

Alto *Soprano*

Album
of
Songs

by
W. H. NEIDLINGER

Alto.

New York, G. Schirmer.

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Album of Songs

by



C. H. WEIDLINGER.

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To Mr FRANCIS FISCHER-POWERS.

Serenade.

Andante con affezione.

W. H. NEIDLINGER.

VOICE.



1. The wind — iswhisp'ring low, my love, The

PIANO.



moon — is ri - sing slow, my love, And I, love, thy true love, am



keep - - ing watch o'er thee; — So sleep, love, for I — am



keep - ing watch o'er thee.



2. The stars — are shi - ning bright, my love, The

heavns are all a - light, my love, So sleep, love, my true love, Thou

gift — of God to me: — So sleep, love, for I — am

keep - ing watch o'er thee. —

L.H.

Estate of Mary A. Root

11/6/45

Tr Mr FRANCIS FISCHER-POWERS.

A Leaf.

Andantino sostenuto.

1. I o - pen'd the leaves of the book she gave, And a

The first system of the musical score for 'A Leaf' is marked 'Andantino sostenuto'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by the lyrics '1. I o - pen'd the leaves of the book she gave, And a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

leaf that I saw, brought her back from the grave.

The second system continues the vocal line with the lyrics 'leaf that I saw, brought her back from the grave.' The piano accompaniment includes a fermata over the final chord of the system.

Adagio patetico.

On - ly a with - ered leaf; ——— That fell when death took the

The third system is marked 'Adagio patetico'. The vocal line has a long melisma indicated by a dashed line: 'On - ly a with - ered leaf; ——— That fell when death took the'. The piano accompaniment features a slow, expressive accompaniment with a fermata over the final chord.

sheaf.

The fourth system concludes the piece with the word 'sheaf.' in the vocal line. The piano accompaniment ends with a final chord and a fermata.

Andantino sostenuto.

2. To think that I'll ne'er see my love a-gain, Brings the

tears to my eyes, and they fall like the rain. —

Adagio patetico.

On - ly a with - ered leaf; — 'Tis all I have in my

grief.

Tr Mr FRANCIS FISCHER-POWERS.

The Robin.

Allegretto.

Swing, swing, Rob- -in, swing, hold fast to the limb with your

p

This system contains the first line of the vocal melody and the first two systems of the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including triplets.

rit. lit- - -tle feet; *a tempo* Sing, sing, Rob- - -in, sing,

rit.

This system contains the second line of the vocal melody and the second two systems of the piano accompaniment. The tempo marking changes from Allegretto to *rit.* (ritardando) for the first measure, then returns to *a tempo*. The piano accompaniment continues with similar rhythmic patterns.

rit. ah! how I love you, your song *mezza voce* is so sweet.

rit.

This system contains the third line of the vocal melody and the final two systems of the piano accompaniment. The tempo marking changes to *rit.* for the first measure, then to *mezza voce* (half-voice) for the rest of the system. The piano accompaniment concludes with a final chord and a fermata over the last measure.

a tempo

What will he do — when Win - ter comes? Fly a-way South, and —

there he'll sing. — Swing, swing,

poco rit. *a tempo*

Rob - in, swing, hold fast to the limb with your lit - - tle feet;

rit.

a tempo *dim.*

Sing, sing, Rob - in, sing, Rob-in, sing — to me.

pp *dim.* *ppp*

To Mrs. BESSIE GROVESTEN - DUTTON.

Spring is come!

Allegro impetuoso.

First system of piano introduction. Treble clef, 4/4 time. Right hand (R.H.) plays a melody of eighth notes with slurs. Left hand (L.H.) plays a bass line of eighth notes with slurs. Dynamics include *mf*. The system ends with a fermata over the final notes.

Second system of piano introduction. Treble clef, 4/4 time. Right hand (R.H.) continues the melody. Left hand (L.H.) continues the bass line. Dynamics include *rit.*. The system ends with a fermata over the final notes.

Vocal line, first system. Treble clef, 4/4 time. The melody consists of eighth notes. Lyrics: "Spring is come! Spring is come!"

Third system of piano accompaniment. Treble clef, 4/4 time. Right hand (R.H.) plays a melody of eighth notes with slurs. Left hand (L.H.) plays a bass line of eighth notes with slurs. Dynamics include *p*. The system ends with a fermata over the final notes.

Vocal line, second system. Treble clef, 4/4 time. The melody consists of eighth notes. Lyrics: "Far o-ver the moun - - - - - tain,"

Fourth system of piano accompaniment. Treble clef, 4/4 time. Right hand (R.H.) plays a melody of eighth notes with slurs. Left hand (L.H.) plays a bass line of eighth notes with slurs. Dynamics include *p*. The system ends with a fermata over the final notes.

Touch - - - ing all the hills with green,

And. * *And.* *

Plant - - ing the meadows with flow - - - ers, O'er

And. * *And.* *

moun - - - tain and mea - - - dow,

And. * *And.* *

Spring is come! O'er

And. * *And.* *

moun - - - - - tain and mea - - - - - dow,

And. * *And.* *

Spring ————— is come!

And. * *And.* * *rit.*

Spring ————— is come! —————

And. *And.* *And.*

cresc.
Spring ————— is come!

cresc. * *And.* *

Quasi Recitativo.

White old Win-ter — has made up his mind to go,

rit

Tak-ing with him the cold, and the frost, and snow; *dolce* Com-eth soft

p

breez-es to tell the news, Sweet-smell-ing flow-ers, and

p

soft-fall-ing dews: *con spirito* Spring is come! Spring is come!

Spring is come! O'er

moun - tain and mea - dow,

Spring is come!

Spring is come!

Spring is come!

Spring is come!

9510

The musical score is written for voice and piano. It features six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: "Spring is come! O'er moun - tain and mea - dow, Spring is come! Spring is come! Spring is come!". The score includes various musical notations such as slurs, ties, and dynamic markings like *rit.* and *mf.*. The piano part includes fingering numbers (6, 7, 8) and a final asterisk (*) at the end of the piece.

To Mr. FRANCIS FISCHER-POWERS.

Boat Song.

Joyously.

So

light - ly we dance on the wave, So bold - ly we pull 'gainst the

tide, Each heart is so light, so brave, When his fair one is by his

side; Row, mer - ri - ly row, And joy - ful - ly, joy - ful - ly

sing, Let the shore with our voi - ces ring: Ah! let us

p.

cresc.

dim.

cresc.

dim.

cresc.

mer-ri-ly sing as we row along, With our hearts so light, so happy and free. *dim.*

cresc.
Row, row, row, for our hearts are happy and

free; Strong are our arms, the

strength of our love is in them. Each heart is light and

joy - - ous, Hap-py, and gay and free. *dim.*

Ah! Mer-ri-ly, mer-ri-ly

cresc.

sing, For our hearts are joy-ous and free; Strong are our

rit. *a tempo*

rit. *rit.*

arms, — the strength of our love is in them, Strong are our

accl. e cresc.

arms, — the strength of our love is in them.

Mer-ri-ly, mer-ri-ly row, — And

molto cresc. *ff* *mar.*

joy - ful - ly, joy - ful - ly sing, Let the shore with our voices

ring, As we pull o'er the roll - ing waves. Row,

accel.
row, Mer - ri - ly, mer - ri - ly

Row. *cresc.* row, mer - ri - ly row, mer - ri - ly row, mer - ri - ly

row.

Memories.

Moderato con grazia.

PIANO.

I hear the brook - - let
 mur - mur, A - mid the sha - dowy
 wood; To sleep its mu - sic lulls me,
 In this sweet sol - i - tude, In this sweet sol - i - tude.

p *rit.* *molto rit.*

9510

a tempo

The night-in-gale is sing-ing his soft, lone-ly lay.

a tempo

pp

I

seem to see a gar - - - den of roses, white and red; And

cresc. *f* there my love is wait - ing, *p* wait - ing;

cresc. *p*

cresc. *dim.* *p* And yet, my love, my love is dead.

cresc. *dim.* *p* *pp*

Night.

Andante tranquillo.

With

p

pomp of pur-ple twi - light comes the night: What

sayst thou to my spir - it, Thou weird, mys - te - rious night?

cresc.

Poco Allegretto.

The stars are brightly shi - ning o'er — me, With glances of love they

cresc.

serioso *rit.*

beam. A far off land lies be - fore me, as in a dream.

p *rit.* *dim. e rit.*

9510

Morning.

Con moto.

The morn - ing is break - ing, the sun ri - ses bright, The

sky now is shi - - ning with light! The

sweet swell - ing breez - - es now come from a - far,

Ah! my heart is sing - ing, Ah! my heart is sing - ing. Ah!

Ah! Ah!

+ Softly, as though singing to one's-self.

To Miss NONIE HAYDN.

Where did you come from, baby dear?

Words by
GEORGE MACDONALD.

Deliberately, daintily.

VOICE.

Where did you come from, ba - by dear? Out of the ev' - ry - where

PIANO.

in - - - to the here. Where did you get those

eyes so blue? Out of the skies as I came through.

What makes the light in them spar - kle and spin?

Some of the star-ry spikes left in. Where did you get that

p more slowly

lit - - tle tear? Where did you get that lit - - tle tear?

I found it wait - - - ing. when I got here

rit.

Where did you get those arms and hands? Love made it - self in - to

hooks and bands. Feet, whence did you come, you dar - ling things?

rit.

From the same box as the cher-ubs' wings. How did they all come

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "From the same box as the cher-ubs' wings. How did they all come". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

just to be you? God thought a-bout me, and

The second system continues the vocal line with the lyrics "just to be you? God thought a-bout me, and". The piano accompaniment includes a *rit.* (ritardando) marking in the right hand.

so I grew. But how did you come to us, you dear?

The third system features the lyrics "so I grew. But how did you come to us, you dear?". The piano accompaniment continues with chords and a steady bass line.

How did you come to us, you dear?

The fourth system has the lyrics "How did you come to us, you dear?". The piano accompaniment features a more active bass line with eighth notes.

God thought a-bout you, and so I'm here.

The fifth system concludes the piece with the lyrics "God thought a-bout you, and so I'm here." The piano accompaniment ends with a *rit.* marking and a final chord.

Cradle Song.

Stowly and always softly.

Bye-o - bye. ba - by, Bye-o - bye, ba - by,

Lul - la-bye, dear one, Lul - labye, dar - - ling, lul - la-bye.

O my ba-by dear, Bye - - - o - - -

bye.

9510

Reveries.

Andante moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a rhythmic accompaniment of eighth notes.

The piano accompaniment for the first vocal line features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fermata is placed over the final chord of the first measure.

heart, my heart. thou'lt kill me with thy pain! Oh!

The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody.

wilt thou ne'er for - get the sor - row we've had? —

The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody.

O heart, my heart! Wilt thou ne'er for - get it,

The piano accompaniment concludes with a final chord, supporting the vocal melody.

Heart, my heart! Wilt thou nev-er cease to ache? Wilt thou nev-er cease to ache, That

I may be at rest? For - lorn, I wan-der round in

bit - ter grief, The light of my life is gone out. The

light of my life is gone out, — And will nev-er more return.

Peace, be at peace, heart, my heart, Wilt thou nev - er cease to ache.

Sleep, sleep, my heart, Sleep, and never a-wak-en, And

Death, who took thy love away, Will give her back to thee.

Last night,— I dreamt that I

dim. e rit.

saw her a-gain: She was with me, her head on my breast, And

f

I lived a - gain. Ah! could I dream it a -

f

dim. e rit.

gain, And wake no more from so sweet a dream! Then would come rest, then would come

rest! Could I but dream a - gain.

dim. e rit.