

ANTHOLOGY
OF
AMERICAN SONG

send in

A Collection of Twenty-six Songs
BY
REPRESENTATIVE AMERICAN
COMPOSERS



NEW YORK : G. SCHIRMER

Boston : Boston Music Co.

London : Schott & Co.

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At Parting

Frederic Peterson

James H. Rogers

Non troppo vivo, con anima

Voice

The first line of the voice part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody begins with a quarter note G5, followed by quarter notes A5, B5, and C6, then a dotted half note G5. The lyrics "The sweet - est flow'r that blows" are written below the staff.

The sweet - est flow'r that blows _____

Piano

The piano accompaniment for the first line, consisting of a grand staff with treble and bass clefs, a key signature of three sharps, and a 6/8 time signature. The right hand features a continuous eighth-note accompaniment with slurs. The left hand has a simple harmonic accompaniment. The tempo/mood marking *dolce egualmente* is written above the piano part.

con Pedale

The second line of the voice part, continuing the melody from the first line. The lyrics "I give you as we part" are written below the staff.

I give you as we part _____

The piano accompaniment for the second line, continuing the eighth-note accompaniment in the right hand and the harmonic accompaniment in the left hand.

The third line of the voice part, continuing the melody. The lyrics "For you, it is a rose! For me, it" are written below the staff.

For you, it is a rose! For me, it

The piano accompaniment for the third line, continuing the accompaniment. A small 'x' mark is visible above a note in the right hand.

poco agitato

is my heart! The fra - grance it — ex -

cresc. assai

poco dim. e rall.

hales, — Ah! if you on - ly knew! —

f *colla parte*

dolce *espress.*

Which but in dy - ing fails, — It is my love for

colla parte

p

you! The sweet - est flow'r that

a tempo *rall.* *p*

grows I give you as we part.

cresc. You think it but a rose! *poco rit.* Ah, me! it is my

cresc. *poco rit.*

Red.

heart! *più tranquillo* You think it but a rose! *espressivo* Ah me! it

più tranquillo *molto p*

is my heart! *perdendosi*

cantando *sempre rall.* *dolciss.*

To Miss Genevra E. Johnston, Chicago, Ills.

Entreaty

(A Love-Song)

Revised Edition

Words by IRA ALLEN, JR.

Music by WILSON G. SMITH

Andante con molta espressione

VOICE

PIANO

p e legato

ten.

ten.

Red. * Red. *

Last

night I dreamed your gold - en hair Lay soft a - gainst my

Red. * Red. * Red. *

face, And that your fing - ers in my hands Had

Red. * Red. * Red. *

Copyright, 1888, by J. H. Rogers
Assigned, 1906, to G. Schirmer

found a rest - ing - place. I dreamed your girl - ish

Ped. simile

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'found', followed by a quarter note 'a', a quarter note 'rest -', a quarter note 'ing -', and a half note 'place.' The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line. A 'Ped. simile' instruction is placed below the piano part.

lips met mine, And that your dew - y breath Did

Detailed description: This system contains the next two measures. The vocal line continues with 'lips met mine,' followed by 'And that your dew - y breath' and 'Did'. The piano accompaniment continues with similar harmonic and melodic patterns.

whis - - per thoughts a - gainst my cheek, As would give life to

poco rit.

Detailed description: This system contains the next two measures. The vocal line has 'whis - - per thoughts a - gainst my cheek,' followed by 'As would give life to'. The piano accompaniment features a melodic line in the treble clef. A 'poco rit.' instruction is placed above the vocal line.

death, Did whis - - per thoughts a - gainst my cheek, As

Detailed description: This system contains the final two measures. The vocal line has 'death, Did whis - - per thoughts a - gainst my cheek, As'. The piano accompaniment concludes with sustained chords and a melodic line.

rall.

would, as would give life to death.

ten.

pp

a tempo

O lit - - tle maid - en, whose soft lips Are

sweet - - er than May - dew, Just lean a mo - ment

on my breast, And make my dream come true! In

dreams last night your gold - en hair Lay soft a - gainst' my

face, And clasped in mine your dain - ty hands Had

found a rest - ing - place. Oh, lean one mo - ment

on my brest, And make, and make my dream come true!

rall.

colla parte

ppp

To my friend, Mr. Whitney Mockridge

"Love's sorrow"

„LIEBESLEID“

German version by
HEINRICH KOEKE

Ballad

(SOPRANO or TENOR)

HARRY ROWE SHELLEY

Andantino con moto

PIANO

p

The sun's last ray is gone, — And dus-ky twi-light steals up-
Der Son - ne letz-ter Strahl — Durch Laub und Zwei-ge zit - tert

p colla voce.

on me; The vil - lage lights are lit, And all is still-ness
wie - der; Auf Flu - ren, Berg und Thal, Die Dämm - rung sinkt her -

round me. The stars are wak-ing one by one To grace the beau-teous
nie - der; Und hoch im blau-en Ae-ther-meer, Die Ster-ne glän-zen

pp

scene.
hehr.

O come to me, my love, — O come to me, my
O komm Ge-lieb-te komm — zu mir, meingan-zes.

love, — My heart throbs for thee, for thee, and thee a-lone; O
Seh-nen Nur dir gilt al-lein, Ach komm, ich har-re dein; O

speed the lingering hours — And hasten, sweet, thy coming; My
Hol-de zög'-re nicht, mich end-lich zu be-glü-cken, Mein

f

soul in an-guish yearns for thee, O come to me, my love.
Herz in ban-ger Sehn-sucht schlägt, Ge-lieb-te komm zu mir. *a tempo.*

rit.

mf

p

Last,
Letzt

night I dream'd of thee, — A dream so sweet and yet so fleeting, A-
Nacht träumt' ich von dir, — „Doch ach, der Traum war schnell ent-schwunden,“ Du

gain thou wert with me. With rap - ture I em - braced thee, O
sah'st in's Ant - litz mir ich hielt dich fest um - schlun - gen; Dann

molto rit. *a tempo.*

why did I from that dream awake, To hear again that last "good bye"
sah ich dich wei - nend von mir gehn, Dein Mund sprach leis: „Auf Wie - der - sehn.“

molto rit. *pp a tempo.*

pp

O come to me, my love, — O come to me, my love, — My
 komm Ge-lieb-te komm — zu mir, meinganzes Seh-nen Nur

p *ten.* *pp*

heart throbs for thee, for thee, and thee a - lone; O speed the lingering
 dir gilt al - lein, Ach komm, ich har - re dein; O Hol - de zög' - re

hours — And has - ten, sweet, thy com - ing; My soul in an - guish
 nicht — mich end - lich zu be - glü - cken; Mein Herz in ban - ger

rit.

yearns for thee, O come to me, O come, my love. —
 Sehnsucht schlägt, Ge - lieb - te komm, o komm zu mir.

rit. *f a tempo.* *p*

Serenade

(Good-night! good-night, beloved!)

ETHELBERT NEVIN

VOICE

Moderato con espressione

PIANO

sempre p

Good-night! good - night, be -

lov - ed, I come to watch o'er thee.

To be near thee, to be near thee a -

lone is peace for me. *dolce.* Good - night! good - night, be -

poco rit. *a tempo.*

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cresc. *dim.*

lov - - ed I come to watch o'er thee,

♩. * ♩.

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "lov - - ed I come to watch o'er thee,". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three sharps. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A trill is marked with a '3' and a sharp sign. Dynamics markings include *cresc.* and *dim.*. There are also some performance markings like a fermata and a star symbol.

To be near thee, to be near thee, a -

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "To be near thee, to be near thee, a -". The piano accompaniment continues with similar rhythmic patterns. A trill is marked with a '3' and a sharp sign. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

lone is peace for me.

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "lone is peace for me." The piano accompaniment continues with similar rhythmic patterns. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Good night.

Detailed description: This system contains the final line of music. The vocal line concludes with the lyrics "Good night." The piano accompaniment continues with similar rhythmic patterns. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A trill is marked with a '3' and a sharp sign.

piu rit.
a tempo.

Thine eyes are stars of morn - ing, Thy

staccato e sempre p
senza pedale.

lips are crim - son flow - ers, Good night! Good - night be -

sempre p

lov - ed, While I count the wear - y hours. Thine

eyes are stars of morn - ing, Thy lips are crim - son

Red. * Red. * Red. *

flow - ers. Good night! Good night be - lov - ed, While I

Red. * Red. *

piu rit.
count the wea - ry hours.

piu rit.

Good night.

L. H. p p

Words by
W. M. Chauvenet

In My Belovè's Eyes

G. W. CHADWICK

Adagio espressivo

Voice

p

I looked in-to the mid-night deep, And saw the stead-fast

Piano

p

stars, True sen-tinels that nev-er sleep, Be-yond earth's prison-

bars. *p* I looked in my Be-lov-ed's eyes, And saw her radiant

p

soul, *f* Still stead-fast in the heav'n-ly skies Of love's re-motest goal. *pp*

f *dim.* *p*

Joy of the Morning

Words by
Edwin Markham

Music by
Harriet Ware

Allegro

The first system of the musical score features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The vocal line starts with a whole note rest followed by a fermata over a half note. The tempo is marked 'Allegro'.

The second system continues the piano accompaniment and the vocal line. The lyrics are: "hear you, lit - tle bird, Shout - ing a - swing — a -". The piano part includes an *Obbligato* section in the right hand. The vocal line has a melodic contour that rises and then falls.

The third system continues the piano accompaniment and the vocal line. The lyrics are: "bove the bro - ken wall. Shout loud - er yet; — no". The piano part features a *marcato* section in the right hand. The vocal line includes a triplet of eighth notes.

poco rit. *a tempo.*

song can tell it all. Sing to my

colla voce *a tempo.*

soul in the deep, still wood: 'Tis

won - der - ful, 'tis won - der -

ful be - yond the wild - est

word: 'Tis won - der -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of a steady stream of triplets in the right hand and a more melodic line in the left hand. The lyrics 'word: 'Tis won - der -' are positioned above the vocal line.

ful, 'tis won - der - ful:

rit.

The second system continues the musical piece. The vocal line has a long note followed by eighth notes. The piano accompaniment continues with triplets. A *rit.* (ritardando) marking is placed above the vocal line and below the piano accompaniment towards the end of the system. The lyrics 'ful, 'tis won - der - ful:' are positioned above the vocal line.

a tempo

I'd tell it, too, if I could, if I

a tempo

L.H.

The third system starts with a *a tempo* marking. The vocal line has a long note followed by eighth notes. The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. The lyrics 'I'd tell it, too, if I could, if I' are positioned above the vocal line. A *L.H.* marking is placed above the piano accompaniment on the right side.

could.

The fourth system shows the piano accompaniment continuing. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. The lyrics 'could.' are positioned above the first few notes of the right hand.

p

Oft when the white, still dawn

pp

L.H.

cresc.

Lift - ed the skies, and pushed the

cresc.

hills a - part, I've felt it

f

like a glo - ry in my heart, (The

pp

world's mys-ter-i-ous stir), But had no

pp

throat like yours, my bird, Nor such a lis-ten-

er, nor such a lis-ten-er. I hear you, lit-tle

bird, Shout-ing a-swing a-bove the bro-ken

wall. Shout loud - er yet: no

marcato.

poco rit. song can tell it all. *a tempo.* Sing to my

colla voce *a tempo.*

soul in the deep, still wood; 'Tis

won - der - ful, 'tis won - der -

ful be - yond the wild - est

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line contains the lyrics "ful be - yond the wild - est". The piano accompaniment includes several triplet patterns in the right hand and sustained chords in the left hand.

word: 'Tis won - der - ful, 'tis

The second system continues the musical piece. The vocal line has the lyrics "word: 'Tis won - der - ful, 'tis". The piano accompaniment maintains the triplet patterns in the right hand and provides harmonic support in the left hand.

won - der - ful: rit. a tempo I'd tell it, too, if I

The third system includes tempo markings: "rit." (ritardando) and "a tempo". The vocal line lyrics are "won - der - ful: I'd tell it, too, if I". The piano accompaniment features triplet patterns in the right hand and changes in texture in the left hand corresponding to the tempo shifts.

could, if I could. 8va

The fourth system concludes the page. The vocal line lyrics are "could, if I could.". The piano accompaniment includes an "8va" marking (octave up) in the right hand, indicating a change in register for the final part of the piece.

To Mr. Avery Belvor

Highland Mary

Scotch Song

Words by
Robert Burns

Homer N. Bartlett
Op. 224

Allegretto con moto

Voice

Piano

mf *cresc.* *f* *p* *mf*

Ye

banks and braes and streams a-round The cas - tle o' Mont - gom-'ry, — Green

be_ your woods, and fair your flow'rs, Your wa - ters nev - er drum - lie! — There

f *più lento* *rall.* *ten.* *rall.*

a tempo

Sim - mer first un - fauld her robes, And there the lang - est tar - ry! For

a tempo *f* *mf a*

Red. * *Red.* * *marc.*

tempo

più lento

there I took the last fare-weel O' my - sweet High-land Ma - ry. -

tempo with feeling *più lento* *mf a*

mf a

How

tempo *cresc.* *f* *lento* *mp* *mf a*

Red. *

tempo

sweet - ly bloom'd the gay green birk, How rich the hawthorn blos - som, As

tempo

f *più lento* *rall.*

un - der-neath their fra-grant shade I clasp'd her to my bo - som! - The

a tempo

gold - en hours on an - gel wings Flew o'er me and my dear - ie: For

a tempo *f* *mf*

ped. *marc.*

a tempo *più lento* *pp*

dear to me as light and life Was my - sweet High-land Ma - ry. - O,

a tempo with feeling *più lento* *pp*

più lento tenderly

più lento tenderly

pale, pale now, those ros - y lips I aft hae kissed sae fond - ly; - And

più lento tenderly

1 1 2
2 4 5

più lento

closed for eye the spark - ling glance That dwalt on me sae kind - ly; — And

più lento

a tempo

moulder - ing now in si - lent dust. That heart that lo'ed me

espress. *fervently*

dear - ly! But still — with - in my bo - som's core Shall

f espress. *mf fervently*

maestoso

live — my High - land Ma - ry. —

slowly *pp adagio* *ppp*

A Moonlight Song

Words* by
John Proctor Mills

Charles Wakefield Cadman. Op.42, N^o2

Andante sostenuto

mezza voce

Voice *pp*

The moon - light shimmers thro' the vine ——— That

Piano *pp molto legato*

to — my — porch is — cling - - ing; The flow - ers

quieto

light - ly nod their heads, ——— My love - filled heart is

sing - - ing.

mp

* By permission of the author

The petals of the rose float by _____ Like

love, her kiss - es bring - - ing; And all the

night is glad to me, I hear thy dear voice

ring - - ing!

151365

Her Rose

A Love-Song

Words by
Jeanie Gallup Mottet

C. Whitney Coombs

Andante con estro poetico (♩ = 66)

Voice

Piano

p *con sordini* *rit.*

Red. *

Rose - - bud, you touched her, You breathed _____ with her breath And her

a tempo

Red. *

sighs; Fair rose, you kissed her, You

Red. *

rall. bloomed _____ in the light Of her eyes. *più rit.*

The first system features a vocal line starting with a *rall.* marking and a triplet of eighth notes. The piano accompaniment begins with a *rall.* marking and includes a *più rit.* section. The bass line is marked with *La.* and asterisks.

poco più mosso Sweet rose, _____ you loved her, You

The second system continues with the vocal line and piano accompaniment. The piano part includes a *rit.* marking and a *poco più mosso* section. The bass line is marked with *La.* and asterisks.

seemed _____ of her-self Just a part; Dear rose, _____ you're

The third system continues with the vocal line and piano accompaniment. The piano part includes a *rit.* marking. The bass line is marked with *La.* and asterisks.

rit. molto mine now, You've brought me the warmth _____ Of her heart.

The fourth system concludes with the vocal line and piano accompaniment. The piano part includes a *colla voce* marking. The bass line is marked with *La.* and asterisks.

Rose-Time

C. Eldred

Henry Hadley. Op. 48, No. 2

Joyous, buoyant with motion

Voice

Piano

mf

f

con Pedale

mf

It's rose - time,

rose - time, and the gar-den is a - glow With the crim-son of the ros-es on the

trees, _____ It's rose - time, rose - time! At the dawn the ros-es

decrease

p

blow While the leaves are trembling in the gen-tle breeze. _____

decrease

p

12

p

Ros-es in the gar - den That shame my sweet-heart's lips, — Red ros-es, blooming here and

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Ros-es in the gar - den That shame my sweet-heart's lips, — Red ros-es, blooming here and". The piano accompaniment consists of chords and moving lines in both hands.

there, — Red ros-es, bloom-ing ev - 'ry - where, — Un -

cresc. *f*

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "there, — Red ros-es, bloom-ing ev - 'ry - where, — Un -". The piano accompaniment features a *cresc.* (crescendo) marking and reaches a fortissimo (*f*) dynamic. The time signature remains 12/8.

til — the au-tumn strips Those ros-es from the gar-den That shame — my —

ff

f *ff*

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "til — the au-tumn strips Those ros-es from the gar-den That shame — my —". The piano accompaniment features a fortissimo (*ff*) dynamic and includes a *f* (forte) dynamic marking. The time signature remains 12/8.

sweet - heart's lips. — It's

rit. *a tempo* *p*

rit. *fa tempo* *decrease* *ritard.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "sweet - heart's lips. — It's". The piano accompaniment features a *rit.* (ritardando) marking, a *fa tempo* (ritornello) marking, a *decrease* marking, and a *ritard.* (ritardando) marking. The time signature changes to 6/8 at the end of the system.

Tempo I

rose - time, rose - time, and red, and pink, and white Ope the

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a half note 'rose', followed by a quarter note 'time', and then a series of eighth notes: 'and red, and pink, and white'. The piano accompaniment starts with a piano (*p*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

ros-es at the break-ing of the day. It's rose - time,

The second system continues the vocal line with a half note 'ros-es' and a quarter note 'at the break-ing of the day.'. The piano accompaniment features a forte (*f*) dynamic. The system concludes with a fortissimo (*ff*) dynamic, marked with a fermata over the final notes.

rose - time, and in the wan-ing light Bloom the ros-es as the

The third system begins with a mezzo-forte (*mf*) dynamic. The vocal line includes the phrase 'Bloom the ros-es as the'. The piano accompaniment features a 'decrease' dynamic marking, indicating a gradual reduction in volume. The system ends with a mezzo-forte (*mf*) dynamic.

eve-ning fades a - way. Then rev-el in the flow - ers While

The fourth system starts with a piano (*p*) dynamic. The vocal line includes the phrase 'Then rev-el in the flow - ers While'. The piano accompaniment features a piano (*p*) dynamic and includes a time signature change to 12/8. The system concludes with a piano (*p*) dynamic.

still the month is June, — The ros - es ga - ther here and

there, — The ros-es ga-ther ev - 'ry - where; — They'll

cresc.

f

cresc.

van - ish all too soon, Those ros-es in the gar - den, Most love - - ly —

f

ff

while — 'tis June! —

rall.

ff a tempo

mf

p ritard.

April

Poem by
William Watson

Music by
Victor Harris

Fast and gaily

Voice *mf*

A - pril, A - pril, Laugh thy girl - ish - laugh - ter,

Piano *mf*

senza Ped.

f

Then, the mo - ment af - ter, Weep thy - girl - ish tears.

p e rall. - sadly - - - *a tempo*

p e rall. *a tempo* *sf*

f

A - pril, A - pril, that mine ears Like a lov - er greet - est,

p *poco rall.*

If I tell thee, sweet - est, All my hopes and fears,

p *poco rall.*

mf a tempo *f*

A - pril, A - pril, Laugh thy gold - en laugh - ter,

mf a tempo

molto rall. - - - f a tempo
sadly

But, the mo - ment af - ter, Weep thy - gold - en tears. A - pril,

molto rall. - - - f a tempo

ff

A - pril, Laugh thy gold - en laugh - - - ter.

ff

The Nightingale and the Rose

(Soprano, or Tenor)

R. H. BECK

C. B. HAWLEY

Voice *Allegretto* *p*

Piano *p*

Night-in-gale bent to a crim-son rose, And whispering low in her ear,— Made her

mf

blush— as red as the light—that glows In the east, when the day is

cresc.

near. ————— Then back up - on — a

Red.

bough he sprang, And sweet, and clear, was the song he sang; And

accel. e cresc. - high - er and high - er the love - notes rang, Till all — the world could hear; — Then *p*

accel. e cresc. - *ff* *p*

rall. trilled as low as the winds that blow In the mid - day of the year. — *a tempo*

rall. *a tempo*

Red.

mf

For he sang of love that can-not die, This min-strel of the air; Love

tuned the notes of his mel-o-dy, And furnished a son-net rare.—

cresc.

For love will live when the world is dead, And

low - ly lies_ each maid - en's head, But nev - er a word of this he said, As he

accel e cresc.

accel. e cresc.

sang with - out a care. — But he sang of the now from the

p rall.

p rall.

swing - ing bough, Of the now, And his la - dy fair. —

p

p

To Mr. Heinrich Meyn

Requiem

("Underwoods")

SIDNEY HOMER

Op. 15, No. 2

Original key G^b major

Robert Louis Stevenson

Adagio

Voice

Un - der the wide and star - ry sky Dig the grave and _

let me lie. Glad did I live and _

glad - ly die, And I laid me down with a will.

f a tempo This be the verse you grave for me: Here he lies where he

p

f a tempo *p*

mf cresc. longed to be; Home is the sail - or, — home from sea, And the

f *p*

mf cresc. *f*

molto rit. hunt - er home from the hill.

p molto rit.

The Ferry for Shadow-Town

R. de KOVEN, Op. 58

Voice *Allegretto*

Piano *p* *rall.* *a tempo* *p*

p legato

Sway too and fro in the twi - light gray, Just as the darkness is clos - ing down;

poco rall.

Always it sails at the end of the day, It is the Ferry for Shad - owTown.

poco rall.

a tempo.
p *legatiss.*

Rest, lit - tle head, on my shoul - der so, A sleep - y kiss is the

on - ly fare; Drifting a - way from the world we go,

cresc. *rall.* *con espress.*
Ba - by and I, in the rocking chair; To Shad - ow Town.

a tempo. legato.
Rock to and fro in the twi - light gray, Just as the dark - ness is

a tempo.

mf *rall.*

clos - ing down; Sail - ing al - way at the close of the day, —

pp poco a poco rall.

This is the Fer - ry for Shad - ow Town. Rock slow, more slow,

pp poco a poco rall.

con gran espress.

This is the Fer - ry for Shadow Town.

Tempo I.

ten. colla voce. *ten.* *mf*

p

See where the fire - logs glow and spark, Glisten the light of the Shad - ow - land.

p

poco rall.

Pelt- ing rains on the win - dow, hark! Are ripples lapping up - on his strand.

p a tempo.

Slow, rock slow, in the dusk - y light, And gen - tly low - er the

pp a tempo.

poco cresc.

an - chor down; Dear lit - tle Trav - el - er, say good night,

p poco cresc.

cresc. *rall.*

Here is the har - bor of Shadow Town; Of Shad - ow Town.

cresc. *rall.*

a tempo.
mf
 Rock to and fro, in the twi - light gray, Just as the dark-ness is

clos - ing down; Sail - ing al - way at the close of the day; —

mf *rall*

lento *pp poco a poco rall.*
 This is the Fer-ry for Shad-ow Town: Rock slow, more slow,

colla voce. *pp poco a poco rall.*

con gran espress.
 This is the Ferry for ShadowTown.

rall. *I.H.*

ten *sempre pp* *rall.* *pp*

To Miss LENA LITTLE

I Love, and the World is Mine

Words by

(Soprano or Tenor)

FLORENCE EARLE COATES

CLAYTON JOHNS

Con moto

Voice

Piano

sf p mf

For me the jas - mine

buds unfold, And sil - - verdai - sies star the lea, The

cro - cushoardthe sun - set gold And the wild - rose breathes for

me. *à tempo.* I feel the sap through the bough re - turn - ing, I

mp

riten.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Con moto'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sf*, *p*, *mf*, and *mp*. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'For me the jas - mine buds unfold, And sil - - verdai - sies star the lea, The cro - cushoardthe sun - set gold And the wild - rose breathes for me. I feel the sap through the bough re - turn - ing, I'. The piece concludes with a *riten.* marking.

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share the sky - lark's trans - port fine; I know the four - tain's

cresc.

f

way - ward yearning, I love and the world is mine.

ritard.

a tempo.

f *p*

I love, and thoughts that some - time grieved, Still

p

well remem - bered, grieve not me; From all that dark - ened

f *p* *cresc.*

and deceived, Up- -soars my spir- -it free. For

cresc. *ritard.* *a tempo.*

soft the hours re- -peat onesto - ry, Sings the sea one

pp *cresc.*

strain divine, My clouds a-rise all flushed with glo - ry, I

f *ff*

love and the world is mine.

ritard. *accel. e cresc.* *ritard.*

Dedicated to and sung by Mme. Johanna Gadski

Like the Rosebud

Andreas Bard

Frank La Forge

Andantino

Voice

Piano

mp

Would, love, I were the

rose - - - bud, Which on thy bo - - som -

lies; Short is its day, but -

bliss - - - ful, It buds, and blooms, and

p.dolce

p

cresc.

p

dies. Thus could I live, for -

get - - - ting That we for aye must

part, And live and love_ and_ per - - - ish So

close - ly to thy heart.

The Clover

Verse by
Margaret Deland

Edward Macdowell. Op. 26, No 3

Sturdily, with feeling (♩ = 80)

Voice

O rud-dy Lov-er! O brave red clo-ver!

Piano

mf

Didst think to win her Thou dost a-dore? She will not

love thee, She looks a-bove thee, The Dai-sy's gold

slower
p

slower
p

yet slower
pp

a tempo

doth move her more! If gold can win her, Then Love's not in her,

yet slower
pp

a tempo
mf
cresc.

f

If gold can win her, Then Love's not in her, So leave the

ff
mf

ff rit.

Sin - ner, And sigh no more!

ff rit.
ff
poco rit.

To
LIZZETTE M. MACK

"For Ever and a Day"

Poetry by Thomas Bailey Aldrich
Used by permission of Messrs.
Houghton, Mifflin & C^o, the
publishers

Albert A. Mack. Op. 12, N^o 1

Like an improvisation

Voice

I lit-tle know or care If the

Piano

lightly and softly

black-bird on the bough Is fill - ing

all the air With his soft crescen-do now;

For she is gone a-way, And when he went she

took The Springtime in his look, The peach blow on his cheek, The

poco a poco cresc.

laughter from the brook, The blue from out the May, And what she calls a

slower

week, Is for ev-er, for ev-er and a day.

very slow and soft

It's lit-tle that I mind How the

lightly and softly

blos-soms pink or white At ev-ry

touch of wind Fall a-trembling with de-light;

For in the leaf-y lane Be-neath the gar-den

boughs, And thro' the si - lent house, One thing a - lone I seek; Un -

poco a poco cresc.

til she comes a - gain, The May is not the May, And

what she calls a week, Is for ev - er, for

slower *very slow and soft*

ev - er and a day.

Serenade

W. H. NEIDLINGER

Andante con affezione

Voice

1. The wind — is whisp'ring low, my love, The

Piano

p

The first system of the score features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8.

The second system continues the vocal melody and piano accompaniment. The voice line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with similar harmonic support.

The third system continues the vocal melody and piano accompaniment. The voice line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with similar harmonic support.

The fourth system concludes the vocal melody and piano accompaniment. The voice line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment concludes with a final chord and a fermata. The initials "L.H." are written in the bottom right corner of the piano part.

2. The stars — are shining bright, my love, — The

p

heav'ns — 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

Milkmaid's Song

From Tennyson's
"Queen Mary"

Animated

Horatio Parker

Piano

f

dim.

poco f

Shame up-on you, Robin, Shame up-on you now! Kiss me, would you? With my

p

hands Milk-ing the cow? Dai - sies grow a-gain, King - cups

pp legato

pp legato

mf

blow a-gain, And you came and kiss'd me — Milk-ing the cow.

f
dim.

Robin came behind me, Kiss'd me well, I vow. Cuff him — could I? with my

hands Milk-ing the cow? Swal - lows fly a - gain,

pp

Cuck - oos cry a - gain, And you came and kiss'd me —

f

Milk-ing the cow. *f* Come Robin, Robin,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a triplet of eighth notes: B-flat, A, G. The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

Come and kiss me now; Help it?— Can I? With my hands Milk-ing the

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Come and kiss me now; Help it?— Can I? With my hands Milk-ing the". The piano accompaniment features a triplet of eighth notes in the right hand. A dynamic marking of *f* is present.

con anima e cresc.
cow? Ring - doves coo a-gain, All things

The third system begins with the instruction *con anima e cresc.* above the vocal line. The lyrics are "cow? Ring - doves coo a-gain, All things". The piano accompaniment features a triplet of eighth notes in the right hand.

woo a-gain; Come behind and kiss me, Milk-ing the cow!

The fourth system concludes the piece with the lyrics "woo a-gain; Come behind and kiss me, Milk-ing the cow!". The piano accompaniment features a triplet of eighth notes in the right hand.

„Auf Wiederseh'n!“

Poem by R. Dietrich
English translation by
Mrs. O. B. Boise

(Soprano, or Tenor)

ARTHUR NEVIN

Andante sostenuto

Voice

p

Auf Wie-der-seh'n! she mur - mur'd soft - ly, The
Auf Wie-der-seh'n! so sprachst du lei - se, doch

Piano

p

words were low, yet strangely clear; A - bove the world's be-wil-d'ring
war's ein Wort, das nie ver - klingt. Im Lärm der Welt zu mir die

tu - mult They fill'd and thrill'd my list -'ning ear.
lei - se, die all - ge-walt' - ge Stim-me dringt.

'Midst joy or pain, a-wake or sleep - ing, That prom-ise sweet doth com-fort
Hab' ich ein Lächeln o - der Thrä - nen, dazwischen klingt das lei - se

me, _____ It brightens joy and soothes my weep - ing, And bears me on hope's wings to
Wort, _____ die Freu-de dämpft es wie das Seh - nen und führt mich in die Fer - ne

thee. And if 'midst hap-pi-ness or sor - row On
fort. Und sei's im Glü-cke, sei's im We - he, auf

f animato

earth or on yon heav'nly shore, I know there'll dawn a bright to -
Er - den o - der jen - seits erst, Ich weiss, dass ich dich wie - der -

f animato

ped.

ff

mor - row When we shall meet to part no more. —
se - he, und dass du e - wig mir ge - hörst. —

ff

rit.

ped.

*

p *pp*

Auf Wieder - seh'n! —
Auf Wieder - seh'n! —

Tempo I.

mp subito dolce

p

pp

ped.

*

Let Miss Lindy Pass

Poem* by Frank L. Stanton

Winthrop L. Rogers

Con moto, rubato *mf*

Voice

Liz - ard on de fence_ rail,

Piano *mf* *p*

Black - snake in de grass, - Rab - bit in de bri - er patch, Oh,

let Miss Lin - dy pass! — Let Miss Lin - dy pass, Her

* From "Songs of the Soil," by permission of D. Appleton & Co., Publishers

cresc.

foot wont ben' de grass; Rab-bit, Liz-ard, Black-snake,

cresc.

f

Oh, _____ let _____ Miss Lin-dy pass!

f *mf*

mf

Squir-rel in de coñ-fiel', Eat yo' brak-fas' fas', _____

p

Set up straight an' watch de gate, An' let Miss Lin-dy pass. —

Let Miss Lin-dy pass, Lak' sun - shine on de grass;—

cresc. Set up straight an' watch de gate, An' let— Miss

Poco meno mosso
Lin - dy pass! White rose in de gyar - den walk,

Wid a dew-drap look - in' - glass, Bresh dat_ dew fum

off - en you, An' let Miss Lin - dy pass. Let Miss Lin - dy

rit. *a tempo*

rit. *a tempo*

pass, She'll pin you on at las; De

good - ness_ knows, she's de sweet - es' rose: So,

molto rit. cresc. *colla voce* *f* *dim. a tempo*

cresc. *f* *dim. a tempo*

let Miss Lin - dy pass!

rit. *rit.* *pp*

The Pine-Tree

Words and Music by
Mary Turner Salter

Lento

Voice

O pine-tree lone-ly stand - ing, Out - lined a - gainst the

Piano

p

blue, I love thy soft, dark branch - es, Thy

garb of rest - ful hue. Hast thou ne'er felt im -

poco accel.

poco accel.

allarg.

pa - tience, Am - bi - tion's vain de - sires, The

crese.

allarg.

f

espress.

pain, the joy, the long - ing, Which mor - tal love in -

col canto

rit.

a tempo

cresc. e accel.

spires? — Thou lookest ev - er up - ward, E'en when the harsh wind

p

rit.

a tempo

allarg.

più lento

f

blows; — I long for the strength which up - holds thee, I long — for

f

f

dim.

thy — re - pose. —

p

pp

ppp

"Yet ah, that spring should vanish"

From the Rubáiyát of
Omar Khayyám

Arthur Whiting

Moderato e semplice.

p

Yet ah, that Spring should van - ish with the

Rose! That Youth's sweetscented man - u-script should close!

crese.

piu f

The Night - in - gale, that in the branch-es sang,

mf

legato * *legato*

Ah whence, and whith-er flown a - gain?

* *

Who knows, who knows!

p
Ah whence, and whither flown

a - - gain? Who knows!

diminuendo

Ashes of Roses

Words by
Elaine Goodale

Song for High Voice

R. Huntington Woodman

Andante *pp*

Voice

Soft on the sun - set sky Bright day-light

Piano

pp quasi arpa *simile*

clos - - - es, Leav - ing, when light doth die,

poco cresc.

Pale hues that ming - ling lie, Ash - es of ros - es,

f

This song is also published as a Trio for Women's voices

pp

ash - es of ros - - - - es.

p *pp*

When love's bright sun is set, Love's bright-ness clos - - es;—

p quasi arpa simile

p cresc. mf cresc. f

Eyes with hot tears are wet, eyes with hot tears are wet, In hearts there

poco rit. con passione lento rit. p

lin - ger yet Ash - - - - es of ros - - es.

poco rit. ff mf rit. p

My Laddie

A Scotch Love-song

Words by Princess Troubetzkoy

Copyright, 1889, by Harper & Brothers

William Armour Thayer

Andante

Voice

Piano

p

mf

p

mf

mf

Oh, my lad-die, — my lad-die, — I lo'e your very
 plaid - ie, — I lo'e your ver - y bon-net, Wi' the sil-ver buck-le on it; — I
 lo'e your col-lie Harry, — I lo'e the kent ye car-ry, — But oh! it's past my
 pow'r to tell, How much, how much I lo'e your - sel! Oh, my

p

dear-ie, — my dear-ie, — I could luik and ne-ver wear-y — At your een sae blue and

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of simple chords and moving lines in both hands.

laugh-in', That a heart o' stane wad saft-en, — While your mouth sae proud and curl - ie — Gars my

The second system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes and a fermata over a note. The piano accompaniment includes a key signature change to two sharps (F# and C#) and a fermata over a chord in the right hand.

heart gang tir - lie - wir - lie; — But oh! your - sel', your ver - y sel', I

p ritard. *a tempo*
mf

The third system shows the vocal line with a triplet of eighth notes and a fermata. The piano accompaniment includes a key signature change to one sharp (F#) and dynamic markings of *p ritard.* and *a tempo* with *mf*.

loe ten thou-sand times as well! Oh, my dar - lin', — my

mf *mf* *pp*

The fourth system concludes the vocal line with a fermata and includes a triplet of eighth notes. The piano accompaniment features a key signature change to one sharp (F#) and dynamic markings of *mf* and *pp*.

dar-lin',— Let's flit whaur flits the star-lin',— Let's loll up-on the heath-er A' this

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

bon-ny, bon-ny weath-er!— Ye shall fauld me in your plaid-ie,— My

The second system continues the musical piece. The vocal line includes a dynamic marking of *p* (piano) above the final note of the phrase. The piano accompaniment continues with similar harmonic textures.

love, my love, my lad-die,— And close and close in - to your ear I'll

The third system shows the vocal line with dynamic markings of *p* and *pp* (pianissimo). The piano accompaniment features a *p* marking in the bass line. The music is characterized by flowing melodic lines and sustained chords.

tell ye how I lo'e ye, dear.

Lento

The fourth system concludes the piece. The tempo is marked *Lento*. The piano accompaniment features dynamic markings of *pp* and *ppp* (pianississimo). The music ends with a final chord and a fermata over the last note.