



TWELVE LYRICS

THE WORDS BY

HAROLD BOULTON,

THE MUSIC BY

A. GORING THOMAS.

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To Miss ROBERTSON, (Mrs Stanley Stubbs) and Mr J. ROBERTSON.

1. Contentment.

DUET.

A. GORING T1 OMAS.

Allegretto.

SOPRANO.

TENOR or
BARITONE.

PIANO.

Musical notation for the first system. It includes a Soprano staff, a Tenor or Baritone staff, and a Piano accompaniment. The piano part features a treble and bass clef with a 3/4 time signature. Dynamics include *f* and *p*. The tempo is marked *Allegretto*.

Musical notation for the second system. It includes vocal staves and piano accompaniment. The lyrics are: "Tho' all the sweets of spring should cease, And summer van - ish". The piano part includes dynamics *p* and *legg.*

Musical notation for the third system. It includes vocal staves and piano accompaniment. The lyrics are: "al - to - geth - er, Tho' autumn blow and win - ter freeze, A mer - ry heart makes". The piano part continues with accompaniment.

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sunny weath - er -
sunny weath - er. I love you, dear, be-cause I do,

p

I wish no other mate than you
No sage could find a fit - ter rea - son;

cresc.
To make of life a summer sea - son, To make of life a summer
I love you, dear, because I

cresc.

sea - son. *p* Tho' all the sweets of spring should cease, And summer vanish
 do. *p* Tho' all the sweets of spring should cease, And summer vanish

al-to-geth-er, *poco rit* Tho' autumn blow and win-ter freeze, *a tempo.* A mer-ry heart makes
 al-to-geth-er, Tho' autumn blow and win-ter freeze, A mer-ry heart makes

sun-ny weath - er.
 sun-ny weath - er. So let's be going up-

So let's be going up-on our way, — And make a league without de-
 on our way, Nor fear for wild or wintry weath - er; and make a league without de-

lay To live and love for aye to - geth - er, To live and
 lay To live and love — for aye to - geth - er, To live and

rit. a tempo.

colla voce. a tempo.

love for aye to - geth - er, To live and
 love for aye to - geth - er, To live and

dim. cresc.

dim. cresc.

love — for aye to - geth - er, To live and love for aye to -

love for aye to - geth - er, To live and love for aye to -

cresc.

cresc.

geth - er, to live and love, Ah, Tho' all the sweets of —

geth - er, to live and love, Ah, Tho' all the sweets of —

cresc.

p

p

spring should cease, And summer vanish al-to-geth - er, Tho' autumn blow and

spring should cease, And summer vanish al-to-geth - er, Tho' autumn blow and

win-ter freeze, A mer-ry heart makes sunny weath - er, A merry
 win-ter freeze. A mer-ry heart makes sunny weath - er, A merry

heart. a merry heart makes sunny weather, A merry heart makes
 heart, a merry heart makes sunny weather, A merry heart makes

rit. *a tempo.*

a tempo. rit.
 sun - ny weath - er.
rit.
 sun - ny weath - er.

a tempo. colla voce. *a tempo.*

2.

The Viking's daughter.

A. GORING THOMAS.

Andante.

VOICE. *p* It was a

PIANO. *p* *rit.*

Viking's daughter, As fair as fair could be, Sat wond'-ring

at the wa-ter Be-side the sum - mer sea.

But as she fell to sleeping, The white waves crept a - round,

And bore her in their keeping Beneath the sur - - ging

sound. _____ In vain her lov-er sought her A-long the

p

wea - ry shore; There lies the Vik - ing's daugh - ter

rall. e dim.

A - sleep for ev - er more. _____

rall. e dim.

To Mr. TAPLEY.

3.

The heart's fancies.

A. GORING THOMAS.

Allegro.

VOICE. I dream'd my

PIANO. *p legg.*

heart was a blos som That

grew in a gar - den fair

You laid it up - on your

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are "You laid it up - on your". The music is in a 3/4 time signature with a key signature of one flat (B-flat).

bo - som, And it bloom'd for

This system contains the second line of the musical score. The vocal line continues with the lyrics "bo - som, And it bloom'd for". The piano accompaniment continues with a consistent rhythmic pattern.

poco rit. *al tempo.*
ev - - er there; I

This system contains the third line of the musical score. It includes tempo markings: *poco rit.* (ritardando) and *al tempo.* (return to tempo). The lyrics are "ev - - er there; I". A dynamic marking of *p* (piano) is present in the piano accompaniment.

thought my heart was a lyre

This system contains the fourth line of the musical score. The vocal line concludes with the lyrics "thought my heart was a lyre". The piano accompaniment continues with the same rhythmic and harmonic structure.

You play'd soft airs _____ up - on,

cresc.
And then _____ I thought it a fire _____

cresc.

dim. _____ *poco rit.*
Whose ra - diance warm'd _____ your own. _____

f *poco rit.*

« tempo.
You know _____ my heart is a true heart, _____

By love half worn a way,

cresc.

Your love would make it a new heart

f

For ever, for ever

rit.

and a day.

rit. *a tempo.*

To Miss LENA LITTLE.

4.

Time's Garden.

A. GÖRING THOMAS.

Andante.

VOICE. *p*
There is a gar - den hid - den

CELLO.

PIANO

Andante.

rit. * *rit.* *

Be yond this trou - bld clime, Where wounded hearts are bid - den

To heal their hurts of Time. *cresc.* Not that their

cresc.

hearts can har-den Whose pas-sion's vows were true, But, *dim.*

like the flow'rs of that gar - den, They bud and bloom — a - *pp*

new. _____ *p espress.*

To the banks of a dream - y riv - er, 'Mid poppies and as - pho - dels,

pp

pp

And.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "To the banks of a dream - y riv - er, 'Mid poppies and as - pho - dels,". The bottom staff is a piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords in the right hand. The dynamic marking *pp* (pianissimo) is placed below the piano staff. The tempo marking *And.* (Andante) is located at the bottom left of the piano staff.

Time, gentle handed dri - ver, His pit - eous team com -

poco cresc.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics "Time, gentle handed dri - ver, His pit - eous team com -". The bottom staff continues the piano accompaniment. The dynamic marking *poco cresc.* (poco crescendo) is placed below the piano staff.

pels; There, till their thirst is o - ver,

cresc.

poco cresc.

Detailed description: This system contains the final two staves of music. The top staff concludes the vocal line with the lyrics "pels; There, till their thirst is o - ver,". The bottom staff concludes the piano accompaniment. The dynamic marking *cresc.* (crescendo) is placed above the vocal staff, and *poco cresc.* is placed below the piano staff.

He sings to each a non, "Rest, rest bro-ken hearted

dim.

dim.

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is an alto line. The third staff is a piano accompaniment with treble and bass clefs. Dynamics include *dim.* (diminuendo) in the vocal line and *dim.* in the alto line.

lov - er, And drink ob - li - vi - on!

mp

p

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The second staff is an alto line. The third staff is a piano accompaniment. Dynamics include *mp* (mezzo-piano) in the alto line and *p* (piano) in the piano accompaniment.

pp

rit.

This system contains the final three staves of music. The top staff is a vocal line. The second staff is an alto line. The third staff is a piano accompaniment. Dynamics include *pp* (pianissimo) in the alto line and *rit.* (ritardando) in the piano accompaniment.

To Miss LIZA LEHMANN.

5.

Voices of Spring.

A. GORING THOMAS.

Allegro giocoso.

VOICE. 

PIANO. 

Who's for Lent— lil - lies, And daf-fa-down dil - lies?



Who'll to the wood where a thou-sand birds



sing?

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest followed by the word "sing?". The piano accompaniment consists of chords and eighth-note patterns.

There — whom it pleas-es shall feel — the light breez-es —

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above it. The piano accompaniment continues with similar chordal and rhythmic patterns.

Thrill the heart's blood with the gla - mour they — bring, —

The third system shows the vocal line and piano accompaniment. The vocal line has a long note for "gla -" and a slur over "mour they — bring, —". The piano accompaniment features a steady chordal accompaniment.

Thrill — the — heart's — blood — with the gla -

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note for "gla -" and a slur over "mour they — bring, —". The piano accompaniment continues with the same accompaniment style.

poco rit. *a tempo.*

mour they_ bring_

colla voce. *a tempo.*

Come old and crus - ty, come lov - ers_

lus - ty, Maids_ must be woo'd_ with a kiss_

and a ring;

cresc.

Old earth re - joi - ces to hear your glad voic - es, Life —

cresc.

— life is good, — for at last it is Spring, — Life —

largamente. *a tempo.* *rall.*

is good, for at last, at last it — is

colla voce.

Spring.

a tempo.

To Mr. HIRWEN JONES.

6.

Under thy window.

SERENADE.

A. GORING THOMAS.

Allegretto non troppo.

poco rit.

VOICE. *pp*

Un - der thy win - dow I stand,

PIANO. *pp* *colla voce.*

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

And my boat is ready at hand, Dear love, be free, Come over the

a tempo. *colla voce. a tempo.*

lake with me. In the sweet o - le -

poco rit. *a tempo.*

mp *pp*

poco rit. *a tempo.*

an - der grove No flow'r_ is like thee, love, So fair to

collu voce.

see, Come o - - - ver the lake, Come o - ver the lake with

cresc.

me. The wa - ter in moon - light flash - es,

dim.

But the light beams un - der thy lash - es more witch - ing - ly,

poco rit *a tempo* *cresc.*

Come o-ver the lake with me. For love werethose

colla voce. *a tempo* *cresc*

cresc.

eyes made bright, 'Tis love that those lips invite, 'Tis love,

poco a poco *cresc molto.*

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

'tis love, — It needs must be, — Come o-ver the lake with

colla voce. *rit.* *p*

pp *poco rit.* *3*

me. Like a bird that longs for its mate

a tempo. *poco rit.* *a tempo.* *pp* *colla voce.*

a tempo. *3* *cresc.*

The arms of thy lov - er wait — Sweet dove, for thee, Come o -

cresc.

poco rit.

ver the lake, Come o-ver the lake with me.

rit. *a tempo.*

I have war - bld my heart's wild

lay, Our youth will bide but a

cresc. *animando.* *colla voce.* *dim.*

day, O Ni - ta, to night be free, Come come o ver the lake with

a tempo. *rit. e dim.*

me.

To Mrs. HENSCHEL:

7.

A River Dream.

A. GORING THOMAS.

Vivace.

VOICE. *p*
The blue, blue sky a

PIANO *pp legg.*

cresc.
bove, The blue, blue wa - ter un - der Two

cresc.
eyes more blue, a heart — that's true, And a boat to bear me

with my love to lands of fair-y won - der. A

e dim.

boat to bear me with my love to lands of fair - y

colla voce.

a tempo.

won - der. A drift - ing with the tide

a tempo.

A wind that whis - pers greet - ing An isle of

cresc.

rest in the fa - bld west With on - ly the waves on the shore be -

cresc.

espr.

side - And two hearts - fond - ly beat - ing And two hearts

rit. *dim.* *a tempo.*

fond - ly - beat - - - ing fond - ly - fond - ly beat

ing. With on - - ly the

poco meno.

waves on the shore - - - be - side And two

cresc. *poco cresc.*

hearts - - - fond - ly - beat - - ing Fond -

colla voce. *p*

- ly beat - - - ing.

pp

To Mrs. BRERETON.

8.

A Love Lullaby.

A. GRING THOMAS.

Andante.

VOICE.

PIANO.

p

Scarce nods the larch its plum - ed crest, The o - cean hard-ly heaves its

breast, — And I am watch - ing o'er thy rest, My war - rior

sleep, — sleep se - cure. Hush'd is the trum - pets

bra - zen tone, No sound a - cross the land is — blown But

birds that pipe, And bees that drone, My

war - - rior sleep, — my war - - rior sleep, — sleep se -

a tempo.

cure. I love to see thine arms of

a tempo.

pp

might, Cross'd like a child's in slum - ber light, And

cresc.

When in sleep thy smile is bright, I feel of heaven more

cresc.

sure, And when in sleep thy smile is bright, I

rit.

feel of heav'n more sure. Sweet knight to keepa

colla voce.

p

vi - gil by, There is none no-bler, brav - er, tru - er;

poco rit.

No step but mine shall ven - ture nigh. My war - rior

a tempo.

sleep, my war - rior sleep se - cure,

a tempo.

poco rit.

cresc.

dim.

Tempo I.

sleep,— Scarcenods thelarch its plum - ed crest, The o - cean hard-ly heaves its

e rit.

breast, And I am watch - ing o'er thy rest, My war - rior

sleep, sleep se - cure, My war - rior sleep,—

colla voce. PP

sleep se - cure.

PP

To Mr. BEN DAVIES.

9.

The Willow.

A GORING THOMAS.

Andante.

VOICE.

PIANO

p

The west wind lov'd the wil - low

Bet - ter than a - ny tree;

And sped o'er the o - cean

cresc.

bil low To woo her ten - der - ly, —

cresc. *pp* *a tempo.*

ten - der - ly, ten - der - ly. —

dim. collu. voce.

He sought her with soft car-ess - es,

a tempo.

poco rit. *p*

cresc.

Where the lake — and the mea - dow meet, He fond - led

poco rit.

her drooping tresses, He rip-pl'd the waves at her

p *colla voce.*

Tempo più animato.

feet. But the north wind

a tempo. *f*

— in un-couth fash-ion Came press-ing his wan - ton suit,

f

One gust of his sav-age pas-sion Tore up the tree

Tempo 1.

— by — the root.

ff *p*

The west wind found — her dy — — ing,

poco meno.

When the pi - ti - less storm was past; And I heard him sing - ing and

sigh - ing, I heard him sing - ing and sigh -

animato.

- ing like a lov - er true to the last, — like a

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two sharps (F# and C#). The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

lov - er true to the last, — like a lov - er —

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with some chordal textures.

true, — true to the last. —

colla voce. *p*

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line. The dynamic marking *p* is present.

pp

This system contains the final two staves of the piano accompaniment. The right hand features a melodic line with a *pp* dynamic marking, while the left hand provides harmonic support with chords and a bass line.

To Mrs. HUTCHINSON.

10.

A Song of Sunshine.

A GORING THOMAS.

Animato.

VOICE.  Churl

PIANO 

 win - ter his flight has tak - en, The green buds are



 op - en - ing; My lov - er a - wak - en. And



walk a - broad in the Spring.

The thrush leads the choir in leaf-y ci - ta-del; The

legg.

wren like a lit-tle brown friar has his home-ly tale to

poco rit. *a tempo.*

colla voce. *a tempo.* *colla voce.*

tell.

a tempo.

Let ev - 'ry crea - ture love Life — Life — and

Lib - er - ty''

This creed the small_ hedge preach - er pro -

claims_ pro - claims from tree_ to tree. Come then, 'tis

stargando. *a tempo.*

colla voce. *a tempo.*

Spring, ——— come then ——— 'tis May - time, ——— My

cresc.

cresc.

lov - er a-wak - en, a - wak - en, ———

poco a poco.

a tempo.

Come then, 'tis Spring, 'tis May-time, And the glad day_ just be-gun;

p u tempo.

Sweet-heart 'tis play - time, ——— Come out ——— come out in - to the

sun; _____ Come, 'tis Spring, 'tis May - time,

legg.

poco animando.

Sweet - heart 'tis play-time, come out, _____ 'Tis

cresc. *f.* *largamente.*

Spring, 'tis May - time, Come out _____ in - to the

collu voce.

sun.

a tempo. *rall.*

To Mr. ALEE MARSH.

11.

The Countryman's Love Song.

A. GORING THOMAS.

Allegretto.

VOICE. *p* When

PIANO. *p legg.*

bum-ble bees— be - gin to hum, And

birds be - gin to sing, be - gin to sing; And

buds up - on the chest-nut come, Why, then you think 'tis Spring.

legg. *cresc.*

Why, then you think 'tis

Spring. But if you fan - cy Win - ter's flown, And

cresc.
doff your cloak, a - lack! The East wind bites your mar-row bone, And

cresc.

sends you shiv-ring back! The wind, the East wind bites your

mar-row bone, And sends you shiv-ring

back!

So, sun-ny soft were Dai-sy's eyes,

Her face— like a sum - mer morn, a — sum - - mer

meno mosso. *p* morn; But when I heav'd my lov - er's sighs, she laugh'd my - *a tempo.*

colla voce. *legg.* *a tempo.*

suit to scorn! She laugh'd my suit to

cresc.

scorn! I'll wait till haw - thorn blos - soms white, ere

p

cresc.

I let muf-flers be, And laugh at Dai-sy's wan-ton spite Till

cresc. *cresc.*

she comes woo-ing me, I'll laugh, I'll laugh at Dai-sy's

wan-ton spite Till she comes woo-ing

me!

To Mr. and Mrs. BEN DAVIES.

12. "Sunset." DUET.

A. GORING THOMAS.

Allegretto con grazia.

Allegretto con grazia.

PIANO.

p Blow gen - tle wind o'er wood and field,

Blow gen - tle wind o'er

It is — the sun - set hour;

wood — and field, It is — the sun — set

cresc.

Let leaf and flow'r _____ With kiss - es of sweet dew be seal'd;

hour; Let leaf and flow'r, _____ leaf and flow'r With

With kiss - es of sweet dew be-seal'd,

cresc.

kiss - es, kiss - es of sweet dew _____ be - seal'd, And

And close _____ in slumber light, _____ And

close _____ in slumber light, _____ And say _____ good

rit.
say — good night.

night, — good night.

p.
colla voce. *u tempo.*

Pass roy - al sun to-ward the west, —

Pass roy - al sun to-ward the

— Pass — roy - al sun;

west; Be - side your pal - ace gate — In dazz - ling

The vas - sal clouds — shall ush - er you_ to rest,

state — The vas - sal clouds — shall ush - er you to

cresc.

The vas - sal clouds — shall ush - er you_ to rest, —

rest, The clouds shall ush - er you_ to rest, — Un-

dim.

Un - til — the dark-ness hide them quite, and

dim. til — the darkness hide — them quite, And say good —

rit.
 say — good night.
 night — good night.

collu voce. *p.* *a tempo.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'say — good night.' and 'night — good night.' The middle staff is a vocal line in treble clef with lyrics 'night — good night.' The bottom two staves are piano accompaniment in grand staff notation. The piano part includes dynamic markings: *collu voce.* (colla voce), *p.* (piano), and *a tempo.* (ad tempo). The tempo marking *rit.* (ritardando) is placed above the first measure of the vocal line.

Peer lit - tle stars from out the blue,
 Peer lit - tle

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Peer lit - tle stars from out the blue,' and 'Peer lit - tle'. The middle staff is a vocal line in treble clef with lyrics 'Peer lit - tle'. The bottom two staves are piano accompaniment in grand staff notation. The piano part features a rhythmic accompaniment with chords and eighth notes.

Your shep-herd pale — the
 stars — from out — the blue, Your shep - herd

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Your shep-herd pale — the' and 'stars — from out — the blue, Your shep - herd'. The middle staff is a vocal line in treble clef with lyrics 'Your shep - herd'. The bottom two staves are piano accompaniment in grand staff notation. The piano part continues with a rhythmic accompaniment similar to the previous system.

poco rit. *a tempo.*

moon will shine out soon, will shine in si - lent vi - gil
 pale the moon will shine out soon, will

cresc.

o - ver you, will shine in si - lent vi - gil
 shine out soon in si - - lent vi - gil o - ver

o - ver you, The while you wink and peep, as half a -
 you, The while you wink and peep,

dim.

sleep, The while you wink and peep, as half a -
 as half a - sleep, you wink and peep,

dim.

sleep; Such qui - et dreams your drow - sy eyes in - vite, —
Such qui - et dreams — your drow - - sy eyes — in -

E'en rest - less mor - tals nod, nod, nod and say —
vite, E'en rest - less mor - tals nod, nod, nod and say —

— good night; good —
good night; good — night,

night, good — night. —
good — night. —

pp