

Theresa A. Schollenberger

# Songs by *la la la* J. C. Bartlett

<b>A Dream</b> . . . . .	.50
High Voice, in A $\flat$ ; Med. Voice, in F; Med. Voice, in E; Low Voice, in D $\flat$ .	
do. Transcribed for Piano by Heinrich Kiehl . . . . .	.50
<b>Come to Me, Sweetheart</b> . . . . .	.50
High Voice, in F; Medium Voice, in D; Low Voice, in C.	
<b>Memories (Ballad with Waltz Refrain)</b> . . . . .	.50
High or Medium Voice, in B $\flat$ .	
<b>I Love You, Sweet</b> . . . . .	.60
High Voice, in A $\flat$ ; Medium Voice, in F.	
<b>O, Hush-a-by, Baby (with Violin Obligato)</b> . . . . .	.50
Low Voice, in E $\flat$ .	
<b>Rest Thee, My Little One (Lullaby)</b> . . . . .	.50
High Voice, in A $\flat$ ; Low Voice, in F.	
<b>Rosemary (Ballad)</b> . . . . .	.50
High Voice, in G; Low Voice, in E $\flat$ .	
<b>Winona</b> . . . . .	.50
High Voice, in E $\flat$ ; Medium Voice, in C.	
<b>With Fingers Weary and Worn</b> . . . . .	.50
Low Voice, in A.	

## SACRED

<b>A Prayer for Faith (with Violin Obligato)</b> . . . . .	.60
High Voice, in D $\flat$ ; Medium Voice, in B $\flat$ ; Low Voice, in G.	
<b>Come Jesus, Redeemer (adapted to the melody of "A Dream")</b> .50	
High Voice, in G; Low Voice, in D.	
<b>Faith</b> . . . . .	.50
High Voice, in E $\flat$ .	
<b>Grass and Roses (with Violin Obligato.) (Flower Sunday)</b> .50	
High Voice, in A; Low Voice, in E.	
<b>The Day is Ended (with Violin Obligato)</b> . . . . .	.50
High Voice, in G; Low voice, in E $\flat$ .	

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# A DREAM.

Words by  
CHAS. B. CORY.

CONT. or BAR. in D $\flat$ .



Music by  
J. C. BARTLETT.

Molto moderato.

With expression.

Last night I was  
 dream-ing of thee, love, was dream-ing, I dream'd thou didst

prom-ise we ne- - ver should part. While thy lov'd voice ad-

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*ff with fervor.*

dress'd me \_\_\_\_\_ and soft hands ca-ress'd me— I kiss'd thee, and

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "dress'd me \_\_\_\_\_ and soft hands ca-ress'd me— I kiss'd thee, and". The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking of *ff* (fortissimo) in the right hand.

press'd thee once more to my heart, — I kiss'd thee, and

The second system continues the vocal line with the lyrics "press'd thee once more to my heart, — I kiss'd thee, and". The piano accompaniment continues with a similar texture, featuring chords and moving lines in both hands.

*rall.*

press'd thee once more to my heart.

The third system begins with a tempo marking of *rall.* (rallentando). The vocal line concludes with the lyrics "press'd thee once more to my heart." The piano accompaniment features a more sustained and expressive texture, with a dynamic marking of *pp* (pianissimo) appearing in the right hand.

I dream'd thou wert liv-ing, my dar-ling, my

The fourth system starts with the vocal line lyrics "I dream'd thou wert liv-ing, my dar-ling, my". The piano accompaniment continues with a delicate texture, marked with *pp* (pianissimo).



dar - ling. I dream'd that I held thee once more to my

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat major or D-flat minor). The lyrics are "dar - ling. I dream'd that I held thee once more to my". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line. A triplet of eighth notes is marked with a "3" above it at the end of the system.

breast, While thy soft per-fum'd tress-es, and gen - tle ca -

The second system continues the vocal line with the lyrics "breast, While thy soft per-fum'd tress-es, and gen - tle ca -". The piano accompaniment continues with similar chordal textures and a steady bass line.

ress - es Thrill'd me, and still'd me, and lull'd me to

*ff* *molto rit.* *pp*

The third system contains the lyrics "ress - es Thrill'd me, and still'd me, and lull'd me to". It includes dynamic markings: *ff* (fortissimo) and *pp* (pianissimo). The tempo marking *molto rit.* (molto ritardando) is placed above the vocal line. The piano accompaniment features more complex chordal patterns and some slurs.

rest, Thrill'd me, and still'd me, and lull'd me to rest.

*rall.*

The fourth system concludes the lyrics with "rest, Thrill'd me, and still'd me, and lull'd me to rest." The tempo marking *rall.* (rallentando) is placed above the vocal line. The piano accompaniment continues with a similar texture, ending with a final chord.



# NEW SONGS

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

### MEDIUM VOICE.

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

### LOW VOICE.

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

## SACRED SONGS.

### HIGH VOICE.

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

### MEDIUM VOICE.

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

### LOW VOICE.

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