



SONGS BY Ethelbert Nevin.

BED TIME SONG. Low Voice in E b.
High Voice in Ab. Medium Voice in F.

CRADLE SONG. High Voice in Ab. Medium Voice in F.

I ONCE HAD A SWEET LITTLE DOLL, DEARS.
High Voice in Ab. Medium Voice in F.

MILKMAID'S SONG. High Voice in G. Medium Voice in E.

STARS OF THE SUMMER NIGHT. High Voice in E. Low Voice in C.

WHEN ALL THE WORLD IS YOUNG, LAD.
Medium Voice in A. Low Voice in G.

PRICE 50¢ EACH,
HIGH VOICE IN ONE VOLUME, \$1.25.
MEDIUM VOICE IN ONE VOLUME, \$1.25.

OLIVER DITSON COMPANY.
BOSTON.

BLOSSOM LAND

High Voice G,
Low Voice E \flat



(Original Key)

ALFRED H. HYATT

PERCY ELLIOTT

VOICE *Moderato con espress.* *con brio*
Out in the hap - py
world to-day A thou - sand birds are sing - ing: And o'er ev - ry field it is
bright and gay, Where blos - soms fair are spring - ing.

PIANO *rall.* *con brio*

Price 60¢

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WHEN WE'RE TOGETHER

High Voice in C, 60¢ Medium Voice in B \flat , 60¢ Low Voice in A, 60¢
Duet for Soprano and Alto or Tenor and Baritone, 60¢, with Violin Obligato

CLIFTON BINGHAM

EMERSON JAMES

VOICE *Slowly, with expression*
When we're to - geth - er, Life is so dear, It is such
glad - ness hav - ing you near, Bright seems the day, love, Blue is the
sky. When we're to - geth - er, When we're to - geth - er.

PIANO *p* *mf*

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ROSES, ROSES EVERYWHERE

High Voice D
Med. Voice C
Low Voice A



(Original Key, D)

CLIFTON BINGHAM

H. TROTÈRE

VOICE *Tempo di Valse*
Andante moderato e espressivo
The spring has come to
make the land With bud and blos - som sweet, Now

PIANO *f* *mf*

(If sung as a duet, the performers could sing every four or eight alternate measures at discretion.)

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WHERE BLOSSOMS GROW

(SPRING SONG)

High Voice D \flat
Med. Voice A \flat



(Original Key, D \flat)

JOHN VANCE CHENEY

GERTRUDE SANS SOUCI

VOICE *Allegro agitato*
Where blos - soms grow
And winds are low And

PIANO *mf* *p dim. e rall.* *rit.* *a tempo*

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WHEN ALL THE WORLD IS YOUNG, LAD

CHARLES KINGSLEY

ETHELBERT NEVIN

Andantino moderato (Original Key, A)

PIANO

Grazioso

mf

When all the world is young,— lad, And all the trees are

green,— And ev - 'ry goose a swan, lad, And ev - 'ry lass a

queen,—

Then

hey! for boot and horse, — lad, And round the world a - way, — Young

blood must have its course, lad, — And ev - 'ry dog his day. —

vicace f

When

dim. *rit.*

Minore piu lento

all the world is old, — lad, And all — the trees are brown, — And

all the sport is stale, lad, And all the wheels run down,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat major or D minor). The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A trill (tr) is marked above the final chord of the system.

Creep home, and take your

dim. e rit.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4-A4, quarter notes B4-A4, and eighth notes G4-F4. The piano accompaniment includes a trill (tr) in the right hand and a bass line in the left hand. The instruction *dim. e rit.* is written below the piano part.

place — there The spent and maimed a - mong, — God grant you find one

p

The third system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4-A4, quarter notes B4-A4, quarter notes G4-F4, quarter notes E4-D4, and quarter notes C4-B3. The piano accompaniment features a piano (*p*) dynamic marking.

face there You loved when all was young. — L.H.

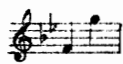
rit. molto

Ped.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has quarter notes G4-A4, quarter notes B4-A4, quarter notes G4-F4, quarter notes E4-D4, and a half note C4. The piano accompaniment includes the instruction *rit. molto* and a *Ped.* (pedal) marking. The system ends with a double bar line and a fermata over the final chord.

SWEET BE YOUR DREAMS

High Voice B \flat
Med. Voice A \flat
Low Voice F



CLIFTON BINGHAM

EMERSON JAMES

Slowly and tenderly

VOICE

PIANO

p dolceiss. *rall.*

*Red. * Red. * Red. **

Andante grazioso

O'er the world now the shadows creep, Day dies in the

p legato

*Red. * Red. * Red. * Red. * Red. **

poco cresc.

west. Stars that in Heav'n a wake from sleep, speak once more of rest.

poco cresc.

*Red. * Red. * Red. * Red. * Red. * Red. **

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DON'T YOU MIND THE SORROWS

High Voice A
Med. Voice G
Low Voice E \flat



FRANK L. STANTON

EUGENE COWLES

Moderato

VOICE

PIANO

p espress.

*Red. Red. Red. Red. **

pp

Don't you mind the sor - rows, Don't you mind the sighs,

pp

rit.

Whist the world goes sing - in' to the hal - le - lu - jah skies. Some -

rit.

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FIRELIGHT FACES

Med. Voice A
Low Voice F



Words and Music by
GERALD LANE

Lightly, but the time well accentuated

PIANO

mf *rit.*

mp

In the chim - ney cor - ner, when the day is done,

p

Sits a lit - tle maid - en, dream - ing all a - lone: Build - ing fair - y cas - tles of the

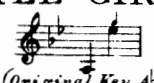
mf

bye - and - bye, Hap - py lit - tle maid - en, know - ing not a sigh!

mf

GOOD NIGHT, LITTLE GIRL, GOOD NIGHT

High Voice G \flat
Med. Voice B \flat
Low Voice A \flat



JULIA M. HAYS

J. C. MACY

Moderato

VOICE

PIANO

p

I've told you the sto - ry you ask'd me to tell - And

rit. *a tempo*

now "Good night" I say. So rest you, and slum - ber, and

rit. *a tempo*

rall.

dream, if you will, But nev - er a sad dream, I pray. May

rall. *p*

a tempo cresc.

all the world's glad - ness be yours, dear. And ev - ry day glo - rious and

a tempo

cresc.