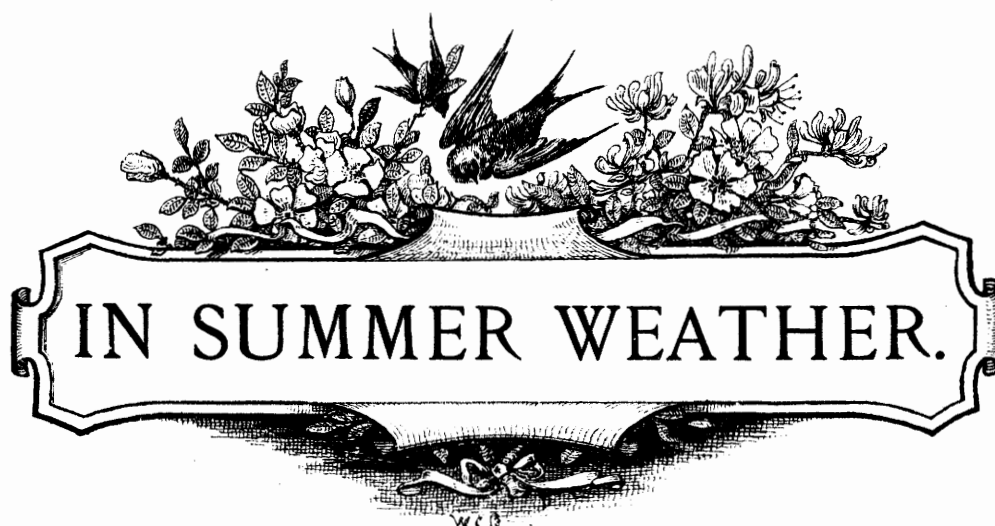
vain ... we wait. ...

8<sup>measures</sup>

*Led.* *f*

*Led.* *f*

*f*



# IN SUMMER WEATHER.

\* \* \*

THERE'S tender green on the tree,  
 The birds are in finest feather,  
 And lovers in ecstasy  
 Go wandering forth together.  
 Sing heigh! sing ho! How the merry days go  
 In the first of the summer weather.

The bird must capture his mate,  
 By sweet compulsion driven,  
 And Colin will steal from Kate  
 The kisses for which he's striven.  
 Sing heigh! sing ho! But the rogue must know,  
 How quickly he'll be forgiven.

Then seize the prime o' the time,  
 That your fruit be rich and mellow;  
 And warble your love in rhyme,  
 Ere the leaf be sere and yellow.  
 Sing heigh! sing ho! 'Tis a world of woe,  
 Till every one find his fellow.

# IN SUMMER WEATHER.

Written by  
HAROLD BOULTON.

Composed by  
CHARLES H. LLOYD.

**Non troppo allegro.**

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a tempo marking of 'Non troppo allegro.' The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part starts with a mezzo-forte (*mf*) dynamic. The voice part enters with the lyrics 'There's ten-der green on the tree, The birds are in fi-nest fea-ther, And'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *mf*, *f*, *p*, and *cres.* (crescendo). The score is divided into three systems, each with a voice staff and a grand piano staff.

There's ten-der green on the

tree, The birds are in fi-nest fea-ther, And

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lov - ers in ec - sta - sy Go wan -

The first system of the musical score, measures 1-3. The vocal line is in G major (one flat) and 4/4 time. It features a melodic line with a crescendo leading to a piano (*p*) section. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

- der - ing forth to - ge - ther.

The second system of the musical score, measures 4-6. The vocal line continues the melody with a crescendo leading to a mezzo-forte (*mf*) section. The piano accompaniment features a more active right hand with chords and a steady bass line.

*mf*  
Sing heigh! sing ho!

*ben misurato*  
*p*

The third system of the musical score, measures 7-9. The vocal line has a rest in measure 7, followed by a mezzo-forte (*mf*) section. The piano accompaniment includes a *ben misurato* (rubato) section marked with a piano (*p*) dynamic.

How the mer - ry days go In the first of the

The fourth system of the musical score, measures 10-12. The vocal line continues the melody. The piano accompaniment features a steady bass line and chords in the right hand.

*cres.*  
sum - mer wea - ther. Sing heigh! sing

*cres.* *ten.* *f* *p*

*Ad.* \*

ho! How the mer - ry days go

*cres.*  
In the first of the sum - mer wea - -

*cres.* *f* *mf*

*Ad.* \*

- ther.

*cres.* *f*

*p tranquillo*

The bird must cap - ture his

*p tranquillo*

mate, By sweet com - pul - sion driv - en, And

*cres.* Co - lin will steal from Kate, will steal.....

*p*

*p*

..... the kis - ses for which he's striv - en.

*cres.*

*cres.*

*mf*

*mf* Sing heigh! sing ho!

*cres.* *sf* *p ben misurato*

But the rogue must know How quick\_ly he'll be..... for\_

*cres.* *cres.*

*mf* giv - en, Sing heigh! sing ho!

*ten.* *f* *p*

But the rogue must know How quick\_ly he'll be..... for\_

*cres.* *cres.*

giv - - - en.

*f* *mf*

*Ad.* \*

*p più lento*

Then seize the prime o' the time, That your

*f* *p più lento*

*sostenuto*

fruit be rich and mel - low; And war - ble your love..... in

rhyme, Ere the leaf be sere and yel - low,

*dolce*

*Ad.* \*

*rit. pp*

That your fruit be rich and mel - low; And

*rit. pp*

*sostenuto molto* *cres.*

war - ble your love..... in rhyme, Ere the leaf be sere and

*sostenuto molto* *cres.*

*p poco lento*

yel - low. Sing heigh! sing

*mf* *p poco lento*

ho! 'Tis a world of woe,

*animando cres.* *sf* *mf*

Till ev' - ry one find..... his fel - low. Sing

*animando cres.* *sf* *mf*

*tempo primo*

heigh! sing ho! 'Tis a world of woe,

*tempo primo* *sf* *sf*

*cres.* *f*

Till ev' - ry one find his fel - - -

*cres.* *f*

*sempre f* *ff*

low.



# ROBIN SLY.

(A COUNTRY BALLAD.)



IN the shade sits Robin Sly,  
 Waiting there till Kate comes by ;  
 Lover's quarrel has been rife,  
 Robin vows that ere it ends  
 Kate must kiss and make amends ;  
 " Wilful maid makes shrewish wife."  
 So says Robin, wise Sir Robin,  
 Brave Robin Sly.

But while Robin sits sedate,  
 Who comes through the wicket gate ?  
 Who but Kate and Ploughman Joe ?  
 Kate that laughs at Robin Sly,  
 Singing as she passes by,  
 " Let him cool a year or so,"  
 Angry Robin, wistful Robin,  
 Sad Robin Sly.

Joe the happiest husband thrives,  
 Kate the most discreet of wives ;  
 So it is that in the wooing  
 Maids must have the mastery,  
 Men must wait till by-and-bye.  
 Learning this was thy undoing,  
 Hasty Robin, foolish Robin,  
 Poor Robin Sly !

# ROBIN SLY.

(A COUNTRY BALLAD.)

Written by  
HAROLD BOULTON.

Composed by  
A. C. MACKENZIE.

**Allegretto.** (♩ = 116.)

VOICE.

PIANO.

*p*

In the shade sits Ro-bin Sly, Wait.ing there till Kate comes by;

*p*

*mf* *f*

Lov-er's quarrel has been rife, Ro-bin vows that, ere it ends,

*mf* *f*

*stringendo*

Kate must kiss and make a\_mends;

*stringendo*

*f*

*p* "Wil \_ ful maid makes shrewish wife, *mf* wil \_ ful maid makes shrewish wife." *rit.*

*p* *mf* *rit.*

*p a tempo mosso* So says Ro \_ bin, Wise Sir Ro \_ bin,

*p a tempo mosso*

*mf* Brave Ro\_bin Sly, *p* Brave Ro\_bin Sly. .... *ritard.*

*mf* *p* *rit.* *mf*

*a tempo*

*a tempo*

*calando*

*mf* *p*

But while Ro-bin sits se-date, Who comes through the wick-et gate?

*p*

*mf* *f*

Who but Kate and Ploughman Joe? Kate that laughs at Ro-bin Sly,

*mf* *f*

*stringendo*

Sing-ing as she pass-es by,

*mf* *stringendo* *f*

*p* *mf* *ritard.*

"Let him cool a year or so, let him cool a year or so."

*p* *mf* *ritard.*

*f* *meno mosso* *p*

An - gry Ro - bin, wist - ful Ro - bin,

*f* *meno mosso* *p*

*p* *ritard.*

Sad Ro - bin Sly, sad Ro - bin Sly. ....

*p* *ritard.* *mf*

*a tempo*

.....

*a tempo* *p* *calando*

*mf*

Joe the hap-piest hus - band thrives, Kate the most dis -

*mf*

*p*

creeet of wives; So it is that in the woo - ing

*p*

*mf*

Maid's must have the mas - ter - y, Men must wait till

*f* *stringendo*

*mf*

*p*

by and bye. *stringendo* Learning this was

*f*

*p*

thy un - do - ing, learn - ing this was thy un - do - ing,

*mf* *ritard.*

*mf* *ritard.*

Hast - y Ro - bin, fool - ish Ro - bin,

*p a tempo* *mf*

*p a tempo* *mf*

Poor Ro - bin Sly, poor Ro - bin Sly. ....

*p* *mf rit.* *p*

*p* *mf rit.* *p*

*Ad.*

*a tempo*

*a tempo*

*R.H.*



# A SONG OF THE SOUTH.



**I** HAVE a garden beautiful,  
 By a sea of peerless blue ;  
 There are sunny slopes and grottoes cool,  
 And a streamlet wanders through.

There are oranges and cypresses,  
 There are vines, and olives grey,  
 And soft winds rustling through the trees,  
 That whisp'ring seem to say :

“ Come to my bounteous Paradise,  
 My Eden of the South,  
 Come with the love-light in your eyes,  
 Warm kisses on your mouth.”

Thrilled by the flower-scented gale,  
 The sea and sky of blue,  
 My trembling pulses start and fail,  
 And faint, dear heart, for you.

Shine through the air, a vision fair,  
 And make my dream come true !

# A SONG OF THE SOUTH.

Written by  
HAROLD BOULTON.

Composed by  
HAMISH MACCUNN.

**Con moto.**

VOICE.

I have a gar - den

PIANO.

*p*

*con Ped.*

beaut - i - ful By a sea of peer - less

blue; ..... There are sun - ny slopes and

*cres.*

grott - oes cool, And a stream - let wan - ders

*cres.*

through. *p* There are

or - an - ges and cy - pres - ses, there are

*3*

vines, and o - lives grey, ..... And

*poco*

soft winds rust - ling through the trees, That

*rall.*

whis - p'ring seem to say.

*p*

"Come to my bount - eons Pa - ra - dise; My

*f* *dim.*

E - den of the South, Come with the

*poco*

love - light in your eyes,

*rall.*

Warm ..... kiss - es on ..... your

*a tempo*

mouth."

*p*

*cres.*

*con passione*

Thrill'd by the flow - er - scen - ted gale, The

*p*

This system contains the first four measures of the piece. The vocal line begins with a half note, followed by eighth notes, and ends with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano (*p*) dynamic marking.

sea and sky of blue, ..... My

This system contains measures 5 through 8. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment maintains the eighth-note pattern, with a crescendo (*cres.*) marking in the left hand.

tremb - ling pul - ses start and fail, And

*cres.* *poco*

This system contains measures 9 through 12. The vocal line features a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with the eighth-note pattern, with a crescendo (*cres.*) marking in the left hand and a *poco* marking at the end.

faint, dear heart, for you.

*rall.* *f*

This system contains measures 13 through 16. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a half note, followed by a quarter note, and then a half note. The system concludes with a *rall.* (rallentando) and *f* (forte) marking.

*f* *Adagio.*

Shine through the air, ..... a

*f* *Adagio.*

*con Ped.*

Vi - sion fair, And make my dream, my

*p* *f*

*Ad.* \*

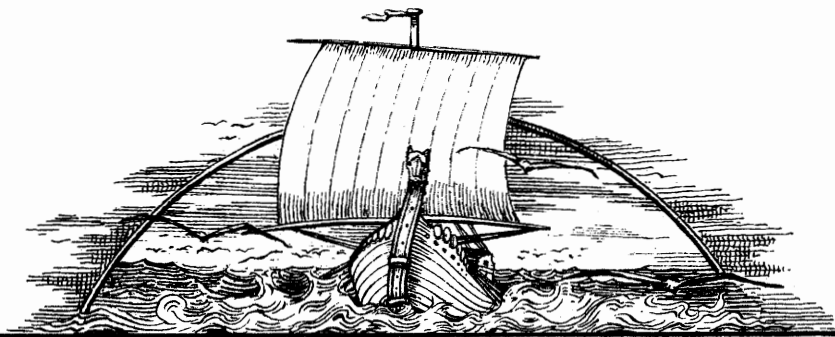
dream ..... come true!

*Tempo primo.*

*Tempo primo.*

*Ad.* \*

*p*



THE MAID OF ELSINORE.

W. C. 15.

# THE MAID OF ELSINORE.



A TEARFUL boy king Olaf stood,  
 'Mid his warriors grim and grey,  
 As the good ship bore him over the flood,  
 From his first fond love away.  
 His wistful eyes still sought the shore,  
 But his rough earls laughed that Odin's seed  
 The woodland flower should stoop to heed,  
 The Maid of Elsinore.

The mountain pine grows strong and sure,  
 By northern tempests swayed,  
 The frail hare-bell will bloom secure  
 In the sheltered forest glade ;  
 Thus Olaf's arm waxed great in war,  
 Till distant isles his prowess knew,  
 And fairer bloomed and ever true  
 The Maid of Elsinore.

'Twas ten long years of storm and fight  
 By many a foreign main,  
 Ere great king Olaf's conquering might  
 Came sailing home again ;  
 The Viking ships were ranged ashore,  
 The rough earls laughed in scorn no more,  
 He placed her hands within his own,  
 Upon her brow the queenly crown ;  
 O'er fiord and field the glad bells pealed  
 For the Maid of Elsinore.

# THE MAID OF ELSINORE.

Written by  
HAROLD BOULTON.

Composed by  
C. HUBERT H. PARRY.

*Allegretto con moto.* ♩ = 154.

VOICE.

PIANO.

*p*

*p*

A tear - ful

boy king O - laf stood 'Mid his war - riors

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By The Leadenhall Press.

grim..... and grey, As the good ship bore him

*dim.*  
o - ver the flood, From his first fond love a -  
*dim.*

way. His wist - ful  
*p*

eyes still sought the shore, But the rough earls  
*f*

laugh'd that O - din's seed The wood land flow'r should stoop to

heed, The Maid ..... of

*p*

*dolce*

*p*

El - si - nore.

*p*

The moun - tain

*mf*

*mf*

pine grows strong and sure, By  
 north - ern tem - pests sway'd,  
 The frail hare - bell will bloom se -  
 cure In the shel - ter'd for - est glade; Thus

The musical score is written for a voice and piano. The key signature has two flats (B-flat major). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are printed below the vocal line. The score is divided into four systems, each with a vocal staff and a piano staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "pine grows strong and sure, By north - ern tem - pests sway'd, The frail hare - bell will bloom se - cure In the shel - ter'd for - est glade; Thus".

O - laf's arm wax'd great in war, Till dis - tant isles his

prow - ess knew,..... And fair - er

bloom'd and ev - er true..... The

Maid..... of El - si - nore.

*p*  
'Twas ten long

This system contains the first four measures of the piece. The vocal line begins with a whole rest in measure 1, followed by a half note 'Twas in measure 2, and quarter notes ten and long in measures 3 and 4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and a melodic line in measure 4.

*cres.*  
years of storm and fight By

This system contains measures 5 through 8. The vocal line has quarter notes years, of, storm, and in measures 5-7, followed by a half note By in measure 8. The piano accompaniment includes a crescendo hairpin in the bass line and a more active treble line with eighth and sixteenth notes.

*cres.*  
ma - ny a fo - reign main, Ere

This system contains measures 9 through 12. The vocal line has quarter notes ma, ny, a, fo, reign, main, in measures 9-11, followed by a half note Ere in measure 12. The piano accompaniment continues with a crescendo in the bass line and a treble line with chords and eighth notes.

great king O - laf's con - quer - ing might Came

This system contains the final four measures (13-16). The vocal line has quarter notes great, king, O, laf's in measures 13-15, followed by a half note Came in measure 16. The piano accompaniment features a treble line with chords and eighth notes, and a steady eighth-note bass line.

sail - ing home a - gain; The

*cres.*  
Vik - ing ships were rang'd a - shore, The  
*mf* *cres.*

rough earls laugh'd in scorn no more, .....

*p*  
..... He plac'd her hands with - in his own,  
*p*

Up - on her brow the queen - ly crown,

O'er fiord and field the glad bells

peald, For the Maid, ..... the Maid of

El - si - nore.



# A PRETTY MAID.



A PRETTY maid went a-maying,  
 And roamed the fields afar ;  
 And everywhere she went,  
 With all the world content,  
 She heard the song-birds saying :  
 “ How pretty, dear, you are.  
 Pretty pretty dear, pretty pretty dear,  
 How pretty, dear, you are.”

Her lap with flow'rs was laden,  
 She rested by a brook,  
 She saw her face below,  
 And 'mid the water's flow  
 A voice said to the maiden :  
 “ How pretty, dear, you look.  
 Pretty pretty dear, pretty pretty dear,  
 How pretty, dear, you look.”

Her true love stood beside her  
 She did not say him nay,  
 But still, as in a dream,  
 She gazed into the stream,  
 While he with fond words plied her,  
 And stole her heart away.  
 “ Pretty pretty dear, I've lov'd you for a year,  
 I'll marry you when I may.”

# A PRETTY MAID.

Written by  
HAROLD BOULTON.

Composed by  
ARTHUR SOMERVELL.

**Allegretto.**

VOICE.

PIANO.

*p* *accel.*

*a tempo* *p*

A pret - ty maid went a - may - ing, And

roam'd the fields a - far; And ev' - ry-where she

went, With all the world con - tent, She

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The lyrics are "went, With all the world con - tent, She". The piano part consists of chords and single notes, with some slurs.

heard the song - birds say - - - ing "How

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The lyrics are "heard the song - birds say - - - ing 'How". Above the vocal line, there is a "rall." marking over measures 6-7 and an "a tempo p" marking at the end of measure 8. The piano part also has a "rall." marking over measures 6-7 and an "a tempo" marking at the end of measure 8.

pret - ty, dear, you are. Pret - ty, pret - ty

The third system of the musical score, measures 9-12. The lyrics are "pret - ty, dear, you are. Pret - ty, pret - ty". The piano part includes a "pp" (pianissimo) marking at the beginning of measure 10. The vocal line has a slur over the last two measures.

dear, Pret - ty, pret - ty

The fourth system of the musical score, measures 13-16. The lyrics are "dear, Pret - ty, pret - ty". The piano part includes a "pp" (pianissimo) marking at the beginning of measure 14. The vocal line has a slur over the last two measures.

dear, *mf* How pret - - -

*rall.* - - - ty, dear, you are." *p a tempo*

*accel.* Her *a tempo p*

lap with flow'rs was la - den, She rest - ed by a

brook, She saw her face be -

low, And 'mid the wa - ter's

flow, A voice said to the

maid - en "How

*p*

*rall.*

*a tempo*

*p*

*rall.*

*a tempo*

pret - ty, dear, you look.

*pp*

This system contains the first two measures of the piece. The vocal line begins with a half note 'pret' followed by a quarter note 'ty, dear, you' and a half note 'look.'. The piano accompaniment features a treble and bass staff with a key signature of two sharps (F# and C#). The piano part includes a melodic line in the treble and a supporting bass line, with a *pp* (pianissimo) dynamic marking.

Pret - ty, pret - ty dear,

*pp*

This system contains measures three and four. The vocal line continues with 'Pret - ty, pret - ty dear,'. The piano accompaniment continues with a melodic line in the treble and a supporting bass line, maintaining the *pp* dynamic.

pret - ty, pret - ty dear,

*pp*

This system contains measures five and six. The vocal line continues with 'pret - ty, pret - ty dear,'. The piano accompaniment continues with a melodic line in the treble and a supporting bass line, maintaining the *pp* dynamic.

*mf*  
How pret - ty, dear, you

*mf*

This system contains measures seven and eight. The vocal line begins with a half note 'How' followed by a quarter note 'pret - ty, dear, you'. The piano accompaniment continues with a melodic line in the treble and a supporting bass line, with a *mf* (mezzo-forte) dynamic marking.

look?"

*p* *accel.*

*p* Her

*a tempo* *p*

true love stood be - side her, She

did not say him nay, But

*pp* *pp*

8

still, as in a dream, She

8

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a bass line of quarter notes. The key signature is three sharps (F#, C#, G#).

gazed in - to the stream, While

8

This system contains measures 5 through 8. The vocal line continues with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment maintains the eighth-note texture, with some chords in the right hand becoming more complex. The key signature remains three sharps.

he with fond words plied her, And

8

This system contains measures 9 through 12. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern, featuring some chordal changes in the right hand. The key signature is three sharps.

stole her heart a - - way.

8

This system contains measures 13 through 16. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern, ending with a final chord in the right hand. The key signature is three sharps.

*loco* "Pret - ty, pret - ty

dear, I've lov'd you for a

year, I'll mar - ry you when I

may."

*f* *molto rall.* *pp*

*ff rall.* *f rall.* *a tempo*

Detailed description: This is a musical score for page 102, featuring a vocal line and a piano accompaniment in the key of A major (three sharps). The score is divided into four systems. The first system shows the vocal line starting with a rest, followed by the lyrics "Pret - ty, pret - ty" with a forte (*f*) dynamic. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The second system continues the vocal line with "dear, I've lov'd you for a" and the piano accompaniment. The third system includes the lyrics "year, I'll mar - ry you when I" and features a *ff rall.* (fortissimo, rallentando) section in both parts, followed by a *f rall.* (forte, rallentando) section and then *a tempo*. The fourth system concludes with the lyric "may." and features a *molto rall.* (molto rallentando) section in the piano part, ending with a *pp* (pianissimo) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.



# FOR EVER MINE.



I LIKEN my love to a gossamer  
 Afloat in the summer air,  
 And wish that I were the west wind,  
 Her form on my wings to bear,  
 She is so daintily delicate,  
 So pure, so rare.

I liken my love to a butterfly,  
 By a bower of roses flown,  
 The flowers my fellows are sleeping,  
 And I am awake alone,  
 I open my petals to welcome her  
 To her fairy throne.

I liken my love to a hundred things  
 In the realm of fancy fine,  
 Wherein I follow and woo her  
 In the core of my heart to twine,  
 O may she peacefully nestle there,  
 For ever mine!

# FOR EVER MINE.

Written by  
HAROLD BOULTON.

Composed by  
C. V. STANFORD.

*Allegretto con moto.*

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 12/8. The tempo is marked 'Allegretto con moto.' The piano part starts with a piano (*p*) dynamic. The voice part enters in the second measure. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics 'I lik - en my love.....' are written under the voice staff. The score is arranged in three systems, each with a voice staff and a piano grand staff.

..... to a gos - sam\_er A -

float.... in the sum - mer air,

And wish that I..... were the *cres.*

west wind, Her form on my wings..... to *poco cres.*

bear;.....

She is so dain - ti - ly de - li - cate, So

pure, so rare.

*mf* I lik - en my love.....

*dim.*

..... to a but - ter - fly By a

The first system of the musical score. The vocal line begins with a dotted half note followed by eighth notes for the lyrics "to a but - ter - fly". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

bow - er of ro - ses flown,

The second system of the musical score. The vocal line continues with the lyrics "bow - er of ro - ses flown,". The piano accompaniment maintains its melodic and harmonic flow.

The flow - ers my fel - lows are

The third system of the musical score. The vocal line continues with the lyrics "The flow - ers my fel - lows are". The piano accompaniment continues with its characteristic eighth-note patterns.

sleep - ing, And I am a - wake..... a -

The fourth system of the musical score. The vocal line concludes with the lyrics "sleep - ing, And I am a - wake..... a -". The piano accompaniment provides a final harmonic support.

lone; ..... I

*cres.* o - pen my pe - tals to wel -

*cres.*

- - - come her *pp* To her fai - ry *p*

throne.

*mf* *cres.*

I li - ken my love..... to a hun - dred things.....

*cres.*

..... In the realm..... of

fan - - cy fine,

*accel.*

*cres.*

Where - in I fol - low and woo her In the

*cres.*

core of my heart... to twine;.....

*f* *rall.* *p*

*rall.*

This system contains measures 111 and 112. The vocal line begins with a half note 'core', followed by eighth notes 'of' and 'my', and a half note 'heart...'. In measure 112, it continues with a half note 'to' and a half note 'twine;'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a similar pattern in the left hand. A 'rall.' (ritardando) marking is placed over the piano part in measure 112. A crescendo hairpin is shown above the vocal line, leading to a 'p' (piano) dynamic marking at the end of the system.

Oh may she

*Tempo I<sup>mo</sup> tranquillo*

This system contains measures 113 and 114. The vocal line starts with a whole rest in measure 113, followed by a half note 'Oh' and a half note 'may' in measure 114. The piano accompaniment continues with the eighth-note pattern. A tempo change instruction, '*Tempo I<sup>mo</sup> tranquillo*', is written above the vocal line in measure 114.

peace - ful - ly nes - tle there,

This system contains measures 115 and 116. The vocal line begins with a half note 'peace', followed by eighth notes 'ful' and 'ly', and a half note 'nes' in measure 115. In measure 116, it continues with a half note 'tle' and a half note 'there,'. The piano accompaniment features a half-note chordal accompaniment in the right hand and a half-note bass line in the left hand.

This system contains measures 117 and 118. The vocal line has whole rests in both measures. The piano accompaniment continues with the half-note chordal accompaniment in the right hand and the half-note bass line in the left hand.

For ev - er mine!.....

*cres.*

*f*

The musical score is written for a voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with the lyrics "For ev - er mine!....." and features a long note with a fermata. The piano accompaniment consists of two systems, each with a grand staff (treble and bass clef). The first system includes a piano introduction with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The second system continues the piano part with various musical notations including slurs, ties, and a final cadence.



# TO WELCOME YOU.



**T**HERE are faces peeping out of all the flowers,  
And the little buds are wakeful every one,  
With their pretty lips that pout at chilly showers,  
And open with a smile to kiss the sun.

There are voices sweet and low among the rushes  
That the ripples of the river gently shake,  
There's a murmuring among the alder bushes,  
As the wind is wafted gently o'er the lake.

To-day I hear the voices full of singing,  
The flower-faces smile and whisper too,  
The whole wide world with melody is ringing,  
And all, my heart of hearts, to welcome you.

# TO WELCOME YOU.

Written by  
HAROLD BOULTON.

Composed by  
A. GORING THOMAS.

**Allegro.**

VOICE.

PIANO.

*p*

There are

*pp*

fa - ces peep - ing out of all the flow'rs,

And the

lit - tle buds are wake - ful, ev' - ry one,

With their

pret - ty lips that pout at chil - ly show'rs, Their

*cres.*  
lips that pout at chil - ly show'rs, ..... Then

*dim.*  
o - pen with a..... smile..... to kiss the sun,.....

*poco rit.*  
..... to kiss the sun. There are

*colla voce* *pp*

voic - es sweet and low a - mid the rush - es That the

rip - ples of the ri - ver gent - ly shake,

There's a murm - ring a - mong the al - der

bush - es, As the wind is waf - ted gent - ly o'er the

lake, waft - - - ed.....

*p* *mp*

*pp*

This system contains measures 1, 2, and 3. The vocal line begins with a half note 'lake,' in measure 1, followed by a whole rest in measure 2, and then a melodic phrase starting in measure 3 with the lyrics 'waft - - - ed.....'. The piano accompaniment features a steady eighth-note pattern in the right hand and a descending eighth-note line in the left hand. Dynamic markings include *p* and *mp* for the vocal entry and *pp* for the piano accompaniment.

gent - - ly..... o'er..... the

*pp* *p*

*pp*

This system contains measures 4 and 5. The vocal line continues with 'gent - - ly.....' in measure 4 and 'o'er..... the' in measure 5. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *pp* and *p* for the vocal line and *pp* for the piano accompaniment.

lake,..... waft - - - ed gent - - ly o'er the

*poco rit.*

*legg.* *poco rit.*

This system contains measures 6 and 7. The vocal line continues with 'lake,.....' in measure 6 and 'waft - - - ed gent - - ly o'er the' in measure 7. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *poco rit.* for the vocal line and *legg.* and *poco rit.* for the piano accompaniment.

lake..... To -

*tempo*

*p.* *p.*

This system contains measures 8 and 9. The vocal line continues with 'lake.....' in measure 8 and 'To -' in measure 9. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *tempo* for the vocal line and *p.* for the piano accompaniment.

day I hear the voi - ces full of sing - ing, The

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand. The system concludes with a quarter rest followed by a half note G4.

flow - er fa - ces smile and whis - per too, The

The second system of the musical score. The vocal line continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The piano accompaniment remains consistent. The system ends with a quarter rest followed by a half note G4, marked with a *cres.* (crescendo) hairpin.

whole wide world with mel - o - dy is ring - ing, The

The third system of the musical score. The vocal line continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The piano accompaniment remains consistent. The system ends with a quarter rest followed by a half note G4, marked with a *cres.* (crescendo) hairpin.

whole wide world with mel - o - dy is ring - ing, And

The fourth system of the musical score. The vocal line continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The piano accompaniment remains consistent. The system ends with a quarter rest followed by a half note G4, marked with a *cres.* (crescendo) hairpin.

all,..... my heart of..... hearts,.....

The first system consists of two measures. The vocal line is in treble clef with a key signature of two flats. It features a melodic line with a triplet of eighth notes in the second measure. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a descending eighth-note line in the left hand.

all..... to wel - come you,.....

The second system consists of two measures. The vocal line continues the melody from the first system. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a descending eighth-note line in the left hand.

*cres.* all..... *f* all.....

The third system consists of two measures. The vocal line begins with a crescendo marking and a forte (*f*) dynamic. The piano accompaniment begins with a forte (*f*) dynamic. The right hand features a rising eighth-note accompaniment, and the left hand features a rising eighth-note line.

*rit.* ..... to wel - come you. *rit.* *tempo*

The fourth system consists of two measures. The vocal line begins with a ritardando (*rit.*) marking. The piano accompaniment begins with a ritardando (*rit.*) marking and a tempo marking. The right hand features a rising eighth-note accompaniment, and the left hand features a rising eighth-note line.



# THE WINDFLOWER.



**E**RE buds and blades are springing,  
 Or swallows northward winging,  
 The white windflower appears.

In many an upland valley  
 And frost-bound woodland alley  
 Her star-like head she rears.

The cold east wind hath kissed her,  
 The snow-flakes call her "sister,"  
 And nestle at her side.

So meek she lives and lowly,  
 So fragile pure and holy,  
 The spring's unsullied bride.

But when the hot sun showers  
 His strength on summer flowers,  
 Her short sweet life is done.

So we one day discover  
 Our life's first bloom is over,  
 Our love's first promise gone.

# THE WINDFLOWER.

Written by  
HAROLD BOULTON.

Composed by  
CHARLES WOOD.

**Poco Allegretto.**

VOICE. *poco rit.* *dolce*

PIANO. *pp* *poco rit.* *p*

Ere

*Ed.* \*

*a tempo*

buds and blades are spring - ing, Or

*a tempo*

swal - lows north - ward wing - ing, The

white wind - flower ap - pears. In

ma - ny an up - land val - ley And frost - bound wood - land

al - ley Her star - like head she rears,.....

Her star - like head she rears.

*a tempo* *poco rit.*

*a tempo* *poco rit.* *p*

*a tempo*

*a tempo*

*Red.* \*

cold east wind hath kissed her, The snow flakes call her

"sis - ter," And nes - tle at her side. So

meek she lives and low - ly, So

*cres.*

fra - gile pure and ho - ly, The

*cres.*

*f* *dim.*

spring's un - sul - lied bride..... The spring's.....

*mf dim.* *p*

*rall.* *a tempo*

..... un - sul - lied bride. But,

*rall.* *pp* *a tempo* *mp*

when the hot sun show - ers His

*cres.* strength on sum - mer flow - ers, Her *f*

*cres.* *f*

*rall.* short sweet life is done. *a tempo*

*p rall.* *a tempo*

So we one day dis -

*p*

*cres.* cov - er Our life's first bloom is

*cres.*

Detailed description: This is a musical score for page 127, featuring a vocal line and a piano accompaniment. The music is in a minor key, indicated by the key signature of one flat. The score is divided into four systems. The first system shows the vocal line with the lyrics 'strength on sum - mer flow - ers, Her' and the piano accompaniment with a crescendo and fortissimo (f) dynamic. The second system shows the vocal line with the lyrics 'short sweet life is done.' and the piano accompaniment with a piano (p) and rallentando (rall.) dynamic. The third system shows the vocal line with the lyrics 'So we one day dis -' and the piano accompaniment with a piano (p) dynamic. The fourth system shows the vocal line with the lyrics 'cov - er Our life's first bloom is' and the piano accompaniment with a crescendo (cres.) dynamic. The piano accompaniment features various musical techniques such as triplets, arpeggios, and sustained chords.

0 - 3 - ver, Our Love's ...

*ff*

*ff*

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand. The lyrics "0 - 3 - ver, Our Love's ..." are written below the vocal line. The dynamic *ff* (fortissimo) is marked above the vocal line and below the piano accompaniment.

... first pro - mise gone, Our

*rall.*

*f* *rall.*

This system contains the next two staves of music. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The lyrics "... first pro - mise gone, Our" are written below the vocal line. The dynamic *rall.* (rallentando) is marked above the vocal line and below the piano accompaniment. The dynamic *f* (forte) is marked below the piano accompaniment.

Love's ... first pro - mise

*f* *p*

This system contains the next two staves of music. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The lyrics "Love's ... first pro - mise" are written below the vocal line. The dynamic *f* (forte) is marked below the piano accompaniment, and the dynamic *p* (piano) is marked below the piano accompaniment.

*a tempo*

gone.

*a tempo* *f* *rall.* *pp*

This system contains the final two staves of music. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The lyrics "gone." are written below the vocal line. The dynamic *a tempo* is marked above the vocal line and below the piano accompaniment. The dynamic *f* (forte) is marked below the piano accompaniment. The dynamic *rall.* (rallentando) is marked below the piano accompaniment. The dynamic *pp* (pianissimo) is marked below the piano accompaniment.



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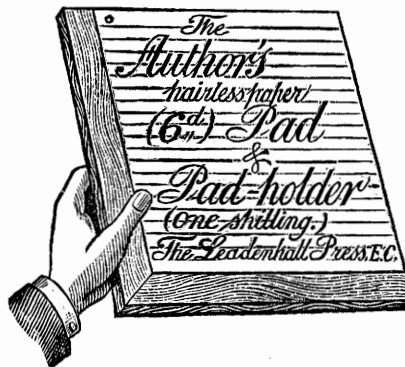
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