

NO

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Latest Gems

of English Song

- | | | | |
|-------|--|------------------|----|
| 2373. | My Castle in Spain. (From the Red Hussar.) | Ed. Solomon, | 30 |
| 2374. | King of the Forest am I. | Henry Parker, | 50 |
| 2375. | Changeless. | H. Trotère, | 50 |
| 2376. | Fiddle and I, (with Violin Obligato) | Mrs. A. Goodeve, | 60 |
| 2377. | Serenata, (The Serenade.) | F. Paolo Tosti, | 60 |
| 2383. | The Bells of Seville. | W. H. Jude, | 50 |
| 2385. | Mona. | Stephen Adams, | 50 |
| 2390. | All in a Garden Fair. | Michael Watson, | 40 |
| 2410. | Over the Harbour Bar | Godfrey Marks, | 40 |
| 2515. | For You, (Mezzo-Sop. or Baritone) | Sydney Smith | 50 |
| 2516. | Alone, Yet Not Alone, | Paul Rodney, | 50 |
| 2517. | Good-Night, (Eng. and Ital words) | Luigi Denza, | 50 |
| 2635. | Off to Philadelphia, | Battison Haynes. | 60 |
| 2644. | Stilling the Tempest, | Michael Watson. | 60 |
| 2651. | Were I the River, Sop. or Ten., | Tito Mattei. | 60 |
| 2678. | Could I? | F. Paolo Tosti. | 40 |
| 2697. | The Mighty Deep, | W. H. Jude, | 50 |
| 2698. | The Clang of the Hammer, | Theo. Bonheur, | 50 |

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215-221 WABASH AVENUE, CHICAGO.

The clang of the hammer.

Words by G.W. Southey.

Music by Theo. Bonheur.

Moderato.

f marcato.

The first system of the score shows the piano introduction. It consists of two staves, treble and bass clef, in common time. The music is marked 'Moderato' and 'f marcato.' The melody is in the right hand, and the accompaniment is in the left hand.

p

The far - ri - er's daugh - ter stands at the door,

The second system shows the vocal line and piano accompaniment. The vocal line is in the treble clef, starting with a *p* dynamic. The piano accompaniment is in the bass clef, starting with a *f* dynamic. The lyrics are 'The far - ri - er's daugh - ter stands at the door,'.

cres.

Watching the sparks from the an - vil pour; The strokes of the hammer re -

The third system continues the vocal line and piano accompaniment. The vocal line is in the treble clef, with a *cres.* dynamic. The piano accompaniment is in the bass clef, also with a *cres.* dynamic. The lyrics are 'Watching the sparks from the an - vil pour; The strokes of the hammer re -'.

rall.

sound-ing with might, The smith's rug-ged fea - tures a - glow with the light. A

The fourth system concludes the vocal line and piano accompaniment. The vocal line is in the treble clef, with a *rall.* dynamic. The piano accompaniment is in the bass clef, also with a *rall.* dynamic. The lyrics are 'sound-ing with might, The smith's rug-ged fea - tures a - glow with the light. A'. The piano part features a triplet of eighth notes in the right hand.

mf accel.

trampling of hoofs comes down from the lane, And a knight on his horse at the

mf accel.

rit.

smithy draws rein: His hel - met is battered - he's wea - ry with strife - Quick!

rit.

accel.

quick! shoe my horse! I must ride for my life! I must ride for my

accel.

rall. *Primo tempo.*

life! And clang, clang, clang, rings the ham-mer on the air,

rall. *Primo tempo.*

Clang, clang, clang, all the world its song doth dare; Men may toil for

marcato. *rall.*
wealth and spoil, But the hammer's clang, clang, speaks not of a - ny care.

marcato. *rall.* *ff primo tempo*

Lento.
With glance full of pi - ty, the

pp Lento.

maid looks askance At the stran-ger, who wea - ri - ly leans on his lance; She

Animato. *cres.*

sudden ly lis-tens, then cries to the knight, "Follow me sir! I'll hide you! your

Animato. *cres.*

foes are in sight!" And soon down the lane, the pur-su-ers ride on, While the

f

p *rall.*

fu-gi-tive mur-murs "thank God! they are gone!" But love has the mean-while

p *rall.*

cres.

pierc'd each gallant heart, And the knight claims the maid as a bride ere they part, as a

bride ere they part. And clang, clang, clang, rings the

cres. *f*

ham - mer, loud and long, Clang, clang, clang, peal - ing

out a bri - dal song; "True till death" it gai - ly saith, With its

lus - ty clang, clang, In tones so loud and strong.

rall. *marcato.* *rall.* *ff*

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