

*The Ideal  
Home Music Library*

*Compiled and Edited by Albert E. Wier*

*Volume IX*

*Sentimental Songs*

...

*Vocal*

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# THE IDEAL HOME MUSIC LIBRARY

## VOLUME IX—SENTIMENTAL SONGS

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## Love's Old Sweet Song.

G. CLIFTON BINGHAM.

J. L. MOLLOY.

Andante.

1. Once in the dear dead days be-yond re-call,  
2. E-ven to-day we hear Lovessong of yore,

When on the world the mists be-gan to fall, Out of the dreams that rose in hap-py throng  
Deep in our hearts it dwells for-ev-er more, Foot-steps may fal-ter, wea-ry grow the way,

Low to our hearts Love sung an old sweet song; And in the dusk where  
Still we can hear it at the close of day; So till the end, when

fell the fire-light gleam, Soft-ly it wove it-self in-to our dream.  
life's dim shad-ows fall, Love will be found the sweet-est song of all.

*rit.*

*p a tempo*

Just a song at twi-light, when the lights are low, And the flick-'ring

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment starts with a piano (*p*) dynamic, featuring chords in the right hand and a simple bass line in the left hand.

shad-ows soft-ly come and go, Tho' the heart be wea-ry,

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) starting on the word "Tho'". The piano accompaniment includes a *mf* (mezzo-forte) marking in the bass line.

sad the day and long, Still to us at twi-light comes Love's old song, comes

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes.

Love's old sweet — song. —

The fourth system concludes the piece. The vocal line has a *rit.* (ritardando) marking. The piano accompaniment includes markings for *f rit.*, *f animato*, and *rit.*. The system ends with a double bar line and repeat signs.

# La Paloma

(THE DOVE)

SEBASTIAN YRADIER

**Moderato**

The day \_\_\_\_\_ that I left my home for the roll - ing  
 And when \_\_\_\_\_ I come home, from Ni - na to part no

sea, more, I said \_\_\_\_\_ "Moth - er dear, oh, pray to thy God for  
 To rest \_\_\_\_\_ with my moth - er dear on my na - tive

me." \_\_\_\_\_ And ere \_\_\_\_\_ we sailed I  
 shore, \_\_\_\_\_ A - dieu \_\_\_\_\_ to the ship

went a fond leave to take \_\_\_\_\_ Of Ni -  
 where often with chang - ing mind, \_\_\_\_\_ I've laughed



- na, who wept as if her poor heart would break. "Ni - na, if I should  
 and I've wept as veered the light chang - ing wind. Then comes the day, the

die and o'er o - cean's foam \_\_\_\_\_ Soft - ly a white dove  
 hap - py and bless - ed day, \_\_\_\_\_ Chas - ing all sad - ness,

on a fair eve should come. \_\_\_\_\_ O - pen thy lat - tice, dear - est, for it will  
 sor - row and care a - way. \_\_\_\_\_ Ni - na so fair, all smiles will be by my

be \_\_\_\_\_ My faith - ful soul that lov - ing comes back to thee!"  
 side! \_\_\_\_\_ Ni - na so dear, will be my own blush - ing bride!

Oh! a life on the sea! Sing-ing joy-ous and free, Ah! —

we're go-ing, None are so gay as we!

Oh! a life on the sea! Sing-ing joy-ous and free, Ah! —

we're go-ing, None are so gay as we!

The musical score consists of four systems. Each system includes a vocal line and a piano accompaniment. The vocal line features a melody with triplet markings (indicated by a '3' above the notes) and a final note with a fermata. The piano accompaniment features a steady bass line with chords and a treble line with chords and triplets. The lyrics are: 'Oh! a life on the sea! Sing-ing joy-ous and free, Ah! — we're go-ing, None are so gay as we!'.

# On Venice Waters

(GONDOLIER WALTZ)

HENRY VAUGHAN

OTTO ROEDER

Andantino

The piano introduction consists of two staves. The right hand features a series of eighth-note chords in the upper register, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andantino' and the dynamics begin with a forte 'f'.

*p*

1. 'Tis night on Ven - ice wa - ters, And o'er the calm la -  
 2. Far off in gold - en splen - dor The sun goes down to

The first system of the vocal melody is shown on a single staff. Below it, the piano accompaniment is written for two staves. The piano part continues with a similar accompaniment pattern as the introduction, marked with a piano 'p' dynamic.

goon rest, A gon - do - la is glid - ing Be -  
 The lights of dis - tant Ven - ice Shine

The second system of the vocal melody and piano accompaniment. The piano accompaniment features a change in chord structure to support the vocal line.

neath the mel - low moon. The gon - do - lier is  
 o'er the wa - ters breast. O gold - en hour of

The final system of the vocal melody and piano accompaniment. The piano accompaniment concludes with a series of chords in the right hand and a simple bass line in the left hand.

row - ing, twi - light, His love is by his side, O hap - py time of love, His When the

*rall.*

eyes are bright with a glad lovelight, And he sings as they stem the tide:  
joy - ous song is borne a - long To the sweet summer stars a - bove:

*rall.*

**Allegretto**

*mf*

1-2: O - ver the foam we glide, Borne on the rip - pling

*mp*

tide, Under the dream - y sum - mer skies, Watch - ing the mist a -

*cresc.*

round us rise; — What though the world be wide, Love's golden star will

*f* *rall.*

guide, Drift - ing a - long, Glad is our song,

1. 2.

While we are side by side." While we are side by

*rall.*

side, — While we are side by side."

## Good-Bye

F.P. TOSTI

*Andantino*

*pp* *legato assai*

*p*

Fall - ing leaf and fad - ing tree,

*rit.*

*pp e legato*

Lines of white in a sul - len sea, Shad - ows ris - ing on

you and me, Shad - ows ris - ing on you and me; The

*legato*

swal-lows are mak - ing them read - y to fly, Wheel - ing out on a

wind - y — sky — Good - bye, Summer! Good - bye, good -

*rit.* *pp* *lento* *cresc.*

*col canto* *molto legato* *pp* *cresc.*

bye! Good - bye, Summer! Good - bye, good - - bye!

*rit.*

*col canto*

*dim.*

*parlato*  
*pp* *molto rall.*

Hush! A voice from the far - a - way! Listen and learn, it seems to say; All the to-

*poco piu* *molto rall.*  
*col canto*

mor-rows shall be as to - day, All the to-morrows shall be as to - day. The cord is frayed, the

*rit.* *lentamente* *cresc. a poco*

cruse is dry, The link must break, and the lamp must die — Good - bye to hope! good-

*dim.* *col canto* *cresc.*

bye, good - bye! Good - bye to hope! good - bye, good - bye! —

*rit.*



*parlato* *cresc.* *rit.*

What are we wait - ing for? Oh, my heart!

*pp* *cresc.* *col canto*

Kiss me straight on the brows! \_\_\_\_\_ and part a - gain! \_\_\_\_\_

*cresc.*

\_\_\_\_\_ a - gain! \_\_\_\_\_ my heart! \_\_\_\_\_ my heart! What are we wait - ing

*cresc.*

*cresc.* *sempre*

for, you and I? a plead - ing look,

*sempre*

*cresc.* *largamente*

a sti - fled cry ————— Good - bye for -

*ff largamente*

ev - er! Good - bye for - ev - er! Good - bye, *rit.*

*rit.*

*rit.*

good - bye, good - bye.

*col canto* *p* *3* *3* *dim.* *dim. sempre*

*p* *pp* *ppp* *rit.*

# Sing, Smile, Slumber!

## SERENADE

CH. GOUNOD

Andantino

*p*

Lead. \* Lead. \* Lead. \* Lead. \* Lead. \* Lead. \* Lead. \* Lead. \* Lead. \*

When thou sing - - est while nest-ling at  
 At thy smile \_\_\_\_\_ on thy lips bud-ding  
 In thy slum - - ber, while fond-ly mine

Lead. \* Lead. \*

eve close by my side \_\_\_\_\_ Dost thou know \_\_\_\_\_  
 love breaks in - to bloom \_\_\_\_\_ Ev' - ry doubt \_\_\_\_\_  
 eye guards thy re - pose \_\_\_\_\_ And thy lips \_\_\_\_\_

— what my soul un - to thine would fain con - fide, \_\_\_\_\_  
 — is dis - pell'd naught but trust in my soul finds room, \_\_\_\_\_  
 — all un - con - scious to me — thy love dis - close, \_\_\_\_\_

Thy sweet voice wakes the mem' - ry of days render'd joy - ful by thee. \_\_\_\_\_  
 Ah! thine in - no - cent smile speaks the heart that from guile \_\_\_\_\_ is free. \_\_\_\_\_  
 When I gaze on thy beau - ty my heart \_\_\_\_\_ with rap - ture doth thrill. \_\_\_\_\_

*cresc.* *p*

\_\_\_\_\_ Ah! \_\_\_\_\_ then sing, ah sing \_\_\_\_\_ my  
 \_\_\_\_\_ Ah! \_\_\_\_\_ then smile, ah smile \_\_\_\_\_ my  
 \_\_\_\_\_ Ah! \_\_\_\_\_ then slum - ber, slum - ber

fair \_\_\_\_\_ one, then sing, still sing \_\_\_\_\_ to me \_\_\_\_\_ Then  
 fair \_\_\_\_\_ one, then smile, still smile \_\_\_\_\_ on me \_\_\_\_\_ Then  
 fair \_\_\_\_\_ one, then slum - ber, slum - ber still \_\_\_\_\_ Then

*dim.*

sing \_\_\_\_\_ ah sing, my fair one, still sing to \_\_\_\_\_  
 smile \_\_\_\_\_ ah smile my fair one, still smile on \_\_\_\_\_  
 slum \_\_\_\_\_ ber fair one slum - ber, slum - ber

1st and 2nd Verses

me; ah sing, my fair one, still  
me; ah smile, my fair one, still

sing to me.  
smile on me.

3rd Verse

still! Then slumber My fair one Ah slumber

slumber still!

## Still as the Night

C. BOHM

Quietly

*p*

*a tempo*

Still as the night,  
Still wie die Nacht,

*rit.* *a tempo*

deep as the sea, Should love thy  
tief wie das Meer, Soll dei - ne

*f*

*zögernd* *a tempo*

love, e'er be!  
Lie - - - be sein!

*a tempo*

*ruhig anfangend stärker werdend*

Still as the night and deep as the  
 Still wie die Nacht und tief wie das

*stärker werdend*

sea, Should love, thy love, should love, thy  
 Meer, Soll dei - ne Lie - be, dei - ne

love ere be; Should love, thy  
 Lie - be sein, Soll dei - ne

*pp*

*etwas zögernd*

love ere be.  
 Lie - be sein.

*a tempo*

*a tempo*

If thou love me, as I love  
 Wenn du mich liebst, so wie ich

thee, I will thine own eye  
 dich, Will ich dein ei - - - gen

*p* *zögernd*

be. Glow - - ing as  
 sein. Heiss, - - - wie der

*a tempo* *f bewegter*



steel, \_\_\_\_\_ as rock firm and free,  
 Stahl \_\_\_\_\_ und fest, wie der Stein

Should love, thy love, should love, thy love \_\_\_\_\_ aye  
 Soll dei - ne Lie - be, dei - ne Lie - - - be

be, \_\_\_\_\_ Should love, thy love \_\_\_\_\_ aye  
 sein, \_\_\_\_\_ Soll dei - ne Lie - - - be

*p* *rit.*

be. \_\_\_\_\_  
 sein. \_\_\_\_\_

*a tempo* *p a tempo* *zögernd*

## A Warrior Bold

EDWIN THOMAS

STEPHEN ADAMS

*Con spirito*

In days of old, when knights were bold, And barons held their sway, A  
So this brave knight in ar-mor bright, Went gayly to the fray; He

warrior bold, with spurs of gold, Sang mer - ri - ly his lay, — Sang mer - ri - ly his —  
fought the fight, but ere the night, His soul had pass'd a - way, — His soul had pass'd a -

lay: My love is young and fair, My love hath gold - en hair, And  
way. The plighted ring he wore Was crushed and wet with gore, Yet

eyes so blue, and heart so true, That none with her com - pare. So what care I, tho'  
ere he died, he brave - ly cried, "I've kept the vow I swore. So what care I, tho'

*cres* - *cen* - *do* *f* *colla voce*

death be nigh, I'll live for love or die, So what care I tho' death be nigh, I'll live for love or die?  
death be nigh, I've fought for love and die, So what care I tho'

*p* *f* *D.S.*

2. death be nigh, I've fought for love, I've fought for love, \_\_\_\_\_ I've fought for

*ad lib*  
*piu lento*  
*cres.*

love, For love, — for love I die."

*molto* *rallentando e dim.* *p* *colla voce* *a tempo* *ff*

## Thine Eyes so Blue

ED. LASSEN

Very slow with deep feeling:

Thine eyes so blue and ten - der,  
Thy soft and gold - en tress - es,

When their soft glance I seek, A - wake me to vis - ions of  
Like a chain bind my heart So lov - ing and sweet! their ca -

splen - dor, Thoughts that I may not speak. Dear  
ress - es Nev - er from me de - part! Ah!

eyes so blue and ten - der, I see them ev - 'ry  
bright and silk - en tress - es That haunt me ev - 'ry

where! \_\_\_\_\_ My soul like waves \_\_\_\_\_ of o - cean, They  
 where! \_\_\_\_\_ As some poor bird \_\_\_\_\_ that flut - ters, My

*Ped.*

*rit.* 1.  
 drown in light \_\_\_\_\_ so fair!  
 spir - it you \_\_\_\_\_ en -

*rit.*

2.  
*D.S.* *snare.*  
*a tempo*

*Ped.* \* *D.S.*

# Without Thee (SANS TOI)

VICTOR HUGO  
English version by  
FREDERICK H. MARTENS

GUY D'HARDELLOT

Andante con moto

*mf*

*sempre legato pesante e molto sostenuto*

*ben legato*

De-

*mf*  
*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

sire, what has it to of - fer, And fear how may it af - fright?

*mf*  
*Ped.*

*Ped.*

*p*  
*Ped.*

*Ped.*

Life, what were there it could prof - fer Should you go, who are its light?

*f*  
*Ped.*

*Ped.*

*Ped.*

*Ped.*

How could life be worth the liv - ing, If you van-ish'd from my view?

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*agitato cresc.*

Who would joy more their life giv - ing, You for me, \_\_\_\_\_ or I for you?

*agitato cresc.*

*Ped.*

*ff con passione*

*Ped.*

*rit.*

*molto rall.*

Ah, \_\_\_\_\_ say who?

I would

I knew!

*ff*

*dim.*

*P molto rall.*

*mf a tempo*

Sun-shine breaks thro' cloudsun - bid - den, And green - er grows all the

*a tempo*

grass \_\_\_\_\_ When, my pray'r in your heart hid - den On your

*cresc.*

*Ped.*

*\* Ped.*

*\* Ped.*

*Ped.*

*\* Ped.*

*\* Ped.*

lips my songs, you pass. When, my pray'r in your heart

hid - den, On your lips my songs, you pass. *con grazia*

De - sire, what has it to of - fer, And fear, how may it af -

fright? Life, what were there it could prof - fer Should you go who are its

*f* *mf*

*f* *p*

*p* *rit.* *con grazia*

*rit.* *2 Ped.* *2 Ped.*

*a tempo* *p* *Ped.*

*ben legato* *a tempo*

*Ped. simile* *agitato* *p a tempo*

*p a tempo*



light? What could I do, sad and lone - ly, With - out you, tho' skies were

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 sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "light? What could I do, sad and lone - ly, With - out you, tho' skies were". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

clear, Gone the lips knew my kiss on - ly, And closed the

*agitato* **f**

*agitato* **f**

*cresc.*

The second system continues the vocal line with the lyrics "clear, Gone the lips knew my kiss on - ly, And closed the". The tempo marking *agitato* and dynamic **f** are placed above the vocal staff. The piano accompaniment features a similar rhythmic pattern, with a *cresc.* marking in the bass line.

*poco rit.* *con dolore*

eyes that held my tears? Closed, closed the eyes

*poco rit.* *p*

The third system has the vocal line with lyrics "eyes that held my tears? Closed, closed the eyes". The tempo marking *poco rit.* and the dynamic *p* are placed above the vocal staff. The piano accompaniment continues with the *poco rit.* marking.

*rall.* *p* *morendo*

that held my tears?

*rall.* *una corda* *morendo* *pp*

The fourth system concludes the vocal line with the lyrics "that held my tears?". The tempo marking *rall.* and dynamic *p* are above the vocal staff, and *morendo* is placed below it. The piano accompaniment features *rall.*, *una corda*, *morendo*, and *pp* markings.

## Serenade

F. SCHUBERT

Moderato

The musical score is set in 3/4 time with a key signature of two sharps (D major). The tempo is marked 'Moderato'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line is in the treble clef and includes triplet figures. The lyrics are: 'Through the leaves the night winds moving mur - mur low and sweet; To thy cham-ber window rov - ing Love hath led my feet. Si - lent pray'rs of bliss-ful feel - ing Link us though a -'.

*pp*

*p* *mf*

*dim.* *pp*

Through the leaves the night winds moving mur - mur low and sweet;

To thy cham-ber window rov - ing Love hath led my feet.

Si - lent pray'rs of bliss-ful feel - ing Link us though a -

part Link us though a - part On the breath of mu - sic steal - ing

This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first measure features a triplet of eighth notes in the vocal line and a rhythmic pattern of eighth notes in the piano. The second measure continues the vocal melody and piano accompaniment.

To thy dream - ing heart, To thy dream - ing heart.

This system contains the next two measures. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a dynamic marking of *f* (forte) in the second measure and *mf* (mezzo-forte) in the third measure. The piano part includes a triplet of eighth notes in the right hand.

*pp*

This system is primarily piano accompaniment. The vocal line is mostly silent, with a few notes in the first measure. The piano part features a dynamic marking of *pp* (pianissimo) and consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

Moonlight on the earth is sleep - ing, Winds are rustling low;

This system contains the final two measures. The vocal line begins with a dynamic marking of *p* (piano) and features a triplet of eighth notes. The piano accompaniment also starts with a dynamic marking of *pp* and continues with the eighth-note accompaniment.

Where the dark - ling streams are creep - ing, Dear - est, let us  
 go. All the stars keep watch in heav - en,  
 While I sing to thee, While I sing to thee, And the night for  
 love was giv - en, Dear - est, come to me. Dearest come to me.

*p* *mf* *pp* *p* *pp* *pp* *f*

Sad-ly in the forest mourning, Wails the whippoorwill, And the heart for

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dynamic marking of *f* and includes a triplet of eighth notes. The piano accompaniment starts with a dynamic marking of *mf* and consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The system concludes with a dynamic marking of *f* and a triplet of eighth notes in the vocal line.

thee is yearning Bid it, love, be still,

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* and includes a triplet of eighth notes. The piano accompaniment features a dynamic marking of *p* and includes a *dim.* (diminuendo) marking over a series of chords. The system ends with a dynamic marking of *p* and a final chord in the piano accompaniment.

Bid it, love, be still Bid it, love, be still.

The third system contains the vocal line and piano accompaniment for the phrase "Bid it, love, be still". The vocal line starts with a dynamic marking of *f* and a triplet of eighth notes, followed by a *dim.* marking. The piano accompaniment begins with a dynamic marking of *mf* and includes a *dim.* marking, ending with a dynamic marking of *pp* (pianissimo). The system concludes with a final chord in the piano accompaniment.

The fourth system shows the piano accompaniment for the final phrase. It begins with a dynamic marking of *dim.* and continues with a series of chords in the piano accompaniment, ending with a final chord.

## Voices Of The Woods

Melody by A. Rubinstein

Arr. by MICHAEL WATSON

*Moderato*

*mf*

*cresc.* *f* *p*

*a tempo*

Wel - come sweet Spring - time! We greet thee in song,  
Wel - come sweet Spring - time! What joy now is ours,

*mp*

Mur - murs of glad - ness fall on the ear  
Win - ter has fled to far dis - tant climes,

*mp*

Voi - ces long hush'd, now their full notes pro - long.  
Flo - ra thy pres - sence a - waits in the bow - ers

*mp*

*poco rit.*

E - cho - ing far and near.  
Long - ing for thy com - mands.

*poco rit.* *p a tempo*

*p*

Sun - shine now wakes all the flow - rets from sleep,  
Brook - lets are whisp - 'ring as on - ward they flow;

*delicato*

*rit.*

Joy - giv - ing in - cense floats on the air,  
Songs of the light at thy glad re - turn

*rit.*

*a tempo* *cresc.*

Snow - drop and prim - rose both ti mid - ly peep  
Bound - less the wealth thou in love dost be - stow

*a tempo* *cresc.*

*poco rit.*

Hail - ing the glad new year.  
Ev - er with lav - ish hand.

*collo voce*

*p a tempo*

Balm - y and life breath - ing breez - es are blow - ing, Swift - ly to  
How na - ture loves thee each glad voice dis - clos - es, Her - ald thou

*p a tempo*

*con espress.*

na - ture new vi - gor be - stow - ing, Ah! how my heart beats with rap - ture a -  
art of the time of the ro - ses, Ah! how my heart beats with rap - ture a -

*colla voca*



*rall.*

new, As Earth's fair- est beau - ties a - gain meet my view.  
 new, As Earth's fair- est beau - ties a - gain meet my view.

*rall.*

*a tempo*

*p*

Sing then, ye birds! raise your voi - ces on high; Flow - rets a -

*f*

*rit.* *a tempo cresc.*

wake ye! burst in - to bloom — Spring-time is come! and sweet

Sum - mer is nigh, — Sing, then, ye birds, O sing! —

*rall e dim.*

## Embarrassment

FRANZ ABT

*Andantino*

1 I fain would speak to thee, ah vain - ly! I  
 2 I fain would sing in accents ten - der, A

*Andantino*  
*con leggerezza* *pp* *pp* *pp*

know not well what I would say: And shouldst thou bid me speak it  
 song thy heart would love to hear; But this a - lone my lips can

*pp*

plain - ly, My an - swer would be this al - way; I  
 ren - der, With - in me ring - ing loud and clear I

*f* *pp* *poco rit.* *mf*

*pp* *pp* *poco rit.* *pp* *rit.*

*molto espressivo* *p* *f*

love but thee, ah, ten - der - ly! but thee a - lone, but thee, — I

*p* *f*

love but thee, ah ten - der - ly! but thee a - lone, but thee!

## Who is Sylvia?

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Moderato maestoso

1 Who is Syl - via, What is  
2 Is she kind, as she is

she fair? That all ourswains com - mend her?  
fair? For beau - ty lives with kind - ness;

Ho - ly, fair — and wise is she; — The  
To her eyes — love doth re - pair, — To

heav'n's such grace did lend — her, — That a -  
help him of his blind - ness, And, be - ing

*pp*

dor - ed — she might be, — That a - dor - ed  
help'd — in - hab - its there, And, be - ing help'd in -

she might be.  
hab - its there.

## Non è ver

(TIS NOT TRUE)

English version by  
FREDERICK H. MARTENS

TITO MATTEI.

Andante

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, starting on a treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand provides a harmonic accompaniment on a bass clef, primarily using quarter notes and chords. A dynamic marking of *p* (piano) is present at the beginning.

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Is't not true? When I vowed to make thee". The piano accompaniment features a prominent triplet pattern in the right hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "mine, With thy hand clasped in my own, Dost re -". The piano accompaniment maintains the triplet accompaniment.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "call, — an - gel di - vine, Thou my love — didst not dis -". The piano accompaniment continues with the triplet accompaniment.

own? When I vow'd to make thee

mine, Thou my

love, didst not dis-own! Ah! no, 'tis not true,

Ah! no, No, 'tis not true, no, no!

*piu mosso* *accel* *ler* *an*

2 Dost re - call when love made our  
3 Didst thou not with false vows then

*do* *cresc.* *dim.*

lives di vine, Thy heart beat close  
faith be tray, All my fond love

*rall.* *p* 1. *D.C.* 2. *p*

to mine? slay? No, 'tis not

true! No, 'tis not true!

*f* *accel.* *f*

# Obstination

(A Resolve)

H. de FONTENAILLES

Andantino

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a repeat sign and a melodic phrase starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano) for the vocal line and *mf* (mezzo-forte) for the piano accompaniment.

It is all in vain to im -  
It is all in vain to im -

The second system continues the vocal and piano parts. The vocal line includes the lyrics "plore me Not to let her im - age be - guile," and "plore me All thoughts of her a - way to keep,". The piano accompaniment continues with similar rhythmic patterns. A *cresc.* (crescendo) marking is placed over the vocal line.

plore me Not to let her im - age be - guile,  
plore me All thoughts of her a - way to keep,

The third system concludes the piece. The vocal line features the lyrics "For her face is ev - er be - fore me, And her smile, ——— And her" and "For still tho' she may ig - nore me, I can weep, ——— I can". The piano accompaniment includes dynamic markings *f* (forte), *p* (piano), and *pp* (pianissimo), along with performance instructions like *colla parte* and *ten.* (tension).

For her face is ev - er be - fore me, And her smile, ——— And her  
For still tho' she may ig - nore me, I can weep, ——— I can



*a tempo piu lento*

smile. \_\_\_\_\_  
weep. \_\_\_\_\_

*p*

It is all in vain to en - treat me

*pp* *p*

*mf espress.*

Mem - o - ry's pow - er to de - fy, For if she wil - leth to de -

*mf*

feat me, I can die, \_\_\_\_\_ I can die.

*rit.* *pp* *ppp*

*p* *colla parte* *ten.* *colla parte* *ppp*

# My Love's an Arbutus

Words by  
A.P. GRAVES

Music Arranged by  
C. VILLIERS STANFORD

Allegretto con moto

*p legato*

1. My —  
2. But tho'  
3. A -

*p*

*legato*

love's an ar - bu - tus By the bor - ders of Lene, So - slen - der and  
rud - dy the ber - ry And snow - y the flow'r, That bright - en to -  
las! fruit and blos - som Shall lie dead on the lea, And Time's jeal - ous

shape - ly In her gir - dle of green. And I  
geth - er The — ar - bu - tus bow'r, Per - -  
fin - gers Dim your young charms, Ma - chree. But un -

*cresc.*

mea - sure the — plea - sure Of her eye's sap - phire —  
 fum - ing and — bloom - ing Through sun - shine and —  
 rang - ing, un - chang - ing You'll — still — cling to —

*cresc.*

*f*

*dim.*

sheen By the blue — skies that spar - kle Thro' the  
 show'r, Give — me — her bright lips — And her —  
 me, Like the ev - er - green leaf — To the —

*dim.*

*rall.*

1. 2. 3.

soft branch - ing screen.  
 laugh's pearl - y dow'r.  
 ar - bu - tus tree. —

*rall.*

*p*

*dim.*



me. \_\_\_\_\_ And down drops the an - chor, the brown sails are  
 me. \_\_\_\_\_ I pass to my ex - ile, a - lone un - be -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dotted quarter note followed by a quarter rest, then continues with a series of eighth and quarter notes. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. A 'Ped.' (pedal) marking is present below the piano part, and an asterisk is placed at the end of the system.

fall - ing, And out on the shin - gle we leap in our  
 friend - ed, The sum - mer days mock me with glad - ness and

The second system continues the musical score. The vocal line has a dotted quarter note followed by a quarter rest, then a series of eighth notes. The piano accompaniment features a similar eighth-note melody. A 'Ped.' marking is present, and an asterisk is at the end of the system.

glee; \_\_\_\_\_ But for all the bright eyes, and the laugh - ter, and  
 mirth; \_\_\_\_\_ For \_\_\_\_\_ on - ly with death will that ex - ile be

The third system shows the vocal line with a dotted quarter note and quarter rest, followed by eighth notes. The piano accompaniment has a more rhythmic, eighth-note pattern. A 'p' (piano) dynamic marking is present, and an asterisk is at the end of the system.

call - ing, The girl of my heart \_\_\_\_\_ is all that I  
 end - ed, Thou'rt lost to me darl - ing for - ev - er on

The fourth system concludes the musical score. The vocal line has a dotted quarter note and quarter rest, followed by eighth notes. The piano accompaniment features a rhythmic eighth-note pattern. A 'rall.' (rallentando) marking is present above the vocal line, and a 'p' dynamic marking is below the piano part. A 'Ped.' marking and an asterisk are at the end of the system.

see. \_\_\_\_\_  
earth. \_\_\_\_\_

*dol.*

Mo - na, my own love,  
Mo - na, my own love,

*pp*

*Ped.* \*

Mo - na, my true love,  
Mo - na, my lost love,

Art thou not mine thro' the long years to  
Pray for me, pray thro' the long years to

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

be? \_\_\_\_\_  
be; \_\_\_\_\_

By the bright stars a - bove thee, I  
And the an - gels a - bove thee, Who

*cresc.*

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

love thee, I love thee,  
pit - y and love thee, Will

Live for thee, die for thee, on - ly for  
plead for me al - so and bring me to

thee. \_\_\_\_\_ Oh Mo - na, Mo - na, my own love,  
 thee. \_\_\_\_\_ Oh Mo - na, Mo - na, my

*ff* *pp*  
 Ped.

*ad lib.*  
 Art thou not mine thro' the long years to be? \_\_\_\_\_

*colla voce* *p*

*tranquillo*  
 Fare -

*f* *dimin.* *p*

*ad lib*  
 lost love, Pray for me, pray thro' the long years to be. \_\_\_\_\_

*ff* *colla voce* *ff*  
 Ped.

## The Mission of a Rose

F. H. COWEN

Lento non troppo

*p*

On - ly a rose - bud,

kissed by the dew, Out in a gar - den fair it grew, Loved by the sun - shine,

Wooded by the wind, Yet to be out in the world it pined.

*p*

Ro - ses a - round it had gone a - way, Here — a - lone it was



*poco rall.* *espressivo*

doomed to stay "Ah!" said the rose - bud, "could I go too,

*poco rall.* *a tempo*

*rall.*

Some lov-ing work in the world — to do."

*p* *colla voce* *p a tempo*

*p*

One sum-mer morn — came a maid - en there Seek - ing a flow'r, a

*p*

flow'r, to wear; Spied out the bud, a - mid green leaves curled;

Gath - ered and bore — it out in the world; There in her sim - ple

dress it lay; Hear - ing her heart beat all the day;

*espressivo*  
"Ah!" said the rose - bud, "now let me break In - to a rose for

*a tempo*

*rall.*  
her — sweet sake." — But still a bud, it was giv'n a - way, A

*colla voce*  
*a tempo*  
*p*

*mf*

sick child saw it from where she lay, It brought to the pale, sad

*dim.*

face a smile, — Pain was for-got - ten just for a while, —

*dim.*

*p poco rit.*

just for a while. —

*p poco rit.* *a tempo*

*espressivo* *mf*

"Now" said the rose - bud, "let me bloom,

*Ed.* \* *Ed.* \*

Now let me bloom, And its

*p*

*Ped.* *Ped.*

fra - grance float - ed a - cross the room, float - ed a - cross the

*poco accel.* *cresc.*

*poco accel.* *cresc.*

ossia

bud was a rose at the dawn of day, But the

room; The bud was a rose at the dawn of day, But the

*rall.* *f* *poco piu lento* *p ancora*

*rall.* *poco piu lento* *f* *p ancora*

soul of the child had passed a - way!

*piu lento* *pp* *Ped.*

## In Old Madrid

CLIFTON BINGHAM

H. TROTÈRE

Tempo di Bolero

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a forte (*f*) dynamic, moves to fortissimo (*ff*) in the second measure, and ends with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, while the accompaniment is primarily eighth-note chords.

1. Long years a - go, in old Mad - rid, Where soft-ly  
 2. Far, far a - way, from old Mad - rid, Her lov - er

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are set to a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

sighs of love the light gui-tar, Two sparkling eyes a lat - tice hid, Two eyes as  
 fell, long years a - go, for Spain; A con-vent veil those sweet eyes hid, And all the

The vocal line continues with the same melodic pattern. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.

dark-ly bright as love's own star! There on the case-ment ledge, when day was o'er, A  
 vows that love had sigh'd were vain! But still, be-tween the dusk and night, 'tis said, Her

The vocal line concludes with a melodic phrase. The piano accompaniment features a final chord in the right hand and a bass line in the left hand.

ti - ny hand was light - ly laid; A face look'd out, as from the riv - er shore, There  
whitehandopes the lat - tice wide, The faint sweet ech-o of that ser - e - nade, Floats

*a tempo*

stole a ten - der ser - e - nadel \_\_\_\_\_ Rang the lov - er's hap - py song,  
weird - ly o'er the mist - y tide \_\_\_\_\_ Still she lists her lov - er's song,

*colla voce*

*a tempo*

Light and low from shore to shore, But, ah! the riv - er flow'd a - long Be -  
Still he sings up - on the shore, Tho' flows a stream than all more strong Be -

*f*

tween them ev - er - more. \_\_\_\_\_  
tween them ev - er - more. \_\_\_\_\_

*rall.*

*con tenerezza*

Come, my love, the stars are shin - ing, Time is fly - ing, Love is sigh - ing,

*p a tem.*

Come, for thee a heart is pin - ing Here a-lone I wait for thee!

*rall.* *a tempo D.C.*

*rall.* *p* *a tempo D.C.*

2. *a tempo*

thee, a-lone I wait, I wait for thee, my love, I wait for

*a tempo*

thee, O come, my love, I wait for thee, I wait for thee, my love, for thee.

*rall.* *colla voce*

# I Love Thee

(ICH LIEBE DICH)

EDVARD GRIEG

Andante

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic accompaniment. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Light of my life whose i - mage my heart hold - eth!  
 Du mein Ge - dan - ke, du mein Sein und Wer - den!

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Thou at whose feet I wor - ship and ad - ore!  
 Du mei - nes Her - zens er - ste Se - lig - keit!

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.

With wings of love my spi - rit thee en -  
 Ich lie - be dich wie nichts auf die - ser

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.



fol - deth, I love thee dear, I love thee dear, I  
 Er - den, ich lie - be dich, ich lie - be dich, ich

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of eighth and quarter notes with lyrics in German and English. The piano accompaniment is primarily block chords. A 'cresc. sempre' marking is placed above the piano part.

love thee dear, now and for - ev - er-more! I love thee dear, now and for -  
 lie - be dich in Zeit und E - wig-keit! Ich lie - be dich in Zeit und

The second system continues the vocal and piano parts. The vocal line includes a 'ritard' marking over the final notes. The piano accompaniment features a 'ff' dynamic marking and another 'ritard' marking. Pedal markings are present below the piano part.

ev - er-more! I think of  
 E - wig-keit! Ich den - ke

The third system shows the vocal line and piano accompaniment. The piano part includes a 'mp' dynamic marking, a 'dim.' marking, and several 'Ped.' markings. The vocal line has a 'p' dynamic marking.

thee in dream - ing and in wak - ing, Thy per - fect  
 dein, kann stets nur dei - ner den - ken, nur dei - nem

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features a 'pp' dynamic marking and a 'Ped.' marking. The vocal line has a 'pp' dynamic marking.

bliss I set all else be-fore; wher-ev-er  
 Glück ist die - ses Herz geweiht; wie Gott auch

fate my foot-steps may be tak - ing, I love thee dear, I  
 mag des Le - bens Schick - sal len - ken ich lie - be dich, ich

love thee dear, I love thee dear, now and for - ev - er - more. I  
 lie - be dich, ich lie - be dich in Zeit und E - wig - keit! Ich

*cresc. sempre*

love thee dear, now and for - ev - er - more!  
 lie - be dich in Zeit und E - wig - keit!

*ritard* *Ped.* *Ped.*

*ff* *ritard* *mp* *dim.* *pp*

## Dear Heart

TITO MATTEI

Andante

So long the  
With you a -

*mf* *p* *p* *p*

day, so dark the way, — Dear heart be - fore you came, It.  
way the bright - est day — Dear heart goes by in vain. I

seems to me it can - not be seem, This world is still the same, For  
dare not dream what life would If you ne'er came a - gain! Dark

*cresc.* *dim.* *p*

*cresc.* *p*

then I stood as in some wood, And vain - ly sought for light, But  
ways be - fore would darken more, The world would change to me, Each

*cresc.*

*con espress.*

now day dawns on sun - lit lawns, ——— And life is glad and  
 sun would set in vain re - gret ——— That morn - ing brought not

bright. thee! O leave me not, O  
 O leave me not, O

*mf* *piu mosso*

*poco rit.*

leave me not, Dear heart, dear heart, ——— I  
 leave me not, Dear heart, dear heart, ——— I

*p*

did not dream that we should part I love but thee, O  
 dare not dream that we should part I love but thee, O

*accel.*

*cresc.*

*stent.*

love thou me, And leave and leave me not, dear

*rall.*

*rall.* *accel.* 1.

heart, dear heart, leave me not, Dear heart!

*mf*

2.

not leave me not Dear heart, leave me

*pp* *deciso*

*p* *lento* *pp col canto*

not, Dear heart

*f*

## Elegy

English version by  
FREDERICK H. MARTENS

J. MASSENET

*Molto Lento*

*con espressione*

*p*

Fair — spring of days now gone by,

*fz* *rit.* *pp* *mf*

*mf*

Once my de-light, You have fore-e'er tak - en flight. And gone is

*pp* *f*

your a - zure sky. No long - er ring Car - ols of glad birds a -

*mf* *p*

wing, Voic - ing my joy as they fly! — You whom I

*cresc.* *cresc.* *cresc.*

love, you have gone \_\_\_\_\_ as well. Ah, all too late you re-turn, spring a -

*a tempo*  
new! Your sun of her can-not tell, Whom I loved true. Dead are the bright days of

yore! Dark as the grave is my heart, and as cold! Life joy may

*a tempo*  
*pp* hold \_\_\_\_\_ Nev - er - more!  
*allarg.*  
*p* *ff*

## Carmena

H. LANE WILSON

Con brio

Piano introduction for 'Carmena'. The piece is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Con brio'.

Moderato

Dance and Song ——— make

Vocal and piano accompaniment for the first line of lyrics. The tempo is marked 'Moderato'. The piano part features a steady accompaniment of eighth notes. The vocal line includes a triplet of eighth notes. The dynamic is marked 'mf'.

glad ——— the night ——— Hark! the cas - ta - nets — are

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with eighth notes. The vocal line includes a triplet of eighth notes. The dynamic is marked 'mf'.

sound - ing light. ——— Come, ah, come! Ah!

Vocal and piano accompaniment for the third line of lyrics. The piano part continues with eighth notes. The vocal line includes a triplet of eighth notes. The dynamics are marked 'f' and 'p'.



*pp* *f*

Ah! ———— come, ah! come!

*pp* *f*

*f rit. un poco* *rit.*

Ah! ———— Love, I watch ———— the scene ———— so

*f rit. un poco* *rit.*

*ff tempo* *animato* *mf*

bright, ———— Ah! now — rings a voice I know — from

*ff tempo* *animato* *mf*

*ff tempo* *animato* *mf*

ev - 'ry voice — a - part ——— Thro' the or - ange — grove he hast - ens, He is

*ff tempo* *animato* *mf*

coming, oh, my heart \_\_\_\_\_ Ah! now rings a voice I know from

ev - 'ry voice a - part Thro' the or - ange grove he hast - ens He is

com - ing oh! my heart! \_\_\_\_\_ Ah! \_\_\_\_\_ 'mid the throng,

ma - ny, ma - ny are fair Bright flow - 'rets twine in

*rall.* *a tempo*  
*pp*

ra - ven hair, \_\_\_\_\_ Dark eyes spar- kle and gleam,

*rall.* *pp a tempo*

*a piacere*

Soft lips breath ten- der sighs, Shall I fair - est seem

*colla voce*

*poco rit.*

in his eyes? \_\_\_\_\_

*a tempo*  
*ff*

*poco rit.*

*ff*

Ah! \_\_\_\_\_

*ff*

*piu moto accel.*

Joy! Ah! joy! he

*accel.*

*ten.*

comes to me!

*rall.* *molto animato*

*ff giojoso*

Hark! now rings the mu - sic, While the sil - ver moon - beams shine, —

*ff*

— In the dance, love, — and for - ev - er, I am thine, — on - ly

thine, \_\_\_\_\_ Hark! now \_\_\_\_\_ rings the mu - sic \_\_\_\_\_ While the sil - ver

*ff* *mf*

moon - beams shine, \_\_\_\_\_ In the dance, love \_\_\_\_\_ and for - ev - er \_\_\_\_\_ I am

*f* *accel.* *Cadenza (ad lib)* *ff*

thine, on - ly thine, I am thine Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

*f* *accel.* *ff*

thine! \_\_\_\_\_

*Presto* *ff* *ff*

## Call Me Back

F. E. WEATHERLY

L. DENZA

*Andante sostenuto*

*sensibile*

If, as you wan - der where of old we met, ——— you hear a  
 slum - ber dream-ing soft and low, ——— you hear a

*p a tempo*

voice a-mid the sleep-ing flow'rs, ——— It is my heart that can-not e'er for -  
 sound that is not rain or sea, ——— It is my tears that must for - ev - er

get ——— those hours with thee, ——— those golden hours. ——— Bend, if you  
 flow, ——— re-mem-b'ring thee, ——— re-mem-b'ring thee. ——— Weep in your

*p rit.*

*col canto*

will, and kiss the flow'rs for me, \_\_\_\_\_ speak for the love \_\_\_\_\_ of yes - ter -  
 dreams a lit - tle while with me, \_\_\_\_\_ call back the words \_\_\_\_\_ of yes - ter -

*rit.*

year. \_\_\_\_\_ O love, thro' all the lone - ly days to be, \_\_\_\_\_ my heart will  
 year. \_\_\_\_\_ O love, thro' all the lone - ly days to be, \_\_\_\_\_ my heart will

*col canto*

1.

hear, \_\_\_\_\_ my heart will hear, \_\_\_\_\_

*col canto*

*p*

2.

If, as you hear, \_\_\_\_\_ my heart will hear!

*p*

*f*

*p*

3 3

*pp*

Hap - ly one day \_\_\_\_\_ who knows when it will be?

*pp*

Old love will wake \_\_\_\_\_ from out the gold - en past,

*cresc. ed animato*

Then in the twi - light, call me back to thee, \_\_\_\_\_

*cresc. ed animato*

\_\_\_\_\_ Stretch out thy hands \_\_\_\_\_ and take me home at last.



*p poco rit.*

Look with thy ten - der eyes that I may see, \_\_\_\_\_

*p col canto*

*cresc.*

Speak as in old - en times, that I may know \_\_\_\_\_

*f Largamente*

*cresc.*

*f*

art \_\_\_\_\_ and all that thou wilt be \_\_\_\_\_

\_\_\_\_\_ the per - fect love \_\_\_\_\_ of long a - go.

*col canto*

*col canto*

## Fiddle and I

F. E. WEATHERLY

ARTHUR GOODEVE

*Allegretto*

*f* (Strike as if tuning)      *ff*      *rall.*

The piano introduction consists of three measures. The first measure is marked *f* and contains six eighth notes with accents, with the instruction "(Strike as if tuning)". The second measure is marked *ff* and contains six eighth notes with accents. The third measure is marked *rall.* and contains six eighth notes with accents. The key signature is two sharps (D major) and the time signature is 2/4.

*p*

By road and riv-er, ——— Coun - try side and town,

*p a tempo*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "By road and riv-er, ——— Coun - try side and town,". The piano accompaniment is marked *p a tempo* and consists of a steady eighth-note accompaniment in the bass and treble clefs. The key signature is two sharps and the time signature is 2/4.

I roam for ev-er ——— With my fid-dle brown; ———

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "I roam for ev-er ——— With my fid-dle brown; ———". The piano accompaniment continues with the same eighth-note accompaniment. The key signature is two sharps and the time signature is 2/4.

Creep - ing un - der barns so glad - ly When out-side the win - ter howls,

The third system concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "Creep - ing un - der barns so glad - ly When out-side the win - ter howls,". The piano accompaniment continues with the same eighth-note accompaniment. The key signature is two sharps and the time signature is 2/4.

Play - ing sad - ly, play - ing mad - ly, Wak - ing up the rats and owls.

*f colla voce* *rall.*

Allegro *a tempo*

Ah! it was gay, night and day, Fair and cloud - y weather,

*p a tempo*

Fid - dle and I, wan - der - ing by, O - ver the world to - geth - er;

*rit.*

Fid - dle and I, wan - der - ing by, O - ver the world to - geth - er.

*a tempo* *accel. con spirito* *mf* *f* (Strike as if

Andantino  
poco tenuto

Down by the wil - low, Sum-mer nights I

tuning) *ff* rall. *p* a tempo

The first system of the musical score 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 tempo is marked 'Andantino poco tenuto'. The piano part begins with a 'tuning)' instruction and a fortissimo (*ff*) dynamic, followed by a 'rall.' (ritardando) and then returns to 'p' (piano) and 'a tempo'. The vocal line starts with the lyrics 'Down by the wil - low, Sum-mer nights I'.

lie, \_\_\_\_\_ Flow'rs for my pil - low, And for roof the

The second system continues the vocal line with the lyrics 'lie, \_\_\_\_\_ Flow'rs for my pil - low, And for roof the'. The piano accompaniment continues with a steady accompaniment pattern.

sky; \_\_\_\_\_ Play - ing all my heart re-mem - bers, Old, old songs from

*mf* *p*

The third system continues the vocal line with the lyrics 'sky; \_\_\_\_\_ Play - ing all my heart re-mem - bers, Old, old songs from'. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the first measure, followed by a piano (*p*) dynamic.

far a - way; Gold - en Junes and bleak De - cem - bers Rise a-round me

The fourth system concludes the vocal line with the lyrics 'far a - way; Gold - en Junes and bleak De - cem - bers Rise a-round me'. The piano accompaniment continues with the same accompaniment pattern.

Allegro

as I play. Ah! it was gay, night and day,

*p*

(Strike as if tuning)

*rit.* *ff* *accel. a tempo* *p*

Fair and cloud - y weather, Fid - dle and I, wan - der - ing by,

O - ver the world to - gether, Fid - dle and I, wan - der - ing by,

O - ver the world to - geth - er.

*ff*

(Strike as if tuning)

*rall.*

## Andantino

On, on for - ev - er, \_\_\_\_\_ Till the jour - ney ends, \_\_\_\_\_

Who shall dis - sev - er \_\_\_\_\_ Us two trust - y friends? \_\_\_\_\_

Who can bring the past be - fore me, Make the fu - ture gai - ly glow,

Lift the clouds that dark - en o'er me, Like my trust - y fid - - dle

Allegro con spirito

bow? \_\_\_\_\_ Ah! it was gay, night and day,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'bow?' followed by a melodic phrase for 'Ah! it was gay, night and day,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

Fair and cloud - y weather, \_\_\_\_\_ Fid - dle and I, wan - der - ing by,

The second system continues the vocal and piano parts. The vocal line has a melodic line for 'Fair and cloud - y weather,' followed by 'Fid - dle and I, wan - der - ing by,'. The piano accompaniment maintains the rhythmic accompaniment from the first system.

O - ver the world to - geth - er, \_\_\_\_\_ Fid - dle and I, wan - der - ing by,

*rit.* *a tempo*

The third system continues the vocal and piano parts. The vocal line has a melodic line for 'O - ver the world to - geth - er,' followed by 'Fid - dle and I, wan - der - ing by,'. The piano accompaniment maintains the rhythmic accompaniment. Dynamic markings of *rit.* (ritardando) and *a tempo* are placed above the piano part.

O - ver the world to - geth - - - er.

*ff*

The fourth system concludes the piece. The vocal line has a melodic line for 'O - ver the world to - geth - - - er.' The piano accompaniment features a grand staff with a dynamic marking of *ff* (fortissimo) and a crescendo hairpin leading to a final chord. The piece ends with a double bar line.

# Florian's Song

English version by  
FREDERICK H. MARTENS

B. GODARD

*Allegretto*

*p*

Should in your vil-lage you e'er view \_\_\_\_\_ him,

*mp*

A shepherd lad with gen-tle ways; \_\_\_\_\_ Whose ve-ry sight to love be -

*l.h.*

*Ped.* *ff*

trays, Love that would grow the more you knew him: He is my own,

*f* *ff*

*sosten.* *dim.* *dim.* *p*

give him to me! Mine is his heart, — my love has he!

*p*



And if his voice in ten-der griev - ing,

Sound sweetly thro' your woodlands calm, And should his plaintive flute hearts

charm, Wake pensive thought with music's weav - ing: He is my own,

give him to me! Mine is his heart, — my love has he!

# Beauty's Eyes

F. E. WEATHERLY

F. P. TOSTI

Moderato

*P molto legato*

*cresc.* *dim.* *p*

*p*

I want no stars \_\_\_\_\_ in Heav'n to guide me, I need no moon, \_\_\_\_\_ no sun to  
I hear no birds \_\_\_\_\_ at twi-light call - ing, I catch no mu - sic in the

*P accomp. sempre legato* *p*

shine \_\_\_\_\_ While I have you, sweet-heart, \_\_\_\_\_ be - side me, While I  
streams, \_\_\_\_\_ While your gold - en words are fall - ing, While you

*cresc.*

know \_\_\_\_\_ that you are mine. I need not fear \_\_\_\_\_ whate'er be -  
 whis - per \_\_\_\_\_ in any dreams. *cresc.* Ev - 'ry sound \_\_\_\_\_ of joy en -

*cresc.*

tide me, For straight and sweet my path-way lies, \_\_\_\_\_ I want no  
 thral - ing, \_\_\_\_\_ Speaks in your dear voice a - lone, \_\_\_\_\_ While I

*dim.*

stars \_\_\_\_\_ in Heav'n to guide me, While I gaze in your dear  
 hear \_\_\_\_\_ your fond lips call - ing, While you speak to me, \_\_\_\_\_ mine

*col canto* *dim.*

*ten.*

eyes \_\_\_\_\_ I want no stars \_\_\_\_\_ in Heav'n to guide me, While I gaze in your \_\_\_\_\_ dear  
 own; \_\_\_\_\_ While I hear \_\_\_\_\_ your fond lips call - ing, While you speak to me, \_\_\_\_\_ mine

*col canto*

eyes.  
own.

*p*

*cresc.* *dim.* *p*

*D.S.* *D.S.*

*Piu mosso*

*Piu mosso* I want no kingdom where thou art, love, I want no throne — to make me

*p*

*rit.*

blest, While with - in — thy ten - der heart, love, Thou wilt take — my heart to

*cres. a poco*

rest. Kings must play a wea - ry part, love, Thrones must ring with wild a -

*cres.*

*cres. con anima*

larms, But the king - dom of my heart, love, Lies with - in thy lov - ing

*cres. col canto dim.*

*ten.*

arms, But the king - dom of my heart, love, Lies with - in thy lov - ing

*col canto*

arms.

*rit. p pp*

## A Maiden's Wish

FR. CHOPIN

Allegro ma non troppo

mf  
con Ped.

tr

mp

1 Were I the  
2 Were I a  
1 Könnt' ich am  
2 Wür' ich ein

tr

p

cresc.

p

glor - ious sun in the heav - en, Then, to thee my light  
bird, thro' fair cloud - land wing - ing, Then, to thee my songs  
Him - mel schwe - ben als Son - ne, wollt' ich dir al - lein  
Vög - lein, Vög - lein in Hai - ne, säng' die Lie - der mein

cresc.

p

grazioso

mp

All should be giv - en; While thou wert dream - ing I would be  
All I'd be sing - ing; When morn was break - ing At thine a -  
strah - len zur Won - ne. Nicht auf die Au - en woll - te ich  
dir nur al - lei - ne. Blüm - lein die sü - ssen wollt' ich nicht

marc.

*p* *tranquillo* *Tempo I*

gleam - ing Bright thro' thy lit - tle case - ment; To thee my rad - iance  
 wak - ing, Close to thy lit - tle win - dow, Songs all the sweet - est  
 schau - en; nur in dein klei - ness Fen - ster, dir in das Fen - ster  
 grü - ssen; ach! in dein klei - ness Fen - ster, sän - ge in's Fen - ster

*tranquillo* *Tempo I*

*cresc.* *p*

All should be giv - en Were I the glor - ious sun in the  
 There I'd be sing - ing, Were I a bird, thro' fair cloud - land  
 strahlt ich zur Won - ne, könnt ich am Him - mel schwe - ben als  
 dir nur al - lei - ne, wär ich ein Vög - lein, Vög - lein im

*cresc.* *p*

heav - en!  
 wing - ing!  
 Son - ne!  
 Hai - ne!

*mf* *tr*

*tr*

## Forever and Forever

VIOLET FANE

F. P. TOSTI

Moderato assai

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, starting with a treble clef and a key signature of one flat. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present.

I think of all ——— thou art to me ——— I dream of  
Per-chance if we ——— had nev - er met ——— I had been

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. A dynamic marking of *pp* (pianissimo) is present.

what ——— thou canst not be, My life is cursed ——— with thoughts of  
spared ——— this mad re - gret, This end - less striv - - ing to for -

The vocal line continues on a single staff. The piano accompaniment continues on two staves.

thee, ——— For - ev - er and for - ev - - er. My heart is  
get, ——— For - ev - er and for - ev - - er. Per-chance if

The vocal line concludes on a single staff. The piano accompaniment concludes on two staves. A dynamic marking of *p* (piano) is present.



*piu animato* *cresc.*

full of grief and woe, I see thy face where'er I  
 thou wert far a way, Did I not see thee day by

*a tempo* *rit.*

go, I would, a - las! it were not so, For - ev - er  
 day I might a - gain be blithe and gay, For - ev - er

*pp* *col canto*

1. § 2. *affrett.*

and for - ev - er. er. Ah! no! I could not bear the

*cres - cen*

pain Of nev - er see - ing thee a - gain, I

*do* *rit.* *dim.* *lento*

cling — to thee with might and main, For - ev - er and for -

*col canto*

*ppp*

ev - er! Ah! leave me not! — I love but thee! — Bless - ing or

*lento* *ppp leggerissimo*

*cres.* *f*

curse, — which e'er thou be; Oh, be as thou — hast been to

*cres.* *f*

*ff e rit.* *ten.*

me, For - ev - er and for - ev - - - er!

*ff col canto*

# Good-Day, Susanne

(BONJOUR SUZON)

English version by  
FREDERICK H. MARTENS

FR. THOMÉ

*Allegretto* *rubato*

Good-day, Susanne, my woodland flow'r, Your old-time

charm you're still be - tray - ing. I've just from It - a - ly, this hour ar - riv'd, Where

long I have been stay - ing. I thought I was in heav'n a - bove, I scrib-bled

*suivrez*

*Vivo con spirito*

verse and sang of love. What's gone has been, dear; Now that I pass your ve - ry

door Come, let me in, dear! Good-day, good-day Su - sanne! —

*sf* *suivez* *sf*

*Meno mosso*

When I saw you li-lacs were white, Spring your young heart was sec-rets

*p* *sf*

tel - - ling, 'Twas then you said: "I am not quite —

8

Read - y Love's les - sons to be spell - - ing, Read - y Love's

*p* *p?*

*rall.* *rall.*

les - sons to be spell - ing! What has chanced since I went a -

*rall.* *rall.*

*a tempo*

way? *indécis* Who leaves too soon, *too long* may

*rall.* *con spirito*

*rall. ad lib.* **Vivo**

stay. Let's start a - new, dear; Now that I pass your ve - ry

*suivez*

door Op-en it, do, dear! Good-day — good-day Su - sanne!

*suivez*

## Mandolinata

E. PALADILHE

Allegretto vivo

*sempre arpeggiando*

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a similar pattern. The tempo is marked 'Allegretto vivo' and the texture is 'sempre arpeggiando'. Dynamics include *mf* and *p*.

A - way the night is halm - y Glit - ters the moon's fair ray — By

The first system of the vocal and piano accompaniment. The vocal line begins with a *p* dynamic. The piano accompaniment continues with the same arpeggiated texture. Dynamics include *p* and *mf*.

fount and grove and bow'r we'll rove A - way! to sing and play; — And so the night all

The second system of the vocal and piano accompaniment. The vocal line continues with a *mf* dynamic. The piano accompaniment remains consistent. Dynamics include *mf* and *p*.

drea - ry Glad as the moon shall be — A - way we'll rove for song and love, To

The third system of the vocal and piano accompaniment. The vocal line concludes with a *p* dynamic. The piano accompaniment continues with the arpeggiated texture. Dynamics include *p*.

laugh, to play, go we! We will wake, will wake with music the light trembling

string! Fly ye zeph - yrs la-den with love as we — sing! —

— The fair one will hear, ah! ah! — She will ap - pear — as she glances be-

low, ah! ah! — With smiles she will glow, ah! ah! — With smiles she will

*f* glow, with smiles will glow, And sweeter still our song shall flow \_\_\_\_\_ *p* *rall. molto* A - way the night is *a tempo*

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

balm - y Glitters the moon's fair ray \_\_\_\_\_ By fount and grove and bow' we'll rove A -

way to sing and play, \_\_\_\_\_ And so the night all drea - ry Glad as the noon shall

*p* *mf* *rit.* be \_\_\_\_\_ A - way we'll rove for song and love, to laugh and play - go we. \_\_\_\_\_

*pp* *pp* *mf* *suivex* *Péd.* ❊



## Bedouin Love Song

BAYARD TAYLOR

CIRO PINSUTI

Allegretto moderato assai

*f risoluto*

*p*

From the desert I come to thee On my  
From thy window look and see My

*sf p staccatissimo*

A - rab shod with fire, And the  
pas - sion and my pain! I

*f risoluto*

winds are left behind In the speed of my de - sire.  
lie on the sand below And I faint in thy dis - dain.

*p*

Un - der thy win - dow I stand, And the mid - night hears my  
 Let the night wind touch thy brow With the breath of my burn - ing

*animando - e - cresc.*

cry I love thee! I love but thee! with a  
 sigh And melt thee to hear the vow of a

*animando - e - cresc.*

*molto rall.*

love that shall not die! with a love love that shall not  
 love that shall not die! of a love love that shall not

*molto rall.*

*a tempo* *affrett.*

die!  
 die!

*a tempo* *affrett. e cresc.* *f affrett.*

*Meno mosso con espress.*

Till the sun grows cold, — And the stars are old, —

*staccato*

*cresc.*

And the leaves of the Judg - ment - Book — un - fold!

*ff con tutta l'anima*

*cresc.*

Till the sun grows cold, And the stars are old, And the leaves of the

*ff* *sempre cresc.*

*ff rall.*

*molto rall.*

Judg - ment - Book — un - fold!

*col canto* *ff* *molto rit.* *a tempo*

## Polly and I

Rev. F. LANGBRIDGE

A. M. WAKEFIELD

*Allegretto*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 6/8 time signature, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Pol-ly and I were sweethearts, As all the neighbours know; Pol-ly and I were sweethearts

The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff. The lyrics are placed below the vocal line.

*Rather quicker*

twenty years a - go. Pol-ly was made of dim - ples, So winsome and wee and  
Oh it was rare on Sun - days, With Pol - ly up - on my

The tempo marking *Rather quicker* is placed above the vocal line. The music continues with a key change to one flat (F major) for the second part of the line. The piano accompaniment features a more active bass line.

fair, And if ev - er you miss'd a sun - beam, You'd find it in Pol - ly's hair; And her  
arm, To stroll thro' the Cas - tle mea - dows, And'round by the dai - ry farm; To

The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

eyes had something in them She never knew how to say, And I look'd at my sweet lit - tle  
talk of the house I'd fur - nish, And the ring I'd have to give, And the love that we'd bear for each

*ral - len - tan - do*  
Polly Till she look'd my heart a - way. Till she look'd my heart a - way.  
other So - long as we both should live, So long as we both should live.

*Tempo I*  
Pol-ly and I were sweethearts, As all the neighbours know; Pol-ly and I were sweethearts

twenty years a - go.

*Slowly* *rall.*

Pol - ly grew pale and wea - ry; The ros - es paled on her cheek; She

droop'd like an A - pril prim - rose, When the wind blew cold and bleak. I

*Religioso*

pray'd to our Fa - ther in Heav'n And our Fa - ther

*Slowly*

kept me brave; Yes That's what I want with the

*rall.*

cow - slips To lay them on Pol - ly's grave. To lay them on Pol - ly's

*rall.*

*pp Slowly and sadly*

grave. Pol - ly and I were sweet - hearts, As all the neighbours

*pp*

*f rall.*

know; ——— Pol - ly and I were sweet hearts, Twen - ty years a -

*f rall.*

go. ———

*a tempo e accel.*

## My Queen

STELLA

JACQUES BLUMENTHAL

Moderato

The piano introduction begins with a treble clef and a key signature of two sharps (F# and C#). The music is in 3/4 time and marked 'Moderato'. It features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The piece starts with a forte (*f*) dynamic.

*Tempo ad libitum quasi Allegretto**pp*

The vocal line begins with a treble clef and a key signature of two sharps. It starts with a piano-piano (*pp*) dynamic. The melody is simple and follows the lyrics.

Where and how shall I ear - li - est

The piano accompaniment for the first vocal line features a treble clef and a key signature of two sharps. It includes markings for *ritard* (ritardando) and *legato*. The dynamic is *ppp colla voce* (pianissimo, in unison with the voice). The accompaniment is marked *staccato* (staccato).

The vocal line continues with a treble clef and a key signature of two sharps. The melody is simple and follows the lyrics.

meet her, What are the words she first will say, By what

The piano accompaniment for the second vocal line features a treble clef and a key signature of two sharps. It includes markings for *ritard* and *legato*. The dynamic is *ppp colla voce*. The accompaniment is marked *staccato*.

The vocal line continues with a treble clef and a key signature of two sharps. It includes markings for *facel.* (faccetta) and *p* (piano). The melody is simple and follows the lyrics.

name shall I learn — to greet her I know not now, but 'twill

The piano accompaniment for the third vocal line features a treble clef and a key signature of two sharps. It includes markings for *facel.* and *p*. The dynamic is *ppp colla voce*. The accompaniment is marked *staccato*.



*rit.* *piu lento* *p*

come some — day. With the self same sun - light shin - ing up - on her,

*rit.* *piu lento* *pp*

*p* *mf cresc. e accel.*

Stream - ing down on her ring - lets sheen, She is stand - ing somewhere,

*pp* *mf cresc. e accel.*

*p* *ritard molto* *a tempo*

she I would honor, She that I wait for, my Queen, my — Queen.

*a tempo* *fp*

*f accelerando* *sf rit.*

*Poco piu agitato*  
*p* I will not dream of her tall and state-ly, She that I

*p* *rit.* *a tempo*

love may be fai - ry light; I will not say she should

*mf accel.*

*mf accel.*

walk se - date - ly What - e - ver she does, it will sure be

*rit.* *a tempo*

*rit.* *a tempo* *mf*

*tranquillo*  
*p* right. And she may be hum - ble or proud my La - dy,

*tranquillo* *p*

*rit.* *p* *rit.* *Piu moderato* *p*

Or that sweet calm which is just — be - tween; But when -

*Piu moderato* *pp*

*cantabile*

e - ver she comes she will find me ready To do her

*cantabile*

*mf* *cresc. e poco accel.*

ho - mage, my Queen, my Queen! But when - e - ver she comes she

*mf*

*accel.* *ff*

will find me ready To do her homage, my — Queen, my Queen, my

*cresc.* *accel.* *f*

## Piu vivo

Queen!

Piu vivo

*p un poco moderato*

But she must be courteous,

*f*

*pp un poco moderato*

she must be ho - ly, Pure in her spirit, that maid - en I

*pp*

*pp*

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

love, Whe - ther her birth be no - ble or

*poco rit.* *pp a tempo* *rit.*

low - ly I care no more than the spirit a - bove. And

*f* *accel.* *ritard*

*accel.* *f* *f ritard*

I'll give my heart to my La - dy's — keep - ing, And

*ff marcato*

*ff marcato*

e - ver her strength on — mine shall lean, And the

*f* *rit.* *ff*

*f* *f rit.*

stars — shall fall, and the an - gels be weep - ing, E'er

*a tempo marcato* *mf*

*ff a tempo*

*piu agitato*

I cease to love her, E'er I cease to love her, E'er

*fp agitato*

*f rit. a tempo rit.*

I cease to love — her, my Queen, — my Queen! E'er I — cease — to

*f rit. a tempo rit.*

*accel.*

love her, to love her, my Queen! — ah! my

*accel. ff*

Queen!

*ff marcato accelerando ff*

# O Fair Dove! O Fond Dove!

JEAN INGELOW

ALFRED S.GATTY

*Allegro moderato* *a tempo p*

Me - thought the stars were  
My true love fares on

blink - ing bright, And the old brig - sails un - furled; I said, I will sail to my  
this great hill, Feed - ing his sheep for \_ aye; I look'd in his hut, but \_

love this night, At the other side of the world. I stepp'd a - board, we \_  
all was still, My \_ love was gone a - way. I went to gaze in the

sail'd so fast, The \_ sun shot up from the bourne; But a  
for - est creek, And the dove mourn'd on \_ \_ a pace, No \_

*mf* *rall.* *p* *cres.* *cres.* *mf*

*Poco lento con molto espress.*

dove that perch'd up - on the mast, Did mourn, and mourn, and mourn. O fair dove! O  
flame did flash, nor fair blue reek, Rose up to shew me his place. O last love! O

*dim. e rall.* *poco lento*

*espress.*

fond dove! And dove with the white, white breast! Let me a - lone, the dream is my own, And the  
first love! My love with the true, true heart! To think I have come to this your home, And

*pp rall.* *a tempo* *rall.* *D.S.*

heart is full of rest. *D.S.*  
yet we are a - part.

*pp rall.* *mf* *rall.* *D.S.*

*mf* *a tempo*

My love, he stood at my right hand, His eyes were grave and sweet, Me -



*cresc.* *mf* *dim.*

thought he said In this far land, Oh, is it thus we meet? Ah! maid, most dear, I

*cresc.* *mf* *dim.*

*mf* *f*

am not here; I have no place, no part, No dwelling more, by sea or shore, But

*mf* *f*

*dim. e rall.* *pp*

on - ly in thy heart. O fair dove! O fond dove! till night rose ov - er the bourne The

*dim. e rall.* *pp*

*dim. e rall.*

dove on the mast, as we sail'd fast, Did mourn, and mourn, and mourn.

*dim. e rall.*

## Hark, hark! the Lark

WILLIAM SHAKESPEARE

FR. SCHUBERT

Allegretto

1 Hark, hark! the lark, at Heav'n's gate sings, And Phoebus 'gins — to rise; His  
 2 Horch, horch! die Lerch im Ä - ther blau! und Phoebus, neu - er weckt, trinkt

steads to wa - ter at those springs On chal - ic'd flow'rs — that lies, On  
 sei - ne Ro - se mit dem Thau, der Blu - men Kel - che deckt, der

chal - ic'd flow'rs, that lies! And wink - ing Ma - ry  
 Blu - men Kel che deckt. Der Rin - gel blu - me

buds be - gin — To ope their gold - en eyes, With  
 Knos - pe schleusst — die gold - nen Aug - lein auf; mit

ev - 'ry-thing that pret - ty is, My La - dy sweet, a - rise; With  
 al - lem was - da rei - zend ist, du su - sse Maid, steh' auf, mit

ev - 'ry thing that pret - ty is, My La - dy sweet a - rise, a -  
 al - lem was da rei - zend ist, du su - sse Maid, steh' auf, steh'

*cresc.* *f*

*cresc.* *f* *decresc.*

rise, a - rise, My La - dy sweet a - rise, a -  
 auf, steh' - auf, du su - sse Maid, steh' auf, steh'

*decresc.* *cresc.* *f* *decresc.*

*cresc.* *f* *decresc.*

rise, a - rise, My La - dy sweet, a - rise!  
 auf, steh' - auf, du su - sse Maid steh' auf!

# I Love My Love

C. MACKAY

C. PINSUTI

*Allegretto moderato*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked *Allegretto moderato*.

What is the meaning of the song, That rings so clear and  
 What is the meaning of thy tho't, O maid - en fair and  
 O, happy words, at beauty's feet, We sing them ere our

The first system shows the vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. The tempo remains *Allegretto moderato*.

loud, —  
 young? —  
 prime, —

Thou night-in-gale a - mid the copse, Thou lark a-bove the cloud? Thou  
 There is such pleasure in thine eyes, Such mu-sic on thy tongue, Such  
 And when the ear-ly summers pass, And care comes on with time, And

The second system continues the vocal and piano accompaniment. The piano part includes dynamic markings *p* and *un poco cres.*. The tempo is still *Allegretto moderato*.

lark a - bove the cloud, What says thy song, thou joy-ous thrush, Up in the wal-nut  
 mu - sic on thy tongue, There is such glo - ry on thy face, What can the meaning  
 care comes on with time, Still be it ours, in Care's de-spite, To join in cho-rus

The third system shows the final vocal and piano accompaniment. The piano part includes dynamic markings *p* and *molto legg.*. The tempo is still *Allegretto moderato*.

tree? — What says thy song, thou joyous thrush, Up in the wal-nut tree, What says thy be? — There is such glo - ry on thy face, What can the meaning be? O maid-en free, — Still be it ours, in Care's de-spite, To join in cho-rus free. The hap-py

*un poco cres.* *cres.* *f*

song? What says thy song? fair! O maid - en fair! words! The hap - py words!

*p* *f* *p* — Allegretto moderato

"I love my love, I love my love, be-cause I know my love loves me;" I love my love, I

*p* *f* *f*

love my love, be - cause I know my love loves me?

*rall.* *col canto* *f* *a tempo* *f*

## All in a Garden Fair

MICHAEL WATSON

*Moderato*

*p* *rall.*

*p* *cresc.*

'Twas in leaf-y June when the ro-ses bloom, And spread their perfume rare, That a maid-en sang as she

*a tempo* *p* *cresc.*

wan-der'd free, All in a gar-den fair! The light of love in her eye shone bright As

*p* *cresc.*

*cresc.*

links in a gold-en chain, And as she carroll'd the ve-ry birds re-

*rall.* *p* *Con moto*

e-choed the sweet re - frain. O winds that traverse the o - cean, O swallows that cleave the

*molto rall.* *p*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *rall.* (rallentando) marking and a *p* (piano) dynamic. It then transitions to a *Con moto* tempo. The piano accompaniment starts with a *molto rall.* marking and a *p* dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

*cresc.* *f* *mf*

air — To my lov'd one say I wait him, All in a garden fair — O winds that traverse the

The second system continues the vocal and piano parts. The vocal line has a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The piano accompaniment also features a *cresc.* marking and a *f* dynamic. The tempo remains *Con moto*. The key signature and time signature are consistent with the previous system.

*cresc.* *f* *rall.*

o - cean, O swallows that cleave the air — To my lov'd one say I wait, I wait him

*cresc.* *f* *rall.*

The third system shows the vocal line with a *cresc.* marking and a *f* dynamic, followed by a *rall.* (rallentando) marking. The piano accompaniment also has a *cresc.* marking and a *f* dynamic, ending with a *rall.* marking. The key signature and time signature are consistent.

all in a gar-den fair! —

*f colla voce* *a tempo* *f* *rit.*

The fourth system concludes the piece. The vocal line ends with a *rit.* (ritardando) marking. The piano accompaniment features a *f colla voce* (forte, with the voice) marking, followed by *a tempo* and a final *f* dynamic. The key signature and time signature are consistent.

## Lento

It was win - ter drear, and the ro - ses dead, No more were their sweet bloom seen, And the

*cresc.* maid - en wan - der'd mid snow flakes white, And the wind — was chill and keen. Her *p*

*cresc.*

*dolente* eyes were wear - y, her brow was sad, Her heart full of care and pain: When a

*p* *cresc.* *cresc.*

*molto rall.* voice was heard, and a hand was press'd And heart beat to heart a - gain! *p* "O

*f* *colla voce* *dim. e rall.*



*Con moto*

love, I came o'er the o - cean, In answer to thy sweet pray'r, — To my

*cresc.* *f* *mf*

lov'd one wait - ing fond - ly, All in a gar - den fair! — O

*cresc.* *f*

love, I came o'er the o - cean, In answer to thy sweet pray'r, — To my lov'd one wait - ing,

*rall.*

wait - ing fond - ly, All in a gar - den fair!"

*colla voce a fine*

## All Through the Night

WALTER MAYNARD

OLD WELSH MELODY

*Andante*  
*p*

1 Sleep, my love, and peace at - tend thee All through the night;  
2 Though I roam a min - strel lone - ly, All through the night;

Guard - ian an - gels God will lend thee, All through the night.  
My true harp shall praise thee on - ly, All through the night.

*mf* *dim. e rit.*

Soft the drow - sy hours are creep - ing, Hill and vale in slum - ber steep - ing,  
Love's young dream, a - las! is o - ver, Yet my strains of love shall hov - er,

*Tempo* *dim.*

Love a - lone his watch is keep - ing, All through the night.  
Near the pres - ence of my - lov - er, All through the night.

# In the Gloaming.

META ORRED

ANNIE F. HARRISON.

*Andante.*

*p*  
In the gloam-ing, oh, my dar-ling, when the lights are dim and low;  
In the gloam-ing, oh, my dar-ling, think not bit-ter-ly of me;

And the qui-et shad-ows fall-ing, soft-ly come and soft-ly go;  
Though I pass'd a-way in si-lence, left you lone-ly, set you free

*poco animato*  
*mf* When the winds are sob-bing faint-ly, with a gen-tle un-known woe  
For my heart was crushed with long-ing, what had been could nev-er be;  
*cresc.*  
*rit.*

*a tempo*  
*p* Will you think of me and love me, as you did once long a-go?  
It was best to leave you thus, dear, best for you and

best for me. It was best to leave you thus, Best for you and best for me.

## If Love Were What the Rose Is

CIRO PINSUTI

Andante Grazioso

*p*

1. If love were what the rose is, And I were like the leaf, Our  
 2. If I were what the words are, And love was like the tune, With

*cresc.* *dim.*

lives would grow to - geth - er, In sad or sing - ing weath - er, Blown  
 dou - ble sound and sin - gle, De - light our lips would min - gle, With

fields or flow'r - ful clos - es, Green pleas - ure or gray grief, — If  
 kiss - es glad as birds are, That get sweet rain at noon, — If

*cresc.* *f*

love were what the rose is, And I were like the leaf, If  
 I were what the words are And love were like the tune, If

*dim.*

love were what the rose is, And I were like the leaf.  
 I were what the words are, And love were like the tune.

## Wait for the Wagon

R.B. BUCKLEY

Lively

*mf*

1. Will you come with me, my Phil - lis dear, To 'yon blue mount-ain free, Where the  
 2. Where the riv - er runs like sil - ver, And the birds they sing so sweet, I

blos - soms smell the sweet - est, Come rove a - long with me. It's ev - 'ry Sun - day  
 have a cab - in, Phil - lis, And some - thing good to eat. Come lis - ten to my

morn - ing, When I am by your side, We'll jump in - to the wag - on, And  
 sto - ry, It will re - lieve my heart, So jump in - to the wag - on, And

## CHORUS

all take a ride. Wait for the wag - on, Wait for the  
 off we will start.

wag - on, Wait for the wag - on, And we'll all take a ride.

## "Alice Where Art Thou?"

W. GURNSEY

J. ASCHER

*p* *cresc.*

*rit.* *p*

1. The birds sleep - ing gent - ly,  
2. The sil - ver rain fal - ling,

*cresc.*

sweet Ly-ra gleameth bright; Her rays tinge the for - est, and all seems glad to -  
just as it fal-leth now; And all things slept gent-ly! Ah! Al - ice where art

*p*

night. The wind sigh - ing by me, cool - ing my fevered brow; The  
thou? I've sought thee by lake-let, I've sought thee on the hill; And

*f animato*

streams flow as - ev - er, Yet Al - ice where art thou? One year back this  
in the pleasant wild - wood, When winds blew cold and chill. I've sought thee in

ev - en, and thou wert by my side; *p* And  
for - est, I'm look - ing heav'n-ward now; I'm

thou wert by my side; *rit.* *p* Vow - - ing to  
look - ing heav'n-ward now; Oh! there mid the

love me, One year passed this ev - en, and thou wert by my side,  
star - shine, I've sought thee in for - est, I'm look - ing heav'nward now,

Vow - ing to love, me Al - ice what - e'er might be - tide.  
Oh! there a - mid the star-shine, Alice I know art thou.

## Clochette

ARTHUR SKETCHLEY

J.L. MOLLOY

Lively

1. Spinn-ing was young Clo - chette \_\_\_\_\_ Came a fond youth to woo, \_\_\_\_\_  
 2. Si - lent was young Clo - chette \_\_\_\_\_ Grieved in her heart was she, \_\_\_\_\_  
 3. Let me, he said, Clo - chette \_\_\_\_\_ This lit - tle blos - som take, \_\_\_\_\_

She was a sad co - quette \_\_\_\_\_ He was a lov - er true. \_\_\_\_\_ Clo -  
 For tho' a sad co - quette \_\_\_\_\_ None was as dear as he. \_\_\_\_\_ Clo -  
 Wept then this sad co - quette \_\_\_\_\_ As tho' her heart would break. \_\_\_\_\_ Clo -

chette \_\_\_\_\_ Clo - chette \_\_\_\_\_ you drive me far from you; \_\_\_\_\_ Clo - chette \_\_\_\_\_ Clo -  
 chette \_\_\_\_\_ Clo - chette \_\_\_\_\_ I go for love of you; \_\_\_\_\_ Oh! speak then dear Clo -  
 chette \_\_\_\_\_ Clo - chette \_\_\_\_\_ I know now you are true; \_\_\_\_\_ Clo - chette \_\_\_\_\_ Clo -

*1st & 2nd Verses*

chette \_\_\_\_\_ I come to say a - dieu. \_\_\_\_\_ *dim.*  
 chette \_\_\_\_\_ She on - ly said a - dieu. \_\_\_\_\_

*3rd Verse*

Chette \_\_\_\_\_ we'll ne - ver say a - dieu. \_\_\_\_\_



## Widow Machree

SAMUEL LOVER

*Allegretto* *cresc.*

*mf*

1. Wid - ow Ma - chree, 'tis no won - der you frown, Och hone!  
 2. Wid - ow Ma - chree, now the sum - mer is come, Och hone!

Wid - ow Ma - chree, Faith it ru - ins your looks, that same dir - ty black gown,  
 Wid - ow Ma - chree, When — ev - 'ry - thing smiles should a beau - ty look glum?

*dim.* *mf*

Och hone! Wid - ow Ma - chree! How al - ter'd your air, With that  
 Och hone! Wid - ow Ma - chree! See the birds go in pairs, And the

*cresc.* *dim.*

close cap you wear, 'Tis de - stroy - ing your hair That should be flow - ing free, Be no  
 rab - bits and hares Why e - ven the bears Now in coup - les a - gree, And the

*mf* *cresc.* *f*

lon - ger a churl Of its black silk - en curl, Och hone! — Wid - ow Ma - chree!  
 mute lit - tle fish Tho' they can't spake, they wish, Och hone! — Wid - ow Ma - chree!

## The Low Back'd Car

SAMUEL LOVER

Lively but not too fast

*mf*

1. When first I saw sweet Peg-gy, 'Twas on a mar-ket day: A  
 2. In bat-tles wide com-mo-tion, The proud and might-y Mars, With

low-back'd car she drove and sat Up-on a truss of hay; But  
 hos-tile scythes de-mands his tythes Of death, in war-like cars. But

*cresc.*

when that hay was bloom-ing grass, And deck'd with flow'rs of spring, No  
 Peg-gy, peace-ful god-dess, Has darts in her bright eye, That

flow'r was there, that could com-pare, To the bloom-ing girl I sing! As she  
 knock men down in the mar-ket town, As— right and left they fly! While she

*mf* *cresc.* *dim.*

sat in her low-back'd car, The man at the turn-pike bar, Nev-er  
 sits in her low-back'd car, Than bat-tle more dan-g'rous far, For the

ask'd for the toll, But just rubb'd his auld poll, And look'd af-ter the low - back'd car. \_\_\_\_\_  
 doc - tor's art Can-not cure the heart, That is hit from the low - back'd car. \_\_\_\_\_

## Once I Saw A Rose

H. WERNER

Moderato

*p*

1. Once I saw a sweet brier rose, All so fresh - ly bloom -  
 2. "Rose" said I, "thou shalt be mine, All so fresh - ly bloom -  
 3. Woe is me I broke the stem, Life and fra-grance doom -

ing; \_\_\_\_\_  
 ing; \_\_\_\_\_  
 ing; \_\_\_\_\_

Bathed with dew and blush - ing fair,  
 Rose re - plied, "Nay, let me go,  
 Soon the love - ly flow'r was gone,

Gen - tly waved by balm - y air, All the air per - fum - ing;  
 Or thy blood shall free - ly flow, For thy rash pre - sum - ing;  
 And the thorns re - mained a - lone, Van - ished all its bloom - ing;

Gen - tly waved by balm - y air, All the air per - fum - ing.  
 Or thy blood shall free - ly flow, For thy rash pre - sum - ing."  
 And the thorns re - mained a - lone, Van - ished all its bloom - ing.

## Nancy Lee

F. E. WEATHERLY

STEPHEN ADAMS

*With spirit*

*mf*

1. Of all the wives as e'er you know, Yeo  
 2. The har - bour's past, the breez-es blow, Yeo

ho! lads! ho, Yeo ho! yeo ho! There's none like  
 ho! lads! ho, Yeo ho! yeo ho! 'Tis long e'er

*cresc.*

Nan - cy Lee I trow, Yeo ho! yeo ho! yeo  
 we come back I know, Yeo ho! yeo ho! yeo

*mf*

ho! See there she stands an' waves her hand up on the  
 ho! But true an' bright from morn till night my home will

quay, An' ev - 'ry day when I'm a - way, she'll watch for me, An'  
 be, An' all so neat an' snug an' sweet, for Jack at sea, An'

*cresc.*

whis - per low when tem - pest's blow, for Jack — at sea; Yeo  
Nan - cy's face to bless the place, an' wel - come me; Yeo

ho! — lads! ho! — yeo ho! The sail - or's  
ho! — lads! ho! — yeo ho! ho!

wife, the sail - or's star — shall be, Yeo ho! — we — go a -

*cresc.*

cross — the sea — The sail - - or's wife the sail-or's star — shall

*cresc.*

be, The sail - or's wife his sta shall be.

# My Love is Like a Red, Red Rose

ROBERT BURNS

Moderato

*mf*

1. O, my love's like a red, red rose That's new - ly sprung in June, My —  
 2. Till — a' the seas gang dry, my dear, An' the rocks melt with the sun, Yet I

love is like the mel - o - dy That's sweet - ly played in tune. As fair art thou my  
 love thee still, my dear, — While the sands of life shall run. An' fare thee well, my

bon - nie lass, Sae deep in love am I, And I will love thee still, my dear, Tho'  
 on - ly love, An' fare thee well a - while, And I will come a - gain, my love, Tho'

*dim.* *mf*

a' the seas gang dry. O my love's like a red, red — rose That's new - ly sprung in  
 'twere ten - thou - sand miles.

June, My — love is like the mel - o - dy, That's sweet - ly played in tune.

## Strangers Yet

CLARIBEL

Andante moderato

*mf*

Stran-gers yet!

1. Af - ter years of life to - geth - er,  
2. Af - ter child - hood's win - ning ways,

*cresc.*

Af - ter fair and storm - y weather,  
Af - ter care and blame and praise,  
Af - ter trav - el  
Coun - sel ask'd and

*dim.* *cresc.* *dim.*

in far lands, — Af - ter touch of wed - ded hands, —  
wis - dom giv - en, Af - ter mu - tual pray'rs to heav'n, —

*cresc.* *f*

Why thus join'd, why ev - er met,  
Child and par - ent scarce re - gret,  
If they must be stran-gers yet?  
When they part are stran-gers yet?

*mf* *p rit.*

Stran - gers yet,  
Stran - gers yet!

## Only To See Thee

F. CAMPANA

Andante

*p*

1. On-ly to see thee dar - ling,  
2. Gone is the sun - lit fu - ture,

On-ly to hear thy voice, \_\_\_\_\_  
Vis-ion of joy too bright, \_\_\_\_\_

E - ven its faint - est whis - per,  
Now ev - 'ry gleam hath fad - ed,

Would bid my heart re - joice;  
Van-ish'd in dark - est night;

*p*

Vain - ly I crave the sun - shine  
Too late a - las! I know thee,

Thy love would e'en im - part, \_\_\_\_\_  
Ah! let my poor heart tell, \_\_\_\_\_

I may but bear its im - press  
Breathe out its bit - ter an - guish

Deep in my in - most heart.  
In that sad, word, fare - well!

On-ly to see thee dar - ling,  
On-ly to hear thy voice. \_\_\_\_\_



*dim.*

E-ven its faint-est whis - per Would bid my heart re - joice. —

## My Lodging is On the Cold Ground

*Allegretto*

*mf*

1. I — can-not change as oth-ers do, though you un-just - ly scorn; — Since  
2. When killed by grief A- myn-tas lies, and you to mind shall call — The

that poor swain who sighs for you, For you — a - lone was born: — No  
sighs that now un- pit - ied rise, The tears that vain - ly fall: — That

*cresc.* *dim.*

Phyl - lis no, your heart to move, A — sur - er way I'll try, — And  
wel - come hour that ends this smart, Will then be-gin your pain, — For

to — re-venge my slight-ed love will still love on — and die. —  
such — a faith - ful ten - der heart can nev - er beat — in vain. —

# The Pretty Girl Milking Her Cow

Moderato

*mf*

1. 'Twas on a bright morn - in' in sum - mer, That I first heard his  
 2. I \_\_\_\_\_ have not the man - ners or gra - ces, Of the girls in the

voice spak - in' low, As he said to a col - leen be - side him, Who's that  
 world where ye move, I \_\_\_\_\_ have not their beau - ti - ful fa - ces But

*cresc.*

pur - ty girl milk - in' her cow?" Och! ma - - ny times of - ten ye  
 oh! I've a heart that can love; If it please ye I'll dress me in

met me, And told me that I \_\_\_\_\_ should be Your dar - ling A -  
 sat - in, And jew - els I'll put on my brow, But och! dont be

*dim.*

cush - la, A - lan - na, Ma - vour - neen, A - sui - lish, Ma - chree.  
 af - ther for - get - tin' Your pur - ty girl milk - ing her cow.

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system includes a dynamic marking 'mf'. The third system includes a dynamic marking 'cresc.'. The fifth system includes a dynamic marking 'dim.'. The lyrics are written below the vocal line, with some words split across lines. The piano accompaniment features chords and moving lines in both hands.

## O Lovely Day, O Happy Day!

CARL GÖTZE

Andante

*p*

1. One Sunday fine, all bright and clear, As sel-dom dawn'd thro'-out the year, We  
 2. All silent, arm in arm, we went, With hearts so full, on love thoughts bent, Thine

both were strol-ling thro' the rye, O'er fields and meadows, bright the sky. The  
 eyes so blue, oh, love-ly sight! With sweet-est bliss are beam-ing bright! Her

*cresc.*

sky-lark sang, the sun shone clear And glistened bright both far and near! O  
 glance it pierced my in-most heart, More dazzling than the sun-light's dart. O

*dim.*

love-ly day, O hap-py day, Now far a-way that hap-py day. O

*cresc.*

love-ly day, O hap-py day, Now—far a-way, that hap-py day!

## I Would That My Love

H. HEINE

F. MENDELSSOHN

Rather Quick

*p*

1. I would — that my love could si - lent - ly flow — in a sin - gle  
 thee — on their wings my fair - est that soul — felt word they would

word; I'd — give it the mer - ry breez - es, They'd — waft it a - way in  
 bear, Should'st hear it at ev - 'ry mo - ment And — hear it — ev - 'ry

sport, I'd — give — it the mer - ry breez - es, They'd — waft it a - way in  
 where Should'st hear — it at ev - 'ry mo - ment, And — hear it ev - 'ry

*p*

sport, a - way in sport, — a - way in sport, — they'd — waft it a - way in  
 where, and ev - 'ry where, — and ev - 'ry where, — and — hear — it ev - 'ry

sport. —  
 where. —

2. To  
 3. At

*pp sempre*

night when thine eye-lids in slum-ber have closed those bright heav'nly beams, Still

*cresc.**cresc.*

there, my love, — it will haunt — thee, e'en in thy deep-est

dreams, Still there my love, — it will haunt thee, e'en in — thy deep-est

dreams, e'en in thy deep - est, thy deep-est dreams, — E'en —

in — thy deep-est deep - est dreams. —

## Only A Face At the Window

VIRGINIA GABRIEL

Allegretto

*p*

1. On - ly a face at the win - dow, On - ly a face, noth - ing  
 2. On - ly her love I \_\_\_ ask for, On - ly her love, and \_\_\_

*cresc.* *dim.*

more; Yet the look in the eyes as they met mine Still  
 yet, The sweet boon I \_\_\_ can - not \_\_\_ hope for, And

*mf*

comes to me o'er \_\_\_ and o'er \_\_\_ On - ly a word \_\_\_ of greet - ing,  
 so I must strive to for - get \_\_\_ On - ly a word low - ly spok - en

*cresc.* *f*

On - ly a word, that was \_\_\_ all; \_\_\_ Yet all day in my heart it \_\_\_  
 On - ly a "yes" would she \_\_\_ say; \_\_\_ It would give the sweet face at the \_\_\_

echo-ed, Like the sound of an an - gels' call. \_\_\_  
 win - dow To be mine for - ev - er and aye. \_\_\_

# O Charlie is My Darling

CHAS. GRAY

*Moderato*

*mf*  
O Char - lie is my dar - ling, my dar - ling, my dar - ling, O

*cresc.*  
Char-lie is my dar - ling, The young Che - va - lier. When first his standard caught the eye His plai-die chiefs cam'rae a - far, Girt

*f*  
pi - broch met the ear, Our hearts were light, Our hopes we're high, For the in their fight - ing geir, They no - bly drew their swords for war And the

*dim.*  
young — Che - va - lier. O Char - lie is my dar - ling, my young — Che - va - lier.

*cresc.*  
dar - ling, my dar - ling, O Char-lie is my dar - ling, The young Che - va - lier.

## The Rose of Allandale

CHARLES JEFFERY

S. NELSON

Cheerfully

*mf*

1. The morn was fair, the skies were clear, No breath came o'er the sea, When  
 2. Where - e'er I wan - der'd, East or - West, Tho' fate be - gan to - low'r, A -

*cresc.* *dim.*

Ma - ry left her high - land cot And wan - der'd forth with me: Though  
 sol - ace still was she - to - me In sor - row's lone - ly - hour: When

*cresc.* *dim.*

flow - ers deck'd the moun - tain's side And fra - grance fill'd the vale, By -  
 temp - ests lash'd our gal - lant bark, And rent her - shiv - 'ring sail, One -

*mf* *f*

far the sweet - est flow - er - there Was the Rose - of Al - lan - dale, Was the  
 maid - en form with - stood the storm 'Twas the Rose - of Al - lan - dale, 'Twas the

*dim.* *mf*

Rose of Al - lan - dale, the Rose of Al - lan - dale. - By  
 Rose of Al - lan - dale, the Rose of Al - lan - dale. - One



*cresc.* *dim.*

far the sweet-est — flower there Was the Rose — of Al - lan - dale.  
 maid - en form with - stood the storm'Twas the Rose — of Al - lan - dale.

# Drink To Me Only With Thine Eyes

BEN JONSON

OLD ENGLISH AIR

*Slowly*

*p*

1. Drink to me on - ly with — thine eyes, — and I — will pledge with mine, —  
 2. I sent thee late a ro - sy wreath, not so — much hon - 'ring thee, —

Or leave a kiss with - in — the cup, — and I'll — not ask for wine; — The  
 As giv - ing it a hope — that there — it could — not with - ered be; — But

*mf* *cresc.* *f* *dim.*

thirst — that from the soul — doth rise, doth ask a drink di - vine, —  
 thou — there-on did'st on - ly breathe, and send'st it back to me, —

*mf*

But might I of Jove's nec - tar sip, — I would — not change for thine. —  
 Since when it grows and smells, I swear, not of — it - self, but thee. —

## La Cachucha

SPANISH MELODY

With spirit

*mf*

1. O come! cas - ta - nets — are gai - ly sound - ing, Light feet —  
 2. Day's past, stars now bright - ly beam — a - bove - us, Hearts are —

*cresc.*

to — their notes — are bound; Mer - ry dance and joy - ous song,  
 near — that fond - ly love, Sweet — gui - tar and man - do - line,

*dim.* *mf*

Glad - den — now that hap - py throng. Nev - er — yet — did  
 Give new — pleas - ure to — the scene.

mu - sic's meas - ure Bear such — thrill - ing notes — of pleasure: Hearts and

eyes — are filled with glee, And gay - est of — the gay — we'll be.

## The Loreley

F. SILCHER

*Andante*

*mf*

1. I know not what spell is en - chant - ing, That makes me sad - ly in -  
 2. The fair - est maid is re - clin - ing, In daz - zling beau - ty  
 3. The boat - man in his bo - som, Feels pain - ful long - ings

clined, \_\_\_\_\_ An - old - strange leg - end is haunt - ing, And  
 there, \_\_\_\_\_ Her gild - ed rai - ment is shin - ing, She  
 stir, \_\_\_\_\_ He sees not dan - ger be - fore him, But

will not leave my mind; \_\_\_\_\_ The day - light slow - ly is,  
 combs her gold - en hair; \_\_\_\_\_ With gold - en comb she's  
 ga - zes up at her; \_\_\_\_\_ The wat - ers sure must

*cresc.*

go - ing, And calm - ly flows the Rhine, \_\_\_\_\_ The  
 comb - ing, And as she combs she sings, \_\_\_\_\_ Her  
 swal - low, The boat and him ere long, \_\_\_\_\_ And

*dim.*

moun - tain's peak - is glow - ing, In eve - ning's mel - low shine. \_\_\_\_\_  
 song - a - midst the gloam - ing, A weird en - chant - ment, brings. \_\_\_\_\_  
 thus - is seen the pow - er, Of cru - el Lor - e - leys song. \_\_\_\_\_

# Roll On, Silver Moon

Moderato

*mf*

1. As I strayed from my cot at the close of the day, To muse on the  
 1. As the hart of the moun-tain, my lov - er was brave, So hand - some and

beau - ties of June, 'Neath a jes - sa-mine shade, I es - pied a fair  
 man - ly to view, So kind and sin - cere, and he loved me most

*cresc.*

*dim.*

maid, And she sad - ly com - plained to the moon. Roll  
 dear, O Ed - win! no love was more true.

**CHORUS**

on sil - ver moon, guide the trav - 'ler his way, While the night - in - gale's

*cresc.*

song is in tune; I nev - er, nev - er more With my

The musical score is written for piano and voice. It features a 2/4 time signature and a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes dynamic markings such as 'mf', 'cresc.', and 'dim.'. The piece concludes with a 'CHORUS' section. The piano accompaniment consists of chords and moving lines in both hands, providing a harmonic and rhythmic foundation for the vocal melody.

*dim.*  
 true love will stray by the sweet sil-ver light of the moon.

## Santa Lucia

NEAPOLITAN SONG

**Moderato**  
*mf*  
 Calm o'er the o-cean blue Moon-light is shin-ing  
 While from the blue ex-panse Fair stars are gleam-ing

And with its sil-ver light Stray cloud is lin-ing,  
 O-ver the night be-neath, In sweet-ness beam-ing.

Come pret-ty mai-den, look from thy lat-tice, love,  
 As o'er the stream we glide, borne by the roll-ing tide,

*dim.*  
 \* List to the boat-men Chant-ing and row-ing.  
 San-ta Lu-ci-a, San-ta Lu-ci-a.

\* Pronounced Lu - ché - a

## Loch Lomond

SCOTCH AIR

Andante

*mf*

By— yon bon-nie banks, and by yon bon-nie braes, Where the sun shines bright on Loch  
'Twas there that we part-ed in yon sha-dy glen, On the steep, steep side o' Ben

Lo - mon', Where me and my true love Were ev - er wont to gae, On the bon-nie, bon-nie banks of Loch  
Lo - mon', Where in pur - ple \_ hue The \_ Hieland hills we view, And the moon com-ing out in the

Faster

Lo - mon', Oh! ye'll tak' the high - road and I'll tak' the low - road, And  
gloom - ing. Oh! ye'll tak' the high - road and I'll tak' the low - road, And

I'll be in Scot-land a - fore ye, But me and my true love will

nev - er meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

## Long, Long Ago

T. H. BAYLY

Moderato

Tell me the tales that to me were so dear, Long, long a - go,  
Do you re-mem-ber the path where we met, Long, long a - go,

long, long a - go;  
long, long a - go? Sing me the song I de - light - ed to hear,  
Ah, yes you told me you neer would for - get,

Long, long a - go, long a - go.  
Long, long a - go, long a - go. Now you are come, all my grief is re-moved,  
Then to all oth-ers my smile you pre-ferr'd,

Let — me for - get that so long you have rovd;  
Love, when you spoke gave a charm to each word; Let me be - lieve that you  
Still my heart treas - ures the

love as you lov'd,  
prais - es I heard, Long, long a - go, long a - go.  
Long, long a - go, long a - go.

## Thy Face

R. LEJOINDRE

C. H. R. MARRIOTT

*Moderato*

*mf*

Thy face is al-ways near to me, Tho' thou art far a-way, It  
 The vi - sion bringeth me fond hopes Of bet - ter days in store, It

is a bea-con bright and fair, To cheer me on my way; It  
 whis - pers of a time to come, When we shall part no more; Then

*cresc.*

is a star to guide me thro' This bu-sy world of pain, A  
 rest with me Oh vi-sion bright, My on-ly hope thou art, My

bea-con bright to rest with me, Un - til we meet a - gain. Thy  
 on - ly joy, my on - ly grief Is when we are a - part. Thy

*dim.*

*mf*

face is al-ways near to me, Tho' thou art far a-way. It



is a bea-con bright and fair, To cheer me on my way.

*dim.*

## Robin Adair

CAROLINE KEPPEL

*Moderato* *cresc.*

*mf*

What's this dull town to me? Rob - in's not near;  
 What made th'as - sem - bly shine? Rob - in A - dair;

*mf* *cresc.*

What was't I wish'd to see, What wish'd to hear?  
 What made the ball so fine? Rob - in was there.

*mf* *cresc.*

Where's all the joy and mirth, Made this town a heav'n on earth?  
 What, when the play was o'er, What made my heart so sore?

*f* *dim.*

Oh! they're all fled, with thee, Rob - in A - dair.  
 Oh! it was part - ing with Rob - in A - dair.

## Last Night

H. KJERULF

*Allegretto*

*p*

Last night the night-in-gale woke me, Last night when all was  
I think of you in the day - - time, I dream of you by

*dolce*

still, night, It sang in the gold-en moon light, From  
I wake and I would you were here, love, And

*rit.* *a tempo* *cresc.*

out tears the are wood-land hill. I o-pend my win-dow so gent-  
I look'd on the dream-ing dew, And oh! the  
tree; The wind is float-ing through, And oh! the

*rit.* *a tempo*

ly; I look'd on the dream-ing dew, And oh! the  
tree; The wind is float-ing through, And oh! the

*dim.*

bird, my dar-ling, was sing-ing, sing-ing of you, of you.  
night, my dar-ling, is sigh-ing, sigh-ing of you of you.

## The Keel Row

JAMES HOGG

**Lively**

As He wears a blue bonnet, blue bonnet, blue bonnet, A

I came down the snow-white rose up - on it, A heard a lassie dimple in his chin. O, And mer-ry may the mer-ry may the

keel - row, the keel - row, the keel - row, Oh mer - ry may the keel - row, The

ship that my love's in. Mer - ry may the keel - row, the keel - row, the

keel - row, Oh, mer - ry may the keel - row, The ship that my love's in.

## When the Swallows Homeward Fly

FRANZ ABT

*Andantino*

*mf*

When the swal - lows homeward fly, When the ro - ses scatter'd lie, When from  
When the white swan southward roves, To seek at noon the or - ange groves, When the

*cresc.* *dim.*

neith - er hill nor dale, Chants the silv' - ry night - in - gale, In these  
red tints of the west, Prove the sun is gone to rest, In these

*cresc.* *f*

words my bleeding heart, Would to thee its grief im - part.  
words my bleeding heart, Would to thee its grief im - part.

*mf* *cresc.*

When I — thus thy im - age — lose,  
When I — thus thy im - age — lose,

*mf* *cresc.*

Can I, ah! can I e'er know re - pose,  
Can I, ah! can I e'er know re - pose,

*f* Can — I ah! can I e'er know re - pose. *dim.*

## Sally in Our Alley

HENRY CAREY

*Andante*  
*mf* Of all the girls — that are so smart, — There's none like pretty Sal-ly; She is the  
Of all the days — that's in the week, — I dear - ly love but one day, And that's the

dar - ling of my heart, — And lives in our — al-ley: There is no  
day — that comes be - twixt, — A Sa - tur - day and Monday: O then I'm

*cresc.* la - dy in the land That's half so sweet — as — Sal - ly; She is the  
dress'd all in my best, . To walk a - broad — with — Sal - ly; She is the

*dim.* *mf*  
dar - ling of my heart, — And lives — in — our — al-ley.  
dar - ling of my heart, — And lives — in — our — al-ley.

## What Will You Do, Love?

SAMUEL LOVER

Andante

*mf*

"What will you do, love, when I am go-ing, With whitesail flow-ing, The seas be-  
 "What would you do, love, if dis-tant tid-ings Thy fond con-fid-ings, Should un-der-

yond, mine; What will you do, love when waves di- vide us, And friends may  
 And I a-bid- ing 'neath sul-try skies, Should think oth-er

chide us for be- ing fond?" "The waves di- vide us and friends be  
 eyes were as bright as thine?" "Oh, name it not! tho' guilt and

chid- ing, In faith a bid- ing I'll still be true, And I'll pray for  
 shame Were on thy name I'd still be true, But that heart of

thee on the stormy o- cean, In deep de- vo- tion That's what I'll do."  
 thine Should an- o- ther share it, I could not bear it, What would I do?"

*cresc.*

*dim.*

## Five O'Clock in the Morning

CLARIBEL

Moderato espressivo

*mf*

The dew lay glitt'ring o'er the grass, A mist lay ov-er the brook, At the  
And Bes-sie, the milk-maid, mer-ri-ly sang, The meadows were fresh and fair, And the

ear-liest beam of the gold-en sun The swal-low her nest for-sook; The  
breeze of morn-ing kiss'd her brow, And play'd with her nut-brown hair; But

*f* snow-y blooms of the haw-thorn tree Lay thick-ly the ground a-dorn-ing, The  
oft she turn-ed and look'd a-round As if the si-lence scorn-ing, 'Twas

*rit.*

birds were sing-ing in ev'-ry bush, At five o'clock in the morn-ing, The  
time for the mow-er to whet his scythe, At five o'clock in the morn-ing, 'Twas

birds were sing-ing in ev'-ry bush, At five o'clock in the morn-ing.  
time for the mow-er to whet his scythe, At five o'clock in the morn-ing.

## Within a Mile of Edinboro'

JAMES HOOKE

Moderato

*mf*

'Twas with - in a mile of Ed-in - bo-ro' town In the  
 Jock - y was a wag that nev-er would wed, Though long  
 But when he vowed he would make her his bride, Though his

ro - sy time of the year, Sweet flow - ers bloom'd and the  
 he had fol - low'd the lass, Con - tented she earned and eat  
 flocks and herds were not few, She gave him her hand, and a

grass was down, And each shep - herd woo'd his dear; Bon-ny Jock-y, blithe and gay,  
 her brown-bread, And mer-ri - ly turn'd up the grass; Bon-ny Jock-y, blithe and free,  
 kiss be - side, And vow'd she'd for ev - er be true; Bon-ny Jock-y, blithe and free,

Kiss'd sweet Jen - ny mak - in' hay; The las - sie blushed and frowning cried, "No,  
 Won her heart right mer - ri - ly; Yet still she blushed and frowning cried, No  
 Won her heart right mer - ri - ly; At church she no more frowning cried, No

no, it will not do, I can-not, can-not, won-not, won-not, Won-not buc-kle to.



## Annie Laurie

LADY JOHN SCOTT

Moderato

*p*

Max - wel - ton's banks are bon - nie, Where ear - ly falls the  
 Her — brow is like the snow - drift, Her throat is like the

dew; And 'twas there that An - nie Lau - rie Gave  
 swan; Her — face it is the fair - est That

*cresc.*

me her prom - ise true, Gave me her prom - ise  
 e'er the sun shone on, That e'er the sun shone

true, And ne'er for - get will I, But for  
 on, And dark blue is her ee, And for

bon - nie An - nie Lau - rie, I'd — lay — me down and dee.  
 bon - nie An - nie Lau - rie, I'd — lay — me down and dee.

## Mary of Argyle

CHAS. JEFFERYS

S. NELSON

*Allegretto*

*p*

1. I have heard the ma-vis sing-ing His love song to the morn; I have  
 2. Though thy voice may lose its sweetness, And thine eye its bright-ness too; Though thy

seen the dew-drop cling-ing To the rose just new-ly born: But a  
 step may lack its fleet-ness, And thy hair its sun-ny hue: Still to

*cresc.* *dim.* *cresc.*

sweeter song has cheer'd At the evening's gentle close; And I've seen an eye still brighter Than the  
 me wilt thou be dear-er Than the World shall own. I have loved thee for thy beauty, But

*mf*

dew-drop on the rose; 'Twas thy voice, my gen-tle Ma-ry, And thine  
 not for that a-lone; I have watch'd thy heart, dear Ma-ry, And its

*cresc.* *dim.*

art-less winning smile, That made this world an E-den, Bon-ny Ma-ry of Ar-gyle.  
 goodness was the wile That has made thee mine for-ev-er, Bon-ny Ma-ry of Ar-gyle.

## Darby and Joan

F.E. WEATHERLY

J.L. MOLLOY

*Andante*

*p*

Dar - by, dear, we are old and gray, Fif - ty years since our wed - ding day,  
 Dar - by, dear, but my heart was wild When we bur - ied our ba - by child,  
 Hand in hand when our life was May, Hand in hand when our hair is gray,

Shad - ow and sun for ev' - ry one as the years roll on; Dar - by, dear, when the  
 Un - til you whis - per'd: "Heav'n knows best," and my heart found rest; Dar - by, dear, 'twas your  
 Shad - ow and sun for ev' - ry one as the years roll on; Hand in hand, when the

world went wry, Hard and sor - row - ful then was I, Ah! lad, how you cheer'd me then:  
 lov - ing hand, Show'd the way to the bet - ter land, Ah! lad, as you kiss'd each tear,  
 long nigh - tide Gen - tly cov - ers us side by side, Ah! lad, tho' we know not when,

*dim.*

"Things will be bet - ter, sweet wife, a gain!"  
 Life — grew bet - ter, and Heav'n more near. Al - ways the same, Dar - by, my own,  
 Love will be with us for - ev - er then:

Al - ways the same to your old wife, Joan, Al - ways the same to your old wife Joan.

*cresc.*

## Her Bright Smile Haunts Me Still

W. T. WRIGHTON

Slow with expression

*mf*

1. 'Tis— years since last we met, And we may not meet a - gain; I have  
 2. At the first sweet dawn of light, When I gaze up-on the deep, Her—

strug - gled to for get, But the strug - gle was in vain; For her  
 form still greets my sight, While the stars their vi - gils keep. When I

*cresc.*

voice lives on the breeze, And her spir - it comes at will; In the  
 close mine ach - ing eyes, Sweet dreams my sen - ses fill; And from

mid - night, on the seas, Her bright smile haunts me still! For her  
 sleep when I a - rise, Her bright smile haunts me still! When I

*mf*

voice lives on the breeze, And her spir - it comes at will; In the  
 close mine ach - ing eyes, Sweet dreams my sen - ses fill; And from

*cresc.* *dim.*

mid - night, on the seas, Her — bright smile haunts me still.  
sleep when I a - rise, Her — bright smile haunts me still.

## The Girl I Left Behind Me

SAMUEL LOVER

*Moderato*

*mf*

1. The hour was sad I left the maid, A lin-g'ring farewell tak - ing, Her  
2. Then to the East we bore a-way, To win a name in - sto - ry, And

sighs and tears my steps de - lay'd, I — thought her heart was break - ing, In  
there, where dawns the sun of day, There dawn'd our sun of glo - ry: Both

hur - ried words her name I bless'd, I breath'd the vows that blind me, And  
blaz'd in noon on Al - ma's height, Where in the post as - sign'd me, I —

to my heart in an - guish press'd The girl I — left be - hind me.  
shard the glo - ry of that fight, Sweet girl I — left be - hind me.

## Bonnie Doon

ROBERT BURNS

Moderato

*p*

1. Ye banks and braes — of Bon - nie Doon, How can — ye bloom — sae  
 2. Oft have I roamed by Bon - nie Doon, To see — the rose — and

fresh — and fair; How can ye chant, — ye lit - tle birds, — And  
 wood - bine twine; And Il - ka bird — sang o' — its love, — And

*mf*

I — sae wea - ry fu' — of care! Thou'lt break my heart, — thou  
 fond - ly sae — did I — o' mine; Wi' light - some heart I

war - bling bird — That wan - tons thro' — the flow'r - ing thorn, Thou  
 pu'd a rose — Fu' sweet — up - on — its thorn - y tree, And

mind'st me of — de part - ed joys, — De - part - ed nev - er to — re - turn.  
 my fause lov - er staw the rose, — But, ah! — he left — the thorn wi' me!

## 'Tis All That I Can Say

TOM HOOD

HOPE TEMPLE

*Moderato*

*mf*

1. I love thee, I love thee, 'tis all that I can  
love thee, I love thee, is ev - er on my

say, tongue, It is my vis - ion in the night, My dream - ing in the  
In all my proudest po - e - sy That cho - rus still is

day; ——— The ver - y ech - o of my heart The bless - ing when I  
sung, ——— It is the ver - dict of my eyes A - midst the gay and

pray, ——— I love thee, I love thee, 'tis all that I can  
young, ——— I love thee, I

*1st ending* *dim.*

say. 2. I love thee, a thousand maids, a thousand maids a - mong.

*2nd ending* *dim.*

*cresc.*

*cresc.*

*f*

*pp*

## I've Something Sweet To Tell You

EATON FANING

*Allegretto*

*p*

I've some-thing sweet to tell you, But the se-cret you must keep, — And re-

*poco rit.* *pp* *piu vivo* *rit.*

mem-ber, if it is - n't night, I am talk - ing in my sleep — For I

*a tempo*

know I am but dream - ing When I think your love is mine — And I

*cresc* *f* *p* *p a little slower*

know they are but seem-ing, All the hopes that round me shine. So re - mem-ber When I

*p*

tell you What I can no lon-ger keep — We are none of us re - spon-si-ble For



*a tempo*

what we say in sleep. My pret-ty se-cret's

com - ing, Oh! lis - ten with your heart, And you shall hear it hum - ming So

*pp* *piu vivo* *rit.* *a tempo* *cresc.*

close, 'twill make you start, Oh shut your eyes so earn - est, Or mine will wild - ly

*f* *passionately* *p* *tranquil*

weep, I love you, I a - dore you, but, I am talk - ing in my sleep,

*rit.* *morendo*

in my sleep.

## Maid of Athens

LORD BYRON

H.R. ALLEN

Andante con molto espressione

*mf*

1. Maid of Ath-ens, ere we part, Give, oh, give me back my  
2. By those tres-ses un-con - find, Wooded by each Æ - ge - an

*mf*

heart! wind, Or since that has left my breast,  
By those lids whose jet - ty fringe,

*cresc.*

Keep it now, and take the rest! Hear my vow, be - fore I go,  
Kiss thy soft cheek's blooming tinge, By those wild eyes like the roe,

*cresc.* *dim.* *mf*

Hear my vow, be - fore I go, My life I  
Hear my vow, be - fore I go, My life I

*cresc.*

love thee, My dear - est life, I love thee,  
love thee, My dear - est life, I love thee,

Hear my vow, be-fore I go, My life I love but thee.  
 Hear my vow, be-fore I go, My life I love but thee.

*dim.*

### Soldier's Farewell

JOHANNA KINKEL

*Andante*  
*mf*

1. How can I bear to leave thee, One part - ing kiss I give thee; And  
 2. Ne'er more may I be - hold thee, Or to this heart en - fold thee; With

then whate'er be - falls me, I go where hon - or calls me. Fare -  
 spear and pen - non glanc - ing, I see the foe ad - vanc - ing, Fare -

*f* *p*

*With great expression*

well, fare - well, my own true love, Fare -  
 well, fare - well, my own true love, Fare -

*f*

well, fare - well, my own true love.  
 well, fare - well, my own true love.

*rit.* *pp*

## The Maid of the Mill

HAMILTON AÏDÉ

STEPHEN ADAMS

*Andante*

*p*

1. Gold - en years a - go, in a mill be - side the sea, There  
 2. Lead - en years have passed, gray — hair'd I look a - round; The

*cresc.*

dwelt a lit - tle maid - en who plight - ed her faith to me; The  
 earth has no such mai - dens, none such mill - wheels — turn not round: When -

*p*

mill - wheel now is si - lent, that maids' eyes clos - ed be; And  
 e'er I think of heav'n, and of what the an - gels be; I

*cresc.*

all that now re - mains of her, are the words she sang to me.  
 see a - gain that lit - tle maid, and — hear her words to me.

*Dolce*

*mf*

"Do not for - get me! Do not for - get me!



Think some - times of me still.



*mf*  
When the morn - breaks, and - the thros - tle a - wakes - Re -



*cresc.*  
mem - ber the maid, - of the mill!



Do not for - get me! Do not for - get me! Re -



*dim.*  
mem - ber the maid, - The maid of the mill!"

## Love's Golden Dream

LINDSAY LENNOX

Slowly

*mf*

1. I hear to - night the old bells chime, Their sweetest soft - est strain, They bring to  
 2. I look in - to your love-lit eyes, I hear your gen - tle voice, You come to

me the old-en time, In vi-sions once a - gain, Once more a -  
 me from par - a - dise, And bid my heart re - joice, Sweet vi - sions

cross the mea-dow land, Be-side the flow - ing to stream, We wan - der,  
 fade not from my sight, I would not wake to pain, But dream till

dar - ling, hand in hand, And dream love's gold - en dream.  
 at the por - tals bright, I clasp your hand a - gain.

Waltz Time

*mf*

Love's golden dream is past, ———— Hid - den by mists of pain, ————

*cresc.*

Yet we shall meet at last.

*dim.* *mf*

Nev - er to part a - gain Love's gold - en

*cresc.*

dream is past, Hid - den by mists of

pain, Yet we shall meet at last

*dim.*

Nev - er to part a - gain.

## Little Maggie May

G.W. MOORE

C. BLAMPHIN

Moderato

*mf*

1. The spring had come, the flow'rs in bloom, The birds sung out their lay, Down  
 2. Tho' years roll'd on, yet still I lov'd With heart so light and gay, And

by a lit - tle run-ning brook I first saw Mag-gie May; She  
 nev - er will this heart de - ceive My own dear Mag-gie May; When

*cresc.* had a rogue - ish jet black eye, Was sing-ing all the day, And  
 oth - ers thought that life was gone, And death would take a - way, Still

*dim.*

*mf*

how I lov'd her none can tell, My lit - tle Mag-gie May. My  
 by my side did lin - ger one, And that was Mag-gie May. My

**CHORUS**

*mf*

lit - tle, witching Mag-gie, Mag-gie, sing - ing, all the day; Oh!



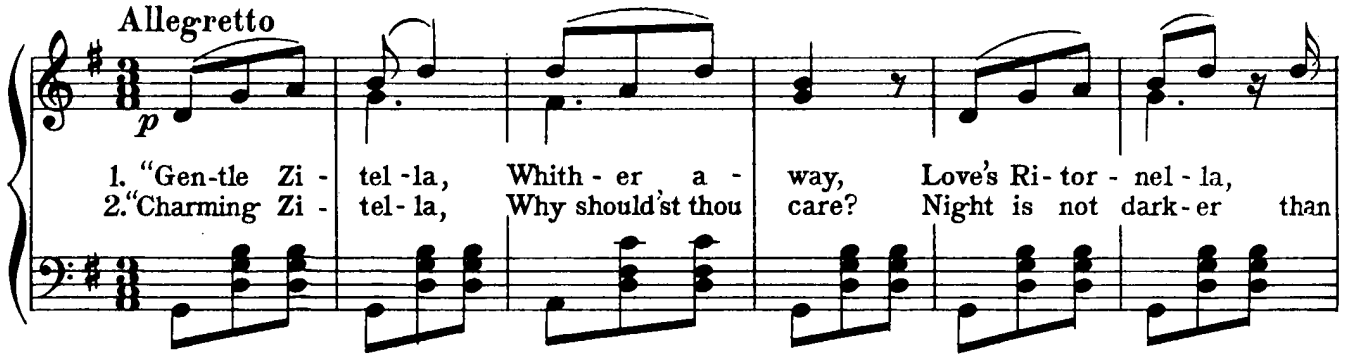


how I love her none can tell, My lit - tle Mag - gie May.

## Love's Ritornella

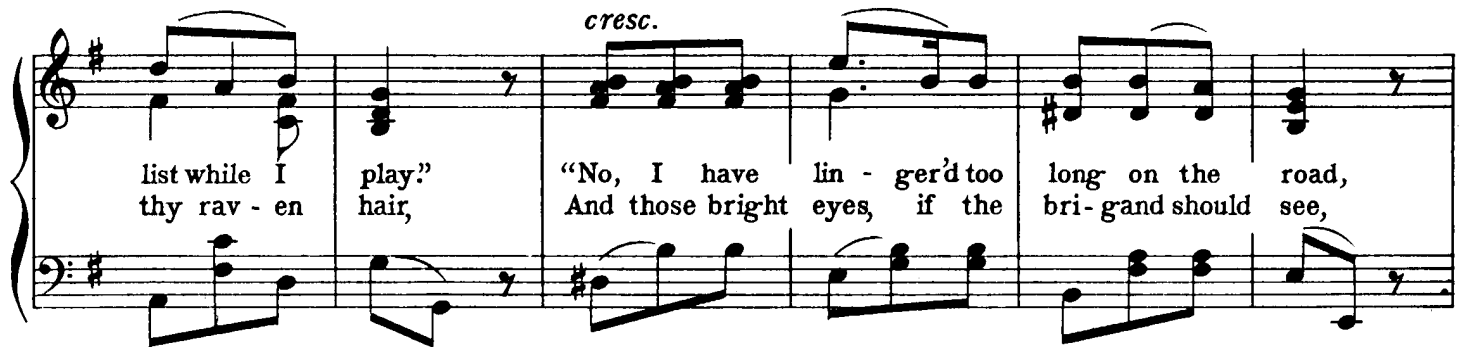
J. COOKE

*Allegretto*  
*p*



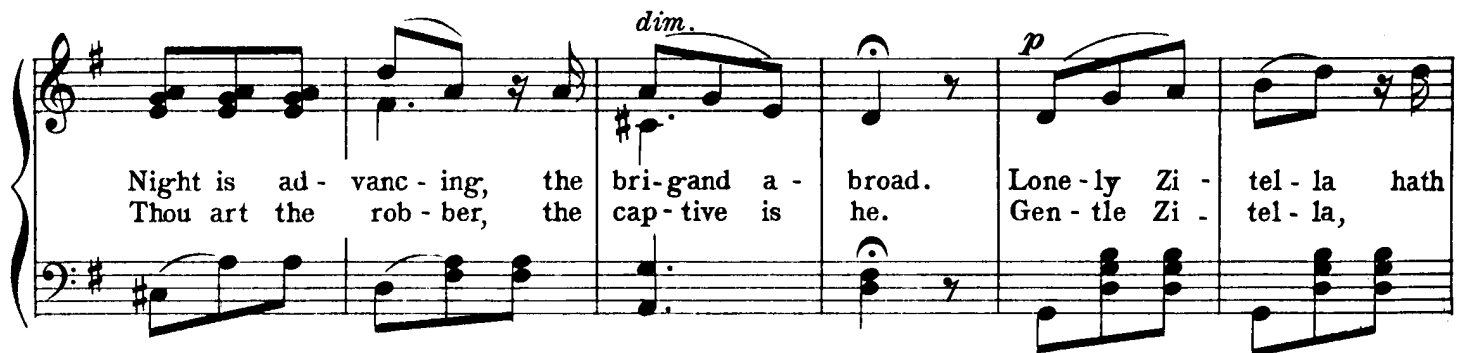
1. "Gen-tle Zi - tel-la, Whith - er a - way, Love's Ri - tor - nel - la,  
2. "Charming Zi - tel - la, Why should'st thou care? Night is not dark - er than

*cresc.*

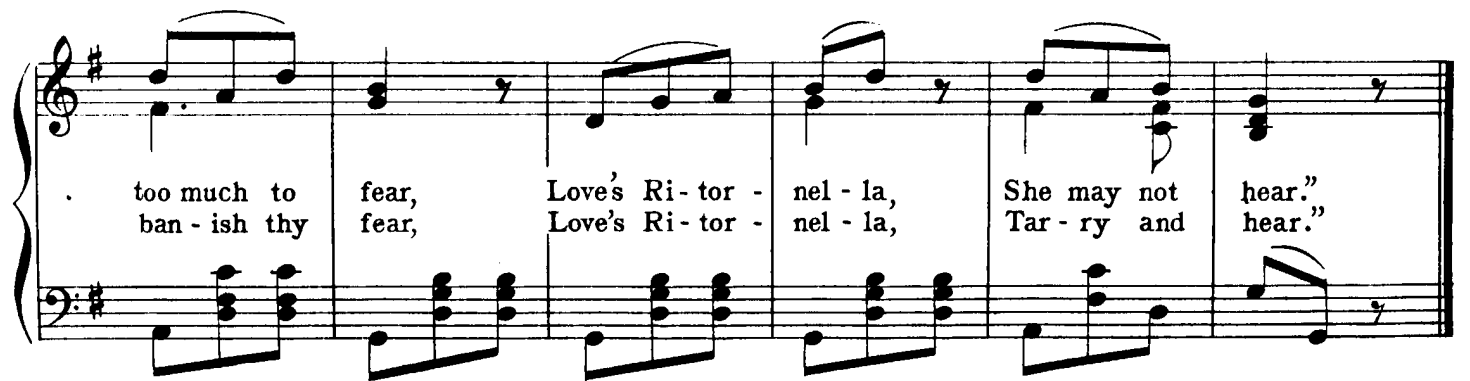


list while I play." thy rav - en hair, "No, I have lin - ger'd too long on the road,  
And those bright eyes, if the bri - gand should see,

*dim.* *p*



Night is ad - vanc - ing, the bri - gand a - broad. Lone - ly Zi - tel - la hath  
Thou art the rob - ber, the cap - tive is he. Gen - tle Zi - tel - la,



too much to fear, fear, Love's Ri - tor - nel - la, She may not hear."  
ban - ish thy fear, Love's Ri - tor - nel - la, Tar - ry and hear."

## The Blue Alsatian Mountains

CLARIBEL

STEPHEN ADAMS

Tempo di Valse

*mf*

1. By the blue Al - sa - tian moun - tains Dwelt a  
 2. By the blue Al - sa - tian moun - tains Came a

maid - en young and fair, Like the care - less flow - ing foun -  
 stran - ger in the spring, And he lin - ger'd by the foun -

*cresc.* *dim.*

tains, Were the rip - ples of her hair, Were the rip - ples of her  
 tains, Just to hear the maid - en sing, Just to hear the maid - en

hair; An - gel mild, her eyes so win - ing, An - gel bright, her  
 sing; Just to whis - per in the moon - light, Words, the sweet - est

hap - py smile, When be - neath the foun - tains spin - ning, You could  
 she had known, Just to charm a - way the hours, Till her

hear — her song the while — A - dé, A - dé, A - dé, —  
heart — was all his own — A - dé, A - dé, A - dé, —

— Such songs will pass a - way. — Tho' the blue Al - sa - tian  
— Such dreams must pass a - way. — But the blue Al - sa - tian

moun - tains, Seem to watch — and wait al - way. —  
moun - tains, Seem to watch — and wait al - way. —

## Ah, 'tis a Dream

E. LASSEN

Andante con espressione

1. My na - tive land a - gain it meets mine eye, — The old oaks raise their boughs on  
2. I feel the kiss that was in youth so dear, — The words, "I love!" fall on mine

high, — The vi - o - lets greeting seem, — Ah! 'tis a dream.  
ear, — I see — thine eyes soft beam! — Ah! 'tis a dream.

## Little Annie Rooney

MICHAEL NOLAN

## Waltz Time

1. A winning way, a pleasant smile, Dress'd so neat but  
 2. We've been engaged close on a year, The happy time is

quite in style, Mer-ry chaff your time to wile, Has  
 draw - ing near, I'll wed the one I love so dear, ———

*cresc.* lit - tle An - nie Roon - ey; Ev' - ry ev' - ning  
 Lit - tle An - nie Roon - ey; My friends de - clare I  
*dim.*

rain — or shine, I make a call 'twixt eight — and nine, On her who  
 an — in jest, Un - til the time comes will — not rest, But one who

*cresc.* short - ly will be mine, — Lit - tle An - nie Roon - ey.  
 knows its val - ue best, Is lit - tle An - nie Roon - ey.  
*dim.*

## CHORUS

*mf* She's my sweet - heart, I'm her beau, — *cresc.*

— She's my An - nie, — I'm her

*dim.*

Joe, — Soon we'll mar - ry —

*mf*

Nev - er — to part, — Lit - tle An - nie

*cresc.*

Roon - ey, — is my sweet - heart! —

*dim.*

## Kathleen Mavourneen

MRS. CRAWFORD

F. N. CROUCH

Andante

*mf*

1. Kath - leen Ma - vour - neen! the grey dawn is breaking, The  
 2. Kath - leen Ma - vour - neen! a - wake from thy slumbers; The

horn of the hunt - er is heard on the hill; The  
 blue of the mountains glow in the sun's gold - en light; Ah!

lark where from her light spell wing the bright dew is shak - ing,  
 is the is the spell that once hung on my num - bers? A -

Kath - leen Ma - vour - neen! what slum - b'ring still. Oh,  
 rise in thy beau - ty, thou star of my night. Ma -

Faster

*mf*

hast thou for - got - ten, how soon we must sev - er? Oh,  
 your - neen, Ma - vour - neen, my sad tears are fall - ing, To

*rit.*

hast thou for - got - ten, this day we must part? It  
 think that from E - rin' and thee I must part; It

*a tempo*

*mf*

may be for years, and it may be for - ev - er; Oh, —  
 may be for years, and it may be for - ev - er; Then

why — art thou si - lent, thou voice of my heart? It  
 why — art thou si - lent, thou voice of my heart? It

may — be for years, and it may be for - ev - er; Then

why — art thou si - lent, Kath - leen Ma - your - neen?

# Katey's Letter

LADY DUFFERIN

Andante con espressione

*mf*  
 1. Och, girls, dear did you ever hear, I wrote my love a let-ter, And al-  
 2. My heart was full, but when I wrote I dar'd not put the half in, The

tho' he can - not read, sure I thought 'twas all the bet - ter, For why  
 neighbors know I love him, and they're might - y fond of chaff - ing; So I

should he be puz-zled with hard spell - ing in the mat - ter, When the  
 dar'd not write his name out - side, for fear they would be laugh - ing, So I

*rit.* *a tempo*  
 mane - ing was so plain that I love him faith - ful - ly.  
 wrote, "from lit - tle Kate to one whom she loves faith - ful - ly."

*mf*  
 I love him faith - ful - ly And he  
 I love him faith - ful - ly And he



knows it, oh! he knows it, with - out one word from me.  
 knows it, oh! he knows it, with - out one word from me.

*rit.*

## Kathleen Aroon

MRS. CRAWFORD

FRANZ ABT

Andante

*mf*

1. Why should we part - ed be, Kath - leen A - roon!  
 2. Give me thy gen - tle hand, Kath - leen A - roon!

When thy fond heart's with me, Kath - leen A - roon!  
 Come to the hap - py land, Kath - leen A - roon!

*cresc.*

Come to those gold - en skies, Bright days for — us — may — rise,  
 Come o'er the waves with me, These hands shall — toil — for — thee,

*cresc.* *rit.*

Oh! dry — those — tear - ful — eyes, Kath - leen A - roon.  
 This heart — will — faith - ful — be, Kath - leen A - roon.

## Farewell Forever

H. B. FARNIE

M. CONNELLY

Moderato

*mf*

1. All night thro' thy slumbers my pas-sion-ate numbers, Have thrill'd to thy  
 2. My heart wild - ly beat-ing would hear thee re - peat-ing, Thy vow, thou art

dream - ing heart, Till drawn by my sor-row, Thou wak'st with the mor-row, To  
 mine a - lone. And far o'er the bil - low, My dream-haunted pil - low, Shall

know that this hour we part. The dews of last - night are dry on the plain, —  
 bring thee a gain mine own. One touch on my hand, one kiss on my brow, —

*cresc.*

Yet on my cheeks tears are fall - ing like rain. Oh!  
 O - ver! and thou art a mem - o - ry now. Oh!

*rit. dim.*

*mf*

Farewell for - ev - er, Farewell to thee! , Mountains may sev - er, ma - ny a lea!

*rit.*  
Bright tho' our dreaming, 'Twas not to be, Farewell, my own, to thee!

## Gaily the Troubadour

T. H. BAYLEY

**Lively**  
*p*  
Gai - ly the Trou - ba - dour Touch'd his gui - tar When he was hastening  
She for the Trou - ba - dour Hope - less - ly wept, Sad - ly she thought of him

Home from the war; When oth - ers slept;  
Sing - ing, "From Pal - es - tine, Sing - ing, "In search of thee, Hith - er I come, Would I might roam!

*mf*  
La-dye love! Trou - ba - dour! la-dye love! Trou - ba - dour! Wel - come me home." Sing - ing, "From Pal - es - tine Sing - ing, "In search of thee

Hith - er I come, Would I might roam!  
La-dye love! Trou - ba - dour! la-dye love! Trou - ba - dour! Wel - come me home." Sing - ing, "From Pal - es - tine Sing - ing, "In search of thee

## Weary

FLORENCE L. CARTER

VIRGINIA GABRIEL

Andante non Troppo

*mf*

Wea - ry of liv - ing, so wea - ry, Long - ing to lie down and  
 Wea - ry, so wea - ry of wait - ing, Wait - ing for sym - pa - thy

die, \_\_\_\_\_ To find for the sad heart and drea - ry, The  
 sweet, \_\_\_\_\_ For some - thing to love, and to love me, And

end of the pil - grim - age nigh \_\_\_\_\_ Wea - ry, so wea - ry of  
 pleas - ures that are not so fleet \_\_\_\_\_ For a hand to be laid on my

*dim.*

wish - ing, \_\_\_\_\_ For a form that has gone from my sight, \_\_\_\_\_ For a  
 fore - head, \_\_\_\_\_ A glimpse of the gold - en brown hair, \_\_\_\_\_ For a

voice that is hush'd to me ev - er, For eyes that to me were so bright. \_\_\_\_\_  
 step that to me was sweet music, And a brow that was no - ble and fair. \_\_\_\_\_

## John Anderson, My Jo

ROBERT BURNS

*Andante*

*mf*

1. John An - der - son, my jo, John, When — we were first ac -  
 2. John An - der - son, my jo, John, We — clamb the hill the -

quent, Your locks were like the ra - - ven, Your  
 gith - er And mony a can - ty day, John, We've

*cresc.*

bon - ny brow was brent; But now your brow is beld, John, Your  
 had wi' - ane an - ith - er; Now we maun tot - ter down, John, But

*dim.*

locks are like the snow; Yet — bless - ings on your  
 hand in hand we'll go; And we'll sleep the - gith - er

frost - y pow, John An - der - son, my jo!  
 at the foot, John An - der son, my jo!

## Flow Gently, Sweet Afton

ROBERT BURNS

*Moderato*

*mf*

1. Flow gent - ly, sweet Af - ton, a - mong thy green braes; Flow  
 2. Thy crys - tal stream, Af - ton, how love - ly it glides, And

*cresc.* *dim.*

gent - ly, I'll sing thee a song in thy praise; My Ma - ry's a - sleep by thy  
 winds by the cot where my Ma - ry re - sides; There, oft, as mild ev' - ning weeps

*cresc.* *dim.* *mf*

mur - mur - ing stream; Flow gent - ly, sweet Af - ton, dis - turb not her dream. Thou  
 o - ver the lea, Thy sweet - scent - ed groves shade my Ma - ry and me. Flow

dove, whose soft ech - o re - sounds from the hill, Thou green - crest - ed  
 gent - ly, sweet Af - ton, a - mong thy green braes, Flow gent - ly, sweet

*cresc.* *rit.* *a tempo*

lap - wing, with noise loud and shrill, Ye wild whist - ling war - blers, your  
 riv - er, the theme of my lays; My Ma - ry's a - sleep by thy

*cresc.* *dim.*

mu - sic for - bear, I charge you, dis - turb not the slum - ber - ing fair.  
 mur - mur - ing stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

## Comin' Thro' The Rye

ROBERT BURNS

SCOTCH SONG

*Moderato*

*mf*

Gin a bo - dy meet a bo - dy com - in' thro' the rye, Gin  
 Gin a bo - dy meet a bo - dy com - in' frae the town, Gin  
 A - mong the train there is a swain I dear - ly lo'e my - sel' But

*mf*

a — bo - dy kiss a bo - dy need a bo - dy cry?  
 a — bo - dy greet a bo - dy need a bo - dy frown?  
 where's his home and what his name I din - na care to tell!

*f*

Ev' - ry las - sie has her lad - die, nane they say, — hae I, Yet

*f*

a' the lads they smile at me when com - in' through the rye.

## For You

ARTHUR CHAPMAN

SYDNEY SMITH

*Andante espressivo* *cresc.*

*mf*

They say the years have swal - lows' wings, But mine have lead - en  
 They told me if we linked our lives, That you would rue the

*dim.*

feet, Since last we stood and said "good-bye," That eve in June-tide  
 day, And when the sor - rows gath - ered round, Your love would pass a -

*mf*

sweet; I read the an - guish in your eyes, As  
 way; But had I known what life would be When

sad you turned a - way, But oh! you guessed not  
 ev' - ry hope had fled, Those cru - el words I

what I bore, The tears I could not stay. For  
 spoke that night, Had ne'er by me been said. For



*Lento*

*mf*

you! for you! my dar - ling, I spoke those words un - true, —

— I left you, tho' I loved you, And broke — my heart for

*mf*

you! — For you, for you! my dar - - ling, I

*cresc.*

*f*

spoke those words un - true, — I left you, tho' — I

*rit.*

*dim.*

loved you, And broke — my heart — for you. —

## Good-bye, Sweetheart, Good-bye

JOHN L. HATTON

*Andante con moto* *cresc.*

*mf*

1 The bright stars fade, the morn is break-ing The dew - drops pearl each  
2 The sun is up, the lark is soar - ing, Loud swells the song of

*dim.* *cresc.*

bud and leaf, And I from thee my leave, am tak - ing, With  
chan - ti - cleer; The lev - ret bounds o'er earths soft flow - ing, Yet

*dim.*

bliss too brief, with bliss, with bliss, too  
I am here, yet — — — I am

brief here, How sinks my heart with fond a - larms, The tear is hid - ing  
here, For since nights gems from heav'n did fade, And morn to flo - ral

*cresc.* *dim.* *cresc.*

in mine eye For time doth thrust me from thine arms; Good - bye, sweet-heart, good -  
lips doth hie, I could not leave thee, tho' I said Good - bye, sweet-heart, good -

*cresc.*

bye! bye! Good - bye, sweet-heart, good - bye! For I  
Good - bye, sweet-heart, good - bye!

*dim.*

time doth thrust me from thine arms, Good - bye, sweet-heart, good - bye!  
could not leave thee, tho' I said Good - bye, sweet-heart, good - bye!

## Am I Not Fondly Thine Own

(DU, DU LIEGST MIR IM HERZEN)

GERMAN FOLK SONG

With expression

*p*

Thou, thou reign'st in this bo - som, There, there hast thou thy throne;  
Du, du liegst mir im Her - zen, Du, du liegst mir im Sinn;

Thou, thou know'st that I love thee, Am I not fond-ly thine own?  
Du, du machst mir viel Schmerzen, Weisst nicht, wie gut ich dir bin!

*f* *p*

Yes, yes, yes, yes, Am I not fond-ly thine own?  
Ja, ja, ja, ja, Weisst nicht, wie gut ich dir bin!

## The Hazel Dell

GEO. F. ROOT

Moderato

*cresc.* *dim.*

In the Ha - zel Dell my Nel - ly's sleep - ing, Nel - ly lov'd so long; And my  
 In the Ha - zel Dell my Nel - ly's sleep - ing, Where the flow - ers wave; And the

lone - ly, lone - ly watch I'm keep - ing, Nel - ly lost and gone; Here in  
 si - lent stars are nightly weep - ing, O'er poor Nel - ly's grave. Hopes that

*mf* *cresc.* *dim.*

moon - light oft - en we have wan - der'd Thro' the si - lent shade, Now where  
 once my bo - som fond - ly cher - ish'd Smile no more on me; Ev' - ry

leaf - y branches droop - ing down - ward, Lit - tle Nel - ly's laid.  
 dream of joy, a - las has per - ished, Nel - ly dear, with thee.

All a - lone my watch I'm keep - ing In the Ha - zel Dell, For my

*dim.*

dar - ling Nel - ly's near me sleep - ing, Nel - ly dear, fare - well.

## How Can I Leave Thee!

(TRUE LOVE)

FOLK SONG

Lento

*p*

1. How can I leave — thee! From thee how can I part!  
 2. Blue is a flow - er - et, Called the "For - get - me - not,"  
 3. Would I a bird — were, Soon at thy side to be!

*dim.*

That thou hast all my heart, Dear one, be - lieve:  
 Wear it up - on thy heart, And think of me!  
 Fal - con nor hawk would fear, Speed - ing to thee;

*cresc.*

Thou hast this soul of mine, So close - ly bound to thine,  
 Flow - eret and hope may die, Yet love with us shall stay,  
 When by the fow - ler slain, I at thy feet should lie,

*dim.*

No oth - er can I love, Save thee a - lone.  
 That can - not pass a - way, Dear one, be - lieve.  
 Thou sad - ly should'st com - plain, Joy - ful I'd die!

## Darling Nelly Gray

B.R. HANDY

Moderato

*p*

1. There's a low green valley on the old Ken-tuck-y shore, There I've  
 2. One night I went to see her, but "she's gone!" the neighbors say, The  
 3. My eyes are get-ting blind-ed, and I can not see the way, Hark! there's

whiled man - y hap - py hours a - way, A - sit - ting and a - sing - ing by the  
 white man bound her with his chain, They have tak - en her to Georgia for to  
 some - bo - dy knock - ing at the door, Oh! I hear the an - gels call - ing and I

lit - tle cot - tage door, Where lived my dar - ling Nel - ly Gray Oh! my  
 wear her life a - way, As she toils in the cot - ton and the cane. Oh! my  
 see my Nel - ly Gray, Fare - well to the old Ken - tuck - y shore. Oh! my

*mf*

poor Nel - ly Gray, they have tak - en you a - way, And I'll  
 poor Nel - ly Gray, they have tak - en you a - way, And I'll  
 dar - ling Nel - ly Gray, up in heav - en there they say, That they'll

nev - er see my dar - ling an - y more, I'm  
 nev - er see my dar - ling an - y more, I'm  
 nev - er take you from me an - y more, I'm a -

sit - ting by the riv - er, and I'm weep - ing all the day, For you've  
 sit - ting by the riv - er, and I'm weep - ing all the day, For you've  
 com - ing, com - ing, com - ing, as the an - gels clear the way, Fare -

gone from the old Ken - tuck - y shore.  
 gone from the old Ken - tuck - y shore.  
 well to the old Ken - tuck - y shore.

### Douglas

MISS MULOCK

LADY JOHN SCOTT

Moderato

*mf*  
 Could ye come back to me Doug - las! Doug - las! In the old like - ness  
 Nev - er a scorn - ful word should pain you: I'd smile as sweet — as  
 Oh, to call back — the days that are not! Mine eyes were blind - ed, your

that — I knew, I would be so faith - ful, so lov - ing, Doug - las!  
 an - gels do, Sweet as your smile — on me shone ev - er,  
 words — are few. Do you know — the truth — now up in Heav - n?

Doug - las! Doug - las! ten - der and true.  
 Doug - las! Doug - las! ten - der and true.  
 Doug - las! Doug - las! ten - der and true.

# Twinkling Stars are Laughing, Love

JOHN P. ORDWAY

*mf Dolce*

1. Twink - ling stars are laugh - ing, love, Laugh - ing on you and  
 2. Gold - en beams are shin - ing, love, Shin - ing on you to

me; While your bright eyes look in mine, — Peep - ing stars they  
 bless; Like the queen of night you fill — Darkest space with

*cresc.*

seem — to be. Trou - bles come and go, love,  
 love - li - ness. Sil - ver stars how bright, love,

Bright - est scenes must leave our sight; But the star of  
 Moth - er moon in throne - ly night, Gaze on us to

*dim.*

hope, love, Shines with ra - diant beams — to - night.  
 bless, love, Pur - est vows here made — to - night.



CHORUS

*mf*  
Twink - ling stars are laughing, love, Laugh - ing on you and me;  
*cresc.*  
While your bright eyes look in mine, *dim.* Peep - ing stars they seem — to be.

The Broken Ring

F. GLUCK

Moderato

*p*  
1. In cool and sha - dy val - ley, A mill - wheel turns all day, — There  
2. To me her troth she plight - ed, And pledged it with a ring, — And  
dwelt of yore — my loved one, Who now is far — a — way — — — There  
when her troth she slight - ed, The ring in twain did spring, — — — And  
dwelt — of yore — my loved — one, Who now is far a — way. — — —  
when her troth she slight - ed, — The ring in twain did spring. — — —  
*cresc.*

## Come Back to Erin

CLARIBEL

Moderato

*p*

1. Come back to E - rin, Ma - vour - neen, Ma - vour - neen,  
2. O - ver the green sea, Ma - vour - neen, Ma - vour - neen,

*rit.* *p a tempo*

Come back, A - roon, to the land of thy birth, —  
Long shone the white sail that bore thee a - way, —

Come with the sham - rocks and  
Rid - ing the white waves, that

spring - time, Ma - vour - neen,  
fair sum - mer morn - in'

And its Kill - ar - ney shall ring with our mirth.  
Just like a May flowr a - float on the bay.

*p*

Sure, when we sent ye to beau - ti - ful Eng - land,  
O, but my heart sank, when clouds came be - tween us,

Lit - tle we thought of the lone win - ter days,  
Like a grey cur - tain, the rain fall - ing down,

Lit - tle we thought of the  
Hid from my sad eyes the

*cresc.* *mf*

hush of the star - ling,  
path o'er the o - cean,

O - ver the moun - tain, the  
Far, far a - way, where my

Bluffs and the Bays! Then  
col - leen had flown. Then

**Animato** *mf*

come back to E - rin, Ma - vour - neen, Ma - vour - neen,

Come back a - gain to the land of thy birth,

Come back to E - rin, Ma - vour - neen, Ma - vour - neen,

*cresc.* *f*

And it's Kil - lar - ney shall ring with our mirth.

## Ben Bolt

J. KNEAS

*Moderato*

*mf*

1. Oh! don't you re-mem-ber, sweet Al-ice, Ben Bolt, Sweet  
 2. Oh! don't you re-mem-ber, the wood, — Ben Bolt, Near the

Al-ice with hair so — brown; She wept with de-light when you  
 green sun-ny slope of the hill, When oft — we have sung 'neath its

*cresc.*

gave her a smile, And — trem-bled with fear — at your frown. In the  
 wide spreading shade, And kept time to the click — of the mill. The

*dim.*

old church-yard, in the val-ley, Ben Bolt, In a cor-ner ob-scure and a -  
 mill has gone to de-cay, — Ben Bolt, And a qui-et now reigns all a -

*cresc.*

*dim.*

lone — They have fit-ted a slab of — gran-ite so grey, And sweet  
 round. — See the old rus-tic porch with its ro-ses so sweet, Lies —

Al - ice lies un - der the stone. They have fit - ted a slab of —  
 scat-ter'd and fall'n to the ground. See the old rus-tic porch, with its

gran-ite so grey, And sweet Al - ice lies un - der the stone.  
 ro - ses so sweet, Lies — scatter'd and fall'n to the ground.

*cresc.* *riten.* *dim.*

## The Blue Juniata

MRS. M. D. SULLIVAN

### Allegretto

1. Wild rov'd an Indian girl, Bright Al - fa - ra - ta, Where sweep the  
 2. Gay was the mountain song, Of bright Al - fa - ra - ta, Where sweep the

wat-ers Of the blue Ju - ni - a - ta. Swift as an an - te - lope,  
 wat-ers Of the blue Ju - ni - a - ta. Strong and true my ar - rows are

Thro' the for-est go-ing, Loose were her jet-ty locks In wa-vy tresses flowing.  
 In my painted quiver, Swift goes my light ca-noe A - down the rap-id riv - er,

*mf* *cresc.* *f* *dim.*

## Beautiful Dreamer

STEPHEN C. FOSTER

Moderato

*mf*

Beautiful dream-er, wake un-to me, Starlight and dewdrops are wait-ing for  
 Beautiful dream-er, out on the sea, Mermaids are chanting the wild lo - re -

*mf*

thee, \_\_\_\_\_ Sounds of the rude world heard in the day,  
 lei, \_\_\_\_\_ O-ver the stream - let va-pors are borne,

Lull'd by the moonlight have all pass'd a - way! \_\_\_\_\_ Beau - ti - ful dream - er,  
 Wait - ing to fade at the bright com-ing morn. \_\_\_\_\_ Beau - ti - ful dream - er,

*cresc.* *dim.*

queen of my song, List while I woo thee, with soft mel - o - dy;  
 beam on my heart, E'en as the morn on the streamlet and sea;

*mf*

Gone are the cares of life's bu-sy throng, Beau - ti - ful dreamer, awake un - to  
 Then will all clouds of sor-row de - part, Beau - ti - ful dreamer, awake un - to

me! Beau-ti - ful dreamer, a - wake un - to me.

### The Blue Bells of Scotland

MRS. J. GRANT

Moderato

*mf*

1. Oh! where, tell me where is your Highland laddie gone? Oh! where, tell me where is your  
 2. Oh! where, tell me where did your Highland laddie dwell? Oh! where, tell me where did your

*cresc.* *dim.*

Highland lad-die gone? He's gone with streaming ban-ners, Where noble deeds are done, And it's  
 Highland lad-die dwell? He dwelt in bon-nie Scot-land, Where blooms the sweet blue bell, And it's

*p* *cresc.*

oh! in my heart I — wish him safe at home, He's gone with streaming ban - ners Where  
 oh! in my heart I — lo'e my lad-die well, He dwelt in bon-nie Scot - land, Where

*dim.* *mf*

no-ble deeds are done, And it's oh! in my heart I — wish him safe at home.  
 blooms the sweet blue bell, And it's oh! in my heart I — lo'e my lad-die well.

## Afterwards

MARY MARK LEMON

J.W. MULLEN

*Moderato espressivo*

*p*

1 Af - ter the day has sung its song of sor - row  
 2 Some - times my heart grows wea - ry of its sad - ness,

And one by one the gold - en stars ap - pear, I lin - ger yet, where  
 Some - times my life grows wea - ry of its pain; Then love, I wait, and

*p* *poco rit.*

once we met, be - lov - ed, And seem to feel thy spir - it still is near.  
 list - en for your whis - per, Till tears de - part and sunshine comes a - gain.

*Tempo* *dolce* *fz*

The flow'rs have fled that blossom'd in the spring - tide, The birds are mute that  
 It can - not be that we should part for - ev - er, That love's sweet song is

sang their songs a - bove; And tho' the years have drift - ed us a - sun - der,  
 hush'd for us al - way; I hear it yet, al - tho' its theme be al - ter'd,



Time can - not break the gold - en chain of love,  
 'Twill reach thy heart and bring thee back some day.

*mf*  
 Still we can love, al - tho' the sha-dows gath - er,  
 Love we can love, al - tho' the sha-dows gath - er,  
 Still we can hope, un -  
 Still we can hope, un -

*mf*  
 til the clouds be past; Come to my heart, and whisper thro' the si - lence,

*cresc.* "Hope on, dear heart, our lives shall meet at last."  
*Ending for 1st Verse* *Ending for 2nd Verse*  
 "Hope on, dear heart, our

*cresc.* lives shall meet at last," *cresc.* "Hope on, dear heart, our *f* lives shall meet at last." *dim.*

## That is Love

FELIX MCGLENNON

March Tempo

*mf*

1. Love, sweet love, is the po-et's theme, — Love, sweet love, is the po-et's  
 2. Love, sweet love, how the world's mis-placed, — Love, sweet love, how the theme's dis-

dream, — What is the love — of which they sing? — On - ly a phantom, un - real  
 graced, — What is a fond lover's ar-dent glance? — What is a maiden's shy ad-

*dim.*

thing!  
 vance? 'Tis but the dall - iance, the dalliance of youth and maid,  
 What is the pres - sure, the pressure of am' - rous lips!

*cresc.*

'Tis but the pas - sion, the passion and vows that fade: 'Tis not the Heav'n, the —  
 What is the pres - sure, the pressure of fin-ger tips? On - ly the pleas - ure —

*dim.*

Heav'n im-plant - ing glow That true hearts call love, ah — no, ah, no!  
 of — a pass - ing day, 'Tis not the love that will — live for aye.

CHORUS  
*Not too fast*

See a moth-er gaz-ing on her ba - by boy,  
See a fath-er stand-ing at his cot-tage door,  
With ec-stat-ic eyes and heart that  
Watch-ing ba-by in the gut-ter

fills with joy;  
rol-ling o'er,  
He to her is pur-est gold with-out al-loy,  
Laugh-ing at his mer-ry pranks, but hark a roar,

*cresc.*  
For him how she prays to Heav'n a-bove.  
Help, oh, help him, gracious Heav'n a-bove.  
*dim. mf*  
How she guides his foot-steps thro' this  
Dash-ing down the road there comes a

vale of strife,  
mad-dened horse,  
Watch-es o'er his bed-side when in-fect-ion's rife,  
Out the fa-ther rush-es with re-sist-less force,

*rit.*  
Risk-ing for her ba-by boy her health, her life, That is love, That is love.  
Saves the child, but he lies there a man-gled corpse, That is love, That is love.

# Bid Me Good-Bye

F.E.WEATHERLY

F.P.TOSTI

Moderato

*mf* *cresc.*

1. If in your heart a cor - ner lies That has no place for  
 2. Man's love is like the rest - less waves, Ev - er at rise and

*dim.* *2nd verse rit.* *cresc.*

me, \_\_\_\_\_ You do not love me as I deem That love should  
 fall, \_\_\_\_\_ The on - ly love a wo - man craves, It must be

*dim.* *cresc.*  
*p a tempo*

ev - er be. \_\_\_\_\_ Is there a sin - gle joy or pain  
 all in all. \_\_\_\_\_ Ask me no more if I re - gret,

*dim.* *cresc.*

That I may nev - er know? \_\_\_\_\_ Take back your love, it  
 You need not care to know; \_\_\_\_\_ A wo - man's heart does

is not in vain, Bid me good - bye, and go. \_\_\_\_\_  
 not for - get, Bid me good bye, and go. \_\_\_\_\_

*cresc.*  
*mf*

You do not love me no, Bid me good - bye, and go;

*cresc.*

Good - bye, good - bye, 'tis bet - ter so, Bid me good - bye, and

*cresc.*

go. You do not love me, no,

*cresc.*

Bid me good - bye, and go. Good - bye, good - bye 'tis

*dim.* *rit.*

bet - ter so, Bid me good - bye, and go.

## Believe Me If All Those Endearing Young Charms

THOMAS MOORE

Moderato

*mf*

1. Be - lieve me if all those en - dearing young charms, Which I gaze on so fond - ly to -  
 2. It is not — while beau - ty and youth are thine own, And thy cheeks unprofan'd by a

day, — Were to change by to - mor - row and fleet in my arms, Like fai - ry gifts fad - ing a -  
 tear, — That the fer - vor and faith of a soul can be known, To which time will but make thee more

way, — Thou would'st still be a - dor'd as this mo - ment thou art, Let thy  
 dear! — Oh! the heart that has tru - ly lov'd nev - er for - gets, But as

love - li - ness fade as it will, — And a - round the dear ru - in each  
 tru - ly loves on to the close, — As the sun - flow - er turns on her

wish of my heart, Would en - twine it - self ver - dant - ly  
 god, when he sets, The same look which she turn'd when he

still. —  
 rose! —

## Ever of Thee

GEORGE LINLEY

FOLEY HALL

Moderato

*p*

1. Ev - er of thee, I'm fond - ly dream - ing, Thy gen - tle voice my  
 2. Ev - er of thee, when sad and lone - ly, Wan - dring a - far my

spir - it can cheer; Thou wert the star that mild - ly beam - ing,  
 soul joy'd to dwell, Ah! then I felt I loved thee on - ly,

*cresc.* Shone o'er my path when all was dark and drear. Still in my heart thy  
 All seemed to fade be - fore af - fec - tion's spell. Years have not chilled the

*cresc.* form I cher - ish, Ev' - ry kind thought, like a bird, flies to thee; Ah! —  
 love I cher - ish, True as the stars hath my heart been to thee; Ah! —

nev - er, till life and mem - 'ry — per - ish, Can I for - get how  
 nev - er, till life and mem - 'ry — per - ish, Can I for - get how

dear thou art to me. Morn, noon, and night, Where - e'er I may be, —  
 dear thou art to me. Morn, noon, and night Where - e'er I may be, —

*cresc.* *dim.* *cresc.*  
 Fond - ly I'm dream - ing — ev - er of thee, Fond - ly I'm dream - ing ev - er of thee.

## Rory O'More

SAMUEL LOVER

Lively

*mf*  
 1. Young Ro - ry O'More courted Kath - a - leen Bawn, He was bold as a hawk, and she  
 2. "In - deed then" says Kathleen "don't think of the like, For I half gave a prom - ise to  
 3. "Ar - rah Kathleen, my dar - lint, you've teaz'd me e - nough, And I've thrash'd for your sake Dinny

soft as the dawn; He — wish'd in his heart pret - ty Kath - leen to please, And he  
 sooth - er - ing Mike; The — ground that I walk on he loves, I'll be bound "Faith" says  
 Grimes and Jim Duff, And I've made my - self drink - ing your health quite a baste, So I

thought the best way to do that was to teaze, "Now Ro - ry, be ais - y" sweet  
 Ro - ry "I'd rath - er love you than the ground," "Now Ro - ry, I'll cry if you  
 think af - ter that, I may talk to the Priest," Then Ro - ry, the rogue, stole his



*cresc.*

Kath-leen would cry, Re - proof on her lip but a smile in her eye, "With your  
don't let me go, Sure I dream ev' - ry night that I'm hat - ing you so!" "Oh says  
arm round her neck, So soft and so white, with - out frec - kle or speck, And he

*dim.* *cresc.*

tricks I don't know in troth, what I'm a - bout, Faith you've teased till I've put on my  
Ro - ry "that same I'm de - light - ed to hear For dhrames al - ways go by, con -  
looked in her eyes that were beam - ing with light, And he kissed her sweet lips, don't you

cloak in - side out." "O Jew - el," says Ro - ry "that same is the way — You've  
thrai - ries my dear; "O Jew - el," keep dream - ing that same till you die, And bright  
think he was right? Now Ro - ry, leave off, sir you'll hug me no more, That's

thrat - ed my heart for this man - y a day, And 'tis pleased that I am, and why  
morn - ing will give dir - ty night the black lie, And 'tis plazed that I am, and why  
eight times to - day that you've kissed me be - fore," — "Then hear goes an - oth - er" says

*cresc.*

not to be sure? For 'tis all for good luck," says bold Ro - ry O' More.  
not to be sure? "Since 'tis all for good luck," says bold Ro - ry O' More.  
he to make sure, "For there's luck in odd num - bers" says Ro - ry O' More.

## Love, I Will Love You Ever

F. DESPREZ

P. BUCALOSSI

Slowly with feeling

*mf*

1. Be - neath the trees to - geth - er, They wan - der'd hand in hand, ——— Oh!  
 2. Be - neath the trees to - geth - er, They went a - long a - part, ——— Oh!

*dim.*

it was sum - mer weath - er! And Love was in the land; Their  
 it was au - tumn weath - er! And heart had turn'd from heart; A -

*cresc.*

hearts were light, the sun shone bright, And as they went a - long, ——— With  
 cross the wold, the air came cold, The mists rose dull and grey, ——— And

*cresc.*

voi - ces sweet - ly — min - gled. They sang the old, old song: ———  
 in their ears like a mock - ing voice, They heard the well known lay: ———

Waltz Time

*mf*

Love, I will love you ev - er! Love, I will leave you nev -  
 Love, I will love you ev - er! Love, I will leave you nev -

*cresc.* 1.

er! Ev - er to me, Pre - cious to be, Nev - er to part,  
er! Faith - ful and true,

*dim.* 2. *f*

Heart bound to heart, Ev - er am I, Nev - er to say good - bye!

## You and I

CLARIBEL

**Moderato**  
*mf*

1. We sat by the riv - er, you and I, In the  
2. 'Tis years since we part - ed, you and I, In that

sweet sum - mer time, long a - go, So smooth - ly the wa - ter glid - ed  
sweet sum - mer time, long a - go, And I smile as I pass the riv - er

by, Mak - ing mu - sic in its tran - quil flow; We  
by, And I gaze in - to the shadow depths be - low: I

threw two-leaf-lets, you and I, To the riv-er as it wan-der'd  
look on the grass and bending reeds, And I lis-ten to the sooth-ing

*cresc.*  
on, And one was- rent and left to die, And the  
song, And I en- vy the calm and hap-py life, Of the

*dim.*  
oth-er float-ed forward all a- lone, And oh! we were sadden'd, you and  
riv-er as it sings and flows a- long, For oh! how its songs brings back to

I, For we felt that our youth's gold-en dream Might  
me, The shade of our youth's gold-en dream, In the

*cresc.*  
fade, and our lives be sever'd soon, As the two leaves were parted on the stream.  
days ere we part-ed, you and I, As the two leaves were parted on the stream.

## Will You Love Me Then as Now?

F. WEILAND

Andante

*mf*

1 You have told me that you love me, And your heart's thoughts seem to  
2 Though our youth may pass un - cloud-ed, In a peace-ful — hap - py

speaking, As you look on me so fond-ly, And the life-blood, and the life-blood tints your  
home, Yet as year on year ad - van - ces, Changes must — changes must up - on us

cheek. *cresc.*  
come. May I trust that these warm — feel - ings Nev - er  
For the step will lose its — light - ness, And the

*dim.* will grow — cold — and — strange, And that you'll re - main un -  
hair be — chang'd to — gray, Eyes once bright give up their  
*cresc.*

alter'd, In this wea-ry world, this wea - ry world of change! — When the  
brightness, And the hopes of youth, the hopes of youth, de cay, — When all

shades of care or sor-row Dim mine eyes and cloud my  
 these have passed up - on me And stern age has touch'd my

*cresc.*

brow, And my spir-it sinks with-in me, Will you  
 brow, Will the change find you un - chang-ing, Will you

love me, will you love me then as now?  
 love me, will you love me then as now?

### My Old Dutch

ALBERT CHEVALIER

CHARLES INGLE

Moderato espressivo

*mf*

1 I've got a pal, A reg'lar out-an'-out-er, She's a dear, good old gal, I'll  
 2 I calls'er Sal, 'Er prop-er name is Sair-er, An yer may find a gal, As  
 3 Sweet, fine old gal, For worlds I would'nt lose'er, She's a dear good old gal, An'  
 4 I see yer, Sal, Yer pret-ty rib-bons sportin'! Ma-ny years now old gal, Since

tell yer all a - bout'er. It's ma - ny years since first we met, 'Er  
 you'd con - sid - er fair - er, She aint a an - gel, she can start A  
 that's what made me choose'er. She's stuck to me tho' thick and thin, When  
 them young days of court-in? I aint a cow - ard, still I trust, When

*dim.* *rit.*

'air was then as black as jet, It's whit-er now, but she don't fret — Not my old gal! We've  
 jaw-in' till it makes you smart, She's just a wo-man bless'er 'eart, Is my old gal! We've  
 luck was out, when luck was in; Ah, wot a wife to me she's been, An' wot a pal! We've  
 we've to part, as part we must, That death may come and take me fust To wait my pal! We've

**CHORUS**  
*a tempo*  
*mf*

been to - geth - er now for for - ty years, An' it don't seem a day too

*f*

much! There ain't a la - dy liv - in' in the land As I'd

*dim.* *cresc.* *f*

swop for my dear, old Dutch — There ain't a la - dy liv - in'

*dim.*

in the land As I'd swop for my dear, old Dutch.

## The Future Mrs.'Awkins

ALBERT CHEVALIER

Moderato

*mf*

1. I knows a lit - tle do - ner, I'm a - bout to own 'er, She's a - goin' to mar - ry  
 2. I shan't for - git our meet - in', "G' - arm," was 'er greet - in', "Just yer mind wot you're a -  
 3. She wears a art - ful bon - net, fea - thers stuck up - on it, Cov - er - in' a fringe all

me. At fust she said she would - n't, then she said she could - n't,  
 bout; 'Er pret - ty 'ead she throws up, then she turns 'er nose up,  
 curled; She's just a - bout the sweet - est, pret - ti - est and neat - est

Then she whis - pered "Well, I'll see." Sez I, "be Mis - sis 'Aw - kins,  
 Say - in' "let me go, I'll shout! "I like your style,'sez Li - zer,  
 Do - ner in the wide, wide world! And she'll be Mis - sis 'Aw - kins,

Mis - sis 'En - ry 'Aw - kins, Or a - crost the seas I'll roam. So  
 thought as I'd sur - prise 'er, Cops 'er round the waist like this! Sez  
 Mis - sis 'En - ry 'Aw - kins Got 'er for to name the day; —

*CRSC.*

'elp me bob I'm cra - zy, Li - zer you're a dai - zy, Won't yer share my 'um - ble  
 she "I must be dream - in', Chuck it I'll start scream - in', "If yer do" sez I, "I'll  
 Set - tled it last Mon - day so to church on Sun - day Off we trots the don - key



*f* *dim.* *mf*

'ome?" "Won't yer?" Oh! Li - zer! Sweet Li - zer!  
 kiss." "Now then" Oh! Li - zer! Sweet Li - zer!  
 shay! "Now then" Oh! Li - zer! Sweet Li - zer!

If yer die an old maid you'll 'ave on - ly yerself to blame! D'y'ear Li - zer?  
 If yer die an old maid you'll 'ave on - ly yerself to blame! D'y'ear Li - zer?  
 If yer die an old maid you'll 'ave on - ly yerself to blame! D'y'ear Li - zer?

Dear Li - zer! 'Ow d'yer fan - cy 'Aw - kins for yer o - ther name?  
 Dear Li - zer! 'Ow d'yer fan - cy 'Aw - kins for yer o - ther name?  
 Dear Li - zer! Mis - sis 'En - ry 'Aw - kins is a fust class name?

## When the Corn is Waving, Annie Dear

C. BLAMPHIN

*Moderato*  
*mf*

1. When the corn is wav - ing An - nie dear, Oh meet me by the stile, To  
 2. When the corn is wav - ing An - nie dear, Our tales of love we'll tell, Be -

*cresc.* *f* *dim.*

hear thy gen - tle voice a - gain, And greet thy winning smile; The  
 side the gen - tle flow - ing stream, That both our hearts know well; Where

*mf*

moon will be at full, love, The stars will bright - ly  
wild flow'rs in their beau - ty, Will scent the ev' - ning

*cresc.*

gleam, breeze, Oh, Oh, come, haste, my Queen of night, love, peep - ing, And the  
stars are And the

*dim.* *mf*

grace the beau - teous scene When the corn is wav - ing,  
moon's be - hind the trees, When the corn is wav - ing,

An - nie dear, Oh, meet me by the stile, To

*cresc.* *f.* *dim.*

hear thy gen - tle voice a - gain, And greet thy win - ning smile.

## Some Day

HUGH CONWAY

MILTON WELLINGS

**Moderato**

*mf*

1. I know not when the day shall be, I know not when our eyes may meet, — What  
 2. I know not are you far or near, Or are you dead, or that you live, — I

welcome you may give to me, Or will your words be sad or sweet: It may not  
 know not who the blame should bear, Or who should plead or who for - give; But when we

be 'till years have pass'd, — 'Till eyes are dim and tress-es gray, — The  
 meet some day, some day, — Eyes clear - er grown the truth may see, — And

world is wide, but, love at last, Our hands, our hearts, must meet some day.  
 ev'- ry cloud shall roll a - way That dark-ens, love, twixt you and me.

**Tenderly**

*mf*

Some day, some day, some day I shall meet you,

*cresc.*

Love, I know not when or how, Love, I know not when or how;

*expressively*

On - ly this, on - ly this, this, that once you loved me,

*rit.*

On - ly this, I love you now, I love you now, I love you now.

## Over the Garden Wall

HARRY HUNTER

G. D. FOX

*Lively*  
*mf*

1. Oh, my love stood un-der the wal-nut tree, O-ver the garden wall, — She  
2. But her fa - ther stamp'd and her fa-ther raved, O-ver the garden wall, — And

*cresc.* *dim.*

whis-pered and said she'd be true to me, O-ver the gar - den wall. — She'd  
like an old mad - man he be-haved, O-ver the gar - den wall. — She

*mf* *cresc.*

beau-ti-ful eyes, and beau-ti-ful hair, She was not ve-ry tall, So she stood on a chair, And  
made a bou-quet of ro-ses red, But im-me-di-ate-ly I popped up my head, He

*f*

man-y a time have I kissed her there, O-ver the gar-den wall. \_\_\_\_\_  
gave me a buck-et of wa-ter in-stead O-ver the gar-den wall. \_\_\_\_\_

**CHORUS** *mf* *cresc.*

O-ver the gar-den wall, \_\_\_\_\_ The sweet-est girl of all. \_\_\_\_\_ There

*cresc.* *f*

nev-er were yet such eyes of jet, And you may bet I'll nev-er for-get The

*dim.*

night our lips in kiss-es met, O-ver the gar-den wall. \_\_\_\_\_

## Mary and John

OSWALD STOLL

## Waltz Time

*mf*

1. Ma - ry and John down in a dis - tant old  
 2. Ma - ry turned round, just went a step or two  
 3. Tears filled her eyes as with her a - pron she

*cresc.*

vil - lage, Fell deep in love and were en -  
 from him, Then at her John one fare - well  
 cov - ered Her pret - ty face, heav - ing a

*dim.* *mf*

gag'd to be wed; But one fine day  
 sly glance she took; Think - ing per - haps,  
 heart - rend - ing sigh; All now seems o'er,

up went the sweet nose of Ma - - ry, At But what her  
 he was al - ready re - pent - - ing, ing, he  
 what was the use of her stay - - ing, Turn - - ing to

*cresc.* *dim.*

John of some oth - er girl had said.  
 said was "why don't you take your hook."  
 John she then gent - ly said "Good - bye."

*mf* *cresc.*

John simply smiled, he was much giv - en to  
 Out came his pipe, soon clouds of smoke he was  
 Up like a shot jumped the young fel - low all

*dim.* *mf* *cresc.*

teas - ing, And some old song soft - ly he  
 puff - ing, In to the air stretch'd out full  
 smil - ing, Touched to the heart by such a

*dim.* *mf* *cresc.*

start - ed to sing. Ma - ry with rage  
 lengthon the green Ma - ry stood by  
 ten - der fare - well Kissed all the tears

*dim.* *mf*

ev' - ry mo - ment grew warm - er,  
 some - how her heart was nigh break - ing,  
 from the sweet face of his Ma - ry,  
 And at his  
 Had John be -  
 Told her the

*cresc.*

feet threw their en - gage - ment ring. "I  
 come tired of his vil - lage queen? "Well,  
 tales fond lov - ers al - ways tell, "Then

won't be your wife" said Ma - ry, "Thank good - ness for that" said  
 am I to go?" said Ma - ry, "I don't care a rap," said  
 John - ny can - ud - led Ma - ry, And Ma - ry can - ud - led

*mf*

John. "I hate such a brute," said Ma - ry, "But o - ther girls  
 John. "To spite you I won't" said Ma - ry, "Well may be yer  
 John. He vow'd that fair - er fai - ry, He nev - er had

*f* *mf*

don't," said John. "I'm go - ing back to the dai - ry," "Well,  
 won't" said John. "Oh why are you so con - tra - ry, I'll  
 gazed up - on, And while lit - tle Ma - ry's laugh - ing, Her

*f*

that's just as well" said he. "I hope you'll be at the  
 drown my - self, sir," said she. Said John "on your way, dear  
 head rest - ing on his breast, With that I'll con - clude the

*mf* *cresc.*

wed - ding of Mol - ly Ma - lone and me."  
 Ma - ry, Send Mol - ly Ma - lone to me."  
 sto - ry, No doubt you can guess the rest.



# Dream Faces

W. M. HUTCHINSON

Moderato

*p*

1. The shad - ows lie a - cross the dim old room, The fire - light  
more I see a - cross the dis - tant years A face, long

glows and fades in-to the gloom, While mem - 'ry sails to child - hood's distant  
gone with all its smiles and tears Once more I press a ten - der, lov - ing

shore, And dreams, and dreams of days that are no more.  
hand, And with my dar - ling 'neath the old oak stand.

**Allegro**

*mf*

Sweet dream-land fa - ces, pass - ing to and fro, Bring back to

*cresc.* *dim.*

mem - 'ry days of long a - go, Mur - mur - ing gent - ly

thro' a mist of pain, Hope on, dear loved one, we shall meet a -

## Moderato

gain! Once gain! But all I loved are gone, And I a-lone in life, To

wait, and wait, and wait, Till Death shall end the strife; Un - til once more I

join The hearts that loved me best, Where the wick - ed cease from

troub-ling And the wea - ry are at rest!

*D.S. % to Sign*

CODA

*f* gain, — We shall meet, shall meet a - gain *dim.*

# No Sir!

A.M. WAKEFIELD

Allegretto

*mf*

1. Tell me one thing, — tell me tru - ly, Tell me why you scorn me so, Tell me  
 2. Fath-er was — a Span-ish mer-chant, And be - fore he went to sea, He told me  
 3. If when walking — in the gar- den, Plucking flow'rs all wet with dew, Tell me  
 4. If when walking — in the gar- den, I should ask you to be mine, And should

*dim.*

why, when ask'd a ques-tion, You will al-ways — an-swer no?  
 to be sure and answer no! to all you — said to me.  
 will you be of - fend - ed, If I walk — and talk with you?  
 tell you that I love you, Would you then — my heart de - cline?

*A little faster* *cresc.* *dim.*

*mf*  
 No sir! no sir! no sir! no — sir!

*cresc.*

No sir! no sir! no sir! no!

## Take Back the Heart

CLARIBEL

Waltz Tempo

*mf*

1. Take back the heart that thou gav - est, What is my an-guish to  
 2. Then when at last o - ver - tak - en, Time flings its fet-ters o'er

thee? ———— Take back the free-dom thou crav - - est,  
 thee? ———— Come with a trust still un - shak - - en,

*cresc.*

Leav - ing the fet - ters to me; ———— Take back the vows thou hast  
 Come back a cap - tive to me; ———— Come back in sad - ness or

*dim.* *mf*

spo - - ken, ———— Fling them a - side and be free, ————  
 sor - - row, ———— Once more my dar - ling to be, ————

*cresc.* *dim.*

Smile o'er each pi - ti - ful to - - ken, ———— Leav - ing the sor - row for  
 Come as of old, love, to bor - - row, ———— Glimp - ses of sun - light from

*mf* *cresc.* *dim.*

me,  
me, Drink deep of life's fond il - lu - - sion,  
Love shall re - sume her do - min - - ion,

*cresc.* Gaze on the storm-cloud and flee, *dim.* Swift - ly through strife and con -  
Striv - ing no more to be free, *cresc.* When on her world-wea - ry

*dim.* fu - - sion Leav - ing the bur - den to me.  
pin - - ion Flies back my lost love to me.

### Tapping at the Garden Gate

J. LOKER

**Allegro**

S.W. NEW

*mf* *cresc.* *dim.*  
1. Who's that tapping at the gar - den gate? Tap, tap, tap - ping at the gar - den gate?  
2. O you sly - lit - tle "Fox" you know, Fid - get - ting a - bout un - til you go,

Ev - ry night, I have heard of late, Some - bo - dy tap - ping at the gar - den gate.  
Drop'd the sugar spoon! Why - there it lies, Bless the - girl - where are your eyes.

What, you shy lit - tle puss! don't know! Why do you blush and fal - ter so!  
 Were I a - ble to leave my chair, Soon would I find out who is there:

What are you look - ing for un - der the chair? The tap, tap, tap - ping comes  
 Don't tell me you think it's the cat, Cats don't tap, tap, — tap, — *dim.*

not from there. Ev - 'ry night a - bout half past eight, There's  
 tap like that, Cats don't know when it's half past eight, And *mf*

tap, tap, — tap - ping at the gar - den gate. Ev - ry night a - bout  
 come tap, — tap - ping at the gar - den gate. Cats don't know when it's *cresc.* *f*

half past eight, There's tap, — tap, — tap - ping at the gar - den gate.  
 half past eight, And come — tap, — tap - ping at the gar - den gate.

## Come Where My Love Lies Dreaming

STEPHEN C. FOSTER

Moderato

*p* Come where my love lies dream - ing, Dream - ing the hap - py hours a -

way; In vis - ions bright re - deem - ing The fleet - ing joys of

day. *mf* Dream - ing the hap - py hours,

*dim.* Dream - ing the hap - py hours a - way, *p* Come where my love lies

dream - ing, Yes, is sweet - ly dream - ing the hap - py hours a - way.

## Interlude

*mf*

*mf*  
Come with a lute, come with a lay, My own love is sweet-ly

dream - ing, Her beauty beaming; Come where my love lies

dreaming, Yes, is sweetly dream - ing the hap - py hours a - way.

## Interlude

*mf*



*p* Soft is her slum - ber, thoughts bright and free Dance through her dreams like

gushing mel - o - dy; Light is her young heart, light may it be,

Wheth - er a - wake or dream - ing. *mf* Come where my love lies dream - ing,

*dim.* Dream - ing the hap - py hours a - way, *cresc.* Come where my love lies

dream - ing, Yes, is sweet - ly dream - ing the hap - py hours a - way.

## The Kerry Dance

J.L. MOLLOY

Vivace

*mf*

1. O, the days of the Ker - ry danc - ing, O, the ring of the pi - per's tune!  
 2. Was there ev - er a sweet - er col - leen In the dance than Ei - ly Moore!

O, for one of those hours of glad - ness, Gone a - las! like our youth, too soon;  
 Or a proud - er lad than Tha - dy, As he bold - ly took the floor!

*p*  
 When the boys be - gan to gath - er In the glen of a sum - mer night:  
 "Lads and lass - es to your pla - ces, Up the mid - dle and down a - gain."

And the Ker - ry pi - per's tuu - ing Made us long - with wild de - light;  
 Ah! the mer - ry heart - ed laugh - ter Ring - ing thro' the hap - py glen!

O, to think of it, O, to dream of it, Fills my heart with tears!  
*rit.*

*a tempo*

*mf* O, the days of the Ker - ry danc-ing, O, the ring of the pi - per's tune!

O, for one of those hours of glad - ness, Gone, a - las! like our

*rall.*

*1st ending* youth too soon. *2nd ending* Youth too soon. *Piu Lento* Time goes on \_\_\_\_\_ and the

hap - py years are dead, \_\_\_\_\_ And one by

one, \_\_\_\_\_ the mer - ry hearts have fled. \_\_\_\_\_

Si - lent now \_\_\_\_\_ is the wild and lone - ly glen, \_\_\_\_\_ Where the

bright glad laugh \_\_\_\_\_ will ech - o ne'er a - gain.

On - ly dream - ing of days gone by fills my heart with tears.

*rall.*

**Lento**  
*p*

Lov - ing voi - ces of old com - pan - ions, Steal - ing out of the past once more,

And the sound of the dear old mu - sic, Soft and sweet as in days of yore:

*accel.*

When the boys be - gan to gath - er in the glen, of a sum - mer night,

And the Ker - ry pi - per's tun - ing, Made us long — with wild de - light.

*rit.* *mf a tempo*

O, to think of it, O, to dream of it, Fills my heart with tears! O, the days of the

*piu lento al fine*

Ker - ry danc - ing, O, the ring of the pi - per's tune! O, for one of those

hours of glad - ness, Gone, a - las! like our youth too — soon! —

## Listen to the Mocking Bird

ALICE HAWTHORNE

Moderato

*mf*

1. I'm dream-ing now of — Hal-ly, — sweet Hal-ly, — sweet Hal-ly, — I'm  
 2. Ah! well I yet re - mem-ber, — re - mem-ber, — re - mem-ber, — Ah!

*cresc.* *f* *dim.*

dream - ing now of — Hal-ly, — For the thought of her is one that nev - er  
 well I yet re - mem-ber, — When we gath-er'd in the cot-ton side by

*mf*

dies;  
side:  
She's  
'Twas  
sleep - ing in the — val-ley, — the —  
in the mild Sep - tem-ber, — Sep -

val-ley, — the — val-ley, — She's sleep - ing in the —  
tem-ber, — Sep - tem-ber, — 'Twas in the mild Sep -

*cresc.* *f* *dim.* *mf*

val-ley, — And the mock-ing bird is sing-ing whereshe lies. Lis-ten to the  
tem-ber, — And the mock-ing bird was singing far and wide. Lis ten to the

*cresc.*

mock-ing bird, Lis-ten to the mock-ing bird, The mocking bird still singing o'er her

grave: Lis-ten to the mock - ing bird, Lis-ten to the

mock - ing bird, Still sing-ing where the weep-ing wil - lows wave.

# When You and I Were Young, Maggie

G. W. JOHNSON

J. A. BUTTERFIELD

*Moderato*

*mf*

1. I wandered to-day to the hill, Maggie, To watch the scene be - low; The  
 2. A cit - y so si - lent and lone, Maggie, Where the young and the gay and the best, In

creek and the creaking old mill, Mag-gie, As we used to long a - go. The  
 polished white mansions of stone, Mag-gie, Have each found a place of rest, Is

*cresc.*

green grove is gone from the hill, Mag-gie, Where first the dai - sies —  
 built where the birds used to play, Mag-gie, And join in the songs that were

*dim.* *mf*

sprung;  
 sung;

The For we creak - ing old mill is — still, Mag - gie, Since  
 sang as — gay as — they, Mag - gie, When

*dim.* *p*

you and — I were — young. And now we are a - ged and  
 you and — I were — young. And now we are a - ged and

*cresc.* *dim.*

gray, Mag-gie, And the tri - als of life — near - ly done; Let us

*mf*

sing of the days that are gone, Mag-gie, When you and I were young.