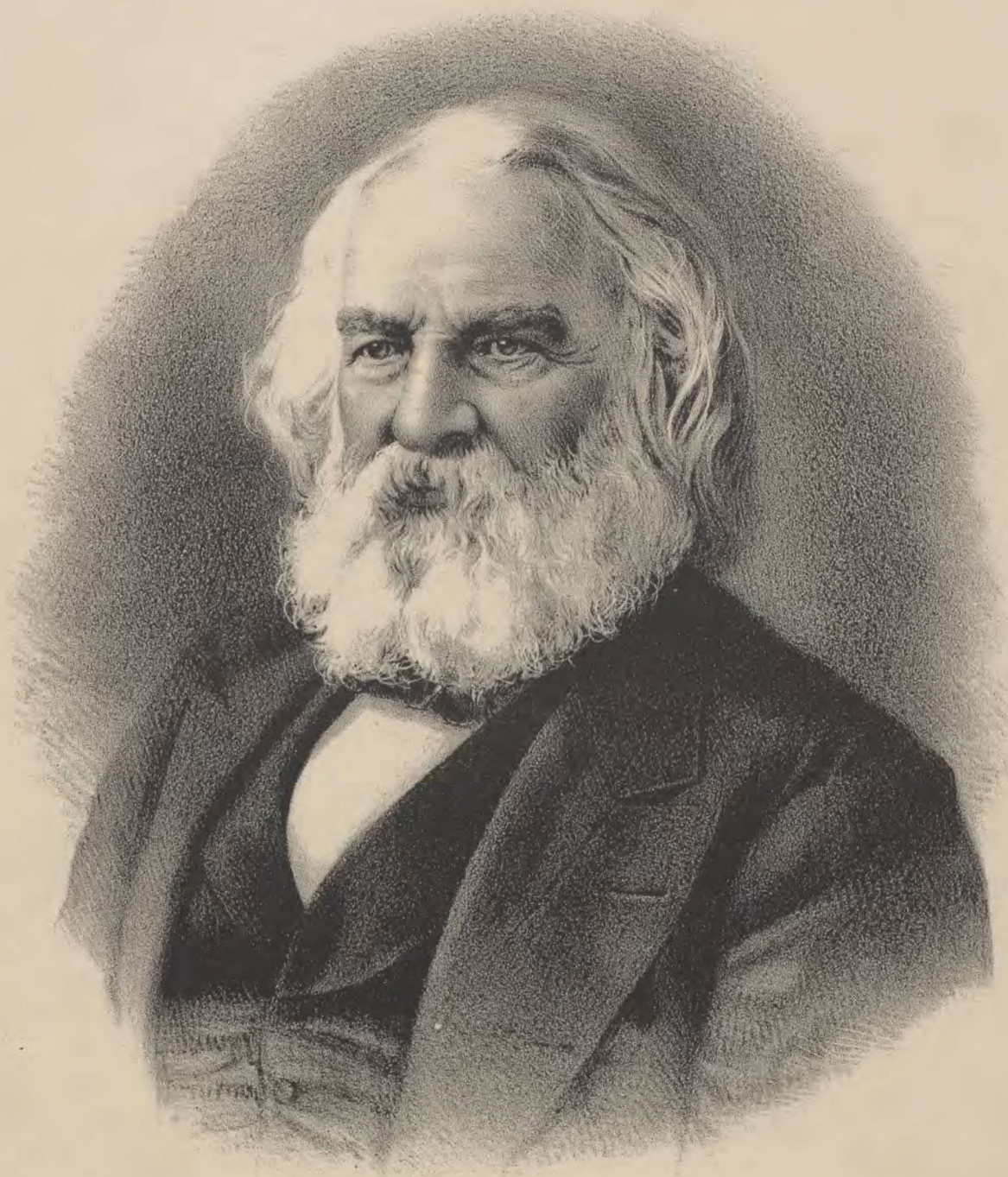


L7762
62



Henry W. Longfellow

ARROW AND THE SONG.....	C PINSUTI	4	REAPER AND THE FLOWERS.....	M W BALFE	5
BRIDGE.....	LADY CAREW	4x	RESIGNATION.....	J E GOULD	3½
BRIDGE.....	M LINDSAY	3½	SEA HATH ITS PEARLS. QT.....	C PINSUTI	6
DAY IS DONE.....	M W BALFE	5	STARS OF THE SUMMER NIGHT.....	F BOOTT	3½
DAY IS DONE.....	A F LOUD	5	STARS OF THE SUMMER NIGHT.....	B TOURS	5
DEATH OF MINNEHAHA.....	C C CONVERSE	4	TRUST HER NOT. DT.....	M W BALFE	6
EXCELSIOR. DT.....	M W BALFE	7½	VILLAGE BLACKSMITH.....	W H WEISS	5
PSALM OF LIFE.....	J BLOCKLEY	3½	WRECK OF THE HESPERUS.....	J BLOCKLEY	6
RAINY DAY.....	W R DEMPSTER	6	OPEN WINDOW.....	GATTY	3½
GOOD NIGHT! BELOVED.....	M W BALFE	6	CHANGED.....	F BOOTT	4
			IT IS NOT ALWAYS MAY DUET.....	PINSUTI	7½

BOSTON:

Published by

OLIVER DITSON COMPANY

453 to 463 Washington St.

NEW-YORK:
C. H. DITSON & CO
867 BROADWAY

CHICAGO, ILL.:
LYON & HEALY
COR. STATE & MONROE STS.

PHILADELPHIA
J. E. DITSON & CO
1228 CHESTNUT ST

BOSTON
JOHN C HAYNES & CO
33 COURT & 453 WASHINGTON STS

FORBES' GALLERY, BOSTON

THE VILLAGE BLACKSMITH.

W. H. WEISS.

ALLEGRO MODERATO.



f

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C) and begins with a forte (*f*) dynamic. The melody is primarily in the treble clef, featuring eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.



mf

Un - der a spread ing chest - nut tree The vil - lage smith-y stands; The

The second system contains the first line of the vocal melody. It features a treble clef staff with the vocal line and a piano accompaniment consisting of two staves (treble and bass clefs). The dynamic is marked *mf*. The lyrics are: "Un - der a spread ing chest - nut tree The vil - lage smith-y stands; The".



smith, a might - y man is he, With large and sin - ewy hands; And the

The third system continues the vocal melody. The lyrics are: "smith, a might - y man is he, With large and sin - ewy hands; And the". The piano accompaniment continues with similar rhythmic patterns.



mus - cles of his brow - ny arms are strong as i - ron bands. His

The fourth system concludes the vocal melody on this page. The lyrics are: "mus - cles of his brow - ny arms are strong as i - ron bands. His". The piano accompaniment continues to support the vocal line.

hair is crisp, and black, and long, His face is like the tan; His brow is wet with

hon - est sweat, He earns what - e'er he can, And looks the whole world in the face, For he

owes not a - ny man. Week

in, week out, from morn till night, You can hear his bel - lows blow; You can hear him swing his

mf

hea-vy sledge, with measured beat and slow, Like a sex-ton ringing the vil - lage bell, When the evening sun is

rall.

low. And chil-dren coming home from school Look in at the o - pen door; They love to see the

p *mf*
tempo. *p e staccato.* *fx*

flam - ing forge, And hear the bel - lows roar, And catch the burn - ing sparks that fly Like

chaff from a threshing - floor. He

p goes on Sun - day to the church, and sits among his boys; *pp* He hears the par - son

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *p* and ends with *pp*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

pray and preach, He hears his daughter's voice Sing - ing in the vil - lage choir, And it

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features more complex chordal textures in the right hand.

p makes his heart re - jice:— It sounds to him like her mother's voice Sing - ing in Par - a

The third system shows the vocal line with a dynamic marking of *p*. The piano accompaniment includes some melodic lines in the right hand, particularly in the phrase 'like her mother's voice'.

- dise! He needs must think of her once more, How in the grave she lies; And

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a prominent melodic line in the right hand that mirrors the vocal melody.

rall.

with his hard, rough hand he wipes A tear out of his eyes.

pp *colla voce.*

f *tempo.*

Toil - ing, re - joic - ing, sor - rowing, On - ward through life he goes; Each morn - ing sees some

task be - gun, Each even - ing sees it close; Something at - tempt - ed, something done, Has

earned a night's re - pose.

NEW SONGS

Published by Oliver Ditson Company, Boston

Compass shown by letters in brackets []. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *Italic* letters.

SECULAR SONGS.

HIGH VOICE.

	Key	Compass	Price
ARENS, FRANZ X. When the Land was White with Moonlight.	G	[E♭ to a]	.60
ASHFORD, ROBERT Dreamy Days.	A	[E to F♯]	.50
BULLARD, FREDERIC FIELD Rose of Kenmare, The	E♭	[d to a♭]	.50
JACKSON, ANNE WAKELY Across the Dusk.	G♭	[E♭ to g♭]	.40
McCoy, W. J. At the Garden Gate. Op. 48, No. 1.	F	[F to g]	.50
To the Raindrops. Op. 48, No. 2.	F	[d to F]	.50
MARTIN, GEORGE DUDLEY For Us.	E♭	[E♭ to A♭]	.50
NORRIS, HOMER A. Dearie.	E♭	[C to F]	.40
ORSINI, GIUSEPPE Perhaps. (Forse!)	E	[d♯ to g♯]	.50
PREYER, CARL A. Childhood. Op. 37, No. 1.	C	[c to g or a]	.40
Elusion. Op. 37, No. 2.	F	[c to g or a]	.50
WARD, MAUD SPENCER When Hearts are Young.	F	[c to a]	.50

MEDIUM VOICE.

ARENS, FRANZ X. When the Land was White with Moonlight.	E	[c to F♯]	.60
ASHFORD, ROBERT Dreamy Days.	G	[d to E]	.50
BULLARD, FREDERIC FIELD Kavanagh, The Rose of Kenmare, The	F	[c to F]	.60
C	[b to F]	.50	
BUSCH, CARL Remembrance.	C	[C to F]	.40
COLE, ROSSETTER G. Auf Wiederseh'n.	E♭	[b to C]	.40
COWLES, EUGENE Crossing the Bar. Pastoral, A	D	[d to F♯]	.50
C	[b to E]	.50	
FISHER, WILLIAM ARMS Gae to Sleep.	C	[c to E]	.50
JOYCE, FLORENCE BUCKINGHAM When We Parted.	F	[c to F]	.50
MAYHEW, GRACE Shoogy-Shoo.	E♭	[c to F]	.40

LOW VOICE.

ARENS, FRANZ X. At My Grave.	Amin.	[a to F]	.60
BUSCH, CARL Remembrance.	A	[a to D]	.40
COLE, ROSSETTER G. Auf Wiederseh'n.	C	[b to C]	.40
COWLES, EUGENE Crossing the Bar.	B	[b♭ to D]	.50
FISHER, WILLIAM ARMS Gae to Sleep. Op. 13, No. 1.	A	[a to C♯]	.50
Sweet is Tipperary. Op. 13, No. 2.	D	[b to E]	.50
MAYHEW, GRACE Shoogy-Shoo, The	C	[a to D]	.40
NORRIS, HOMER A. To Thy Chamber Window Sweet.	A♭	[a♭ to E]	.50

SACRED SONGS.

HIGH VOICE.

	Key	Compass	Price
CAMPBELL, BRADFORD Jesus, Be My Saviour.	E♭	[c to g]	.60
DRESSLER, LOUIS R. O Babe Divine. (With violin obbligato.)	G	[d to g]	.60
FISHER, WILLIAM ARMS Be Comforted, Ye that Mourn. Op. 12, No. 1.	A	[d♭ to F♯]	.50
FRANCK, CESAR Panis Angelicus (O Holy Bread of Heaven).	A	[G to E]	.50
FREY, ADOLPH Bow Down Thine Ear, O Lord. Far From My Heavenly Home.	E♭	[d to g]	.60
B	[d to a]	.40	
FULLER, EDWARD M. Only to Pass Thro' the Gateway.	E	[E to a]	.60
GRANIER, JULES Hosanna!	D♭	[F to b♭]	.50
KROEGER, E. R. The Babe in Manger Lowly. (Christmas Song.) Op. 50, No. 2.	D♭	[d♭ to a♭]	.50
STEWART, H. J. Safe Home.	G	[d to g]	.60
VILLA, GIUSEPPE A Little While.	C	[b or d to g or a]	.60

MEDIUM VOICE.

BARRELL, EDGAR A. O God, Be Merciful to Me.	D♭	[a♭ to F]	.50
FRANCK, CESAR Panis Angelicus (O Holy Bread of Heaven).	F	[E to D]	.50
GRANIER, JULES Hosanna!	B♭	[d to g]	.50
KINDER, RALPH Refuge Divine.	B♭	[b♭ to F]	.50
NEVIN, GEO. B. Song of Eternity, The	C	[c to E]	.60
ROGERS, JAMES H. I Heard the Voice of Jesus Say.	D	[c to g]	.50
SHELDON, LILLIAN TAITT Jesus, Shepherd of the Sheep.	A	[c to E]	.40
STEWART, H. J. My Soul Thirsteth for God.	F	[c or g to F]	.50

LOW VOICE.

BERWALD, W. Out of the Depths.	B♭	[b♭ to D]	.50
BRACKETT, FRANK H. Led On.	D	[b to E or F♯]	.60
DRESSLER, LOUIS R. O Babe Divine. (With violin obbligato.)	E♭	[b♭ to E♭]	.60
FISHER, WILLIAM ARMS Be Comforted, Ye that Mourn. Op. 12, No. 1.	F	[b♭ to D♯]	.50
GRANIER, JULES Hosanna!	G		.50
GREEN, VINCENT ELGIE Sun of My Soul.	D	[a to E]	.50
KROEGER, E. R. The Babe in Manger Lowly. (Christ- mas Song.) Op. 50, No. 2.	B♭	[b♭ to E♭ or F]	.50
WOOLER, ALFRED Heaven is not Far Away.	D♭	[d♭ to E♭]	.60