

Edition Schmidt N°107.

SONG ALBUM

N°2.

A Cyclus
of 14 Selected Songs

with

Pianoforte Accompaniment

by

MRS. H. H. A. BEACH.

ARTHUR P. SCHMIDT.

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WITHIN THY HEART.

Words and Music
by
Mrs. H. H. A. BEACH.
Op. 29. N^o 1.

Lento con molto espressione.

The piano introduction consists of three measures. The right hand begins with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

ossia

My — love to

My love to thee I — give, For

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

thou my love hast won, — Deep in my heart to

cresc.

pp

cresc.

ped. * *ped.* * *ped.* * *ped.* *

live, Thy glance a sun-beam shone, Thy

mf

mf

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

glance a sun beam shone.

piu dim. *pp*

piu dim. *pp*

ossia

poco rall. *pp* *a tempo*

poco rall. *pp* *a tempo*

My life to thee I

dim. *pp* *a tempo*

give, For thou art life to me, With

ped. * *ped.* *

cresc.
in thy heart to live For ev - er, hea - ven would

cresc.
f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

be, With - in thy heart to live For -

ff *rall.*

ped. * *ped.* * *ped.* * *ped.* *

ev - er, heav'n would be!

dim. *piu rall.* *pp*

dim. *pp colla voce* *a tempo* *dolcissimo*

ped. * *ped.* * *ped.* *

Oh were my love yon lilac fair!

Words by Robert Burns.

MRS. H. H. A. BEACH. OP. 43, No 3.

Allegretto semplice.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The vocal line is in a single treble clef. The music is in 3/4 time and G major. The score includes various musical markings such as dynamics (pp, p, cresc., rit., a tempo), articulation (legato), and phrasing slurs. The lyrics are: "Oh gin my love were yon red rose, That grows up-on the cas-tle wa; And I, my-sel, a drap o' dew In - to her bonnie breast to fa! Oh were my love yon li - lac fair, Wi' pur - ple blossoms to the spring, And I, a bird to". The score ends with a double bar line and a fermata over the final note.

Oh gin my love were yon red rose, That
grows up-on the cas-tle wa; And I, my-sel, a drap o' dew In -
to her bonnie breast to fa! Oh were my love yon
li - lac fair, Wi' pur - ple blossoms to the spring, And I, a bird to

mf poco sost. *poco rit.* *pp* *a tempo* *f.*

shelter there, When wea - ried on my lit - tle wing. How I wad mourn

mf *poco sost.* *legato* *poco rit.* *a tempo* *mf* *sempre legato*

dim. e rit. *a tempo* *pp* *cresc.*

when it was torn By au - tumn wild, and win - ter rude, But I wad sing on

dim. e rit. *colla voce* *p* *pp* *cresc.*

ff.

wan-ton wing, When youth - fu' May its bloom re - newed.

f *p*

rit. *Più lento.* *pp* *3* *3* *ppp*

Oh were my love yon li - lac fair!

rit. *colla voce* *pp* *ppp* *3*

THE WANDERING KNIGHT.

(Mio arreos son las armas,
Mi descanso el pelear !)

1555.

Translated by
J. G. LOCKHART.

Mrs. H. H. A. BEACH.
Op. 29. N^o 2.

Maestoso, non troppo lento.

My

f

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

con vigore

or - na_ments are arms, My pas - time is in war,

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

My bed is cold up - on the wold, My lamp yon

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

star; _____ My

dim.

Led. * *Led.* * *Led.* * *Led.* * *Led.* *

jour - ney - ings are long, My slum - bers short and bro - ken;

p *dolce* *pp*

Led. * *Led.* *

From hill to hill _____ I wan - der still,

cresc. *cresc.*

Led. *

Kiss - ing thy to - ken, Kiss ing, kiss - ing thy

f *espressivo* *p* *rall.* *pp*

f *dim.* *rall.* *pp*

Led. * *Led.* * *Led.* *

a tempo
to - ken.

pp a tempo *cresc.*

f
I ride from land to land, I

f

Ped. *

mf
sail from sea to sea, Some day more

p

Ped. *

kind I fate may find,

cresc.

Ped. *

f Some night kiss thee, *ff* Some night

rall. kiss thee! *a tempo*

p Some night

pp *molto rit.* kiss thee! *a tempo*

Far awa'!

Words by Robert Burns.

MRS. H. H. A. BEACH, OP. 43, No 4.

Andantino.

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andantino' and the time signature is 3/4. The key signature has two flats (B-flat major). The lyrics are: 'Ye whom sor - row ne - ver wounded, Ye who ne - ver shed a tear, Care - un - trou - bled, joy - sur - round - ed, Gau - dy day to you is dear. Gen - tle'. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, and *pp*. There are also performance instructions like *sempre legato* and *cresc.*. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is melodic and expressive, with some phrasing slurs. The score ends with a repeat sign and an asterisk.

Ye whom sor - row
 ne - ver wounded, Ye who ne - ver shed a tear,
sempre legato
 Care - un - trou - bled, joy - sur - round - ed, Gau - dy day to
 you is dear. Gen - tle

pp
pp
cresc.
mf
f
pp
pp
pp

*Red. **
*Red. **
*Red. **

night do thou be - friend me; Dow - ny sleep, the

Ped. * Ped. * Ped. * Ped. * Ped. *

cur - - tain draw; Spi - rits kind, a - gain at -

cresc.

cresc.

Ped. * Ped. * *sempre con Pedale*

tend me, Talk of him that's far a - wa,

f

f

dimin.

that's far a - wa!

dim.

pp

poco rit.

pp

poco rit.

morendo

FAIRY LULLABY.

Words by
SHAKESPEARE.



Music by
Mrs. H. H. A. BEACH,
Op. 37, No 3.

Allegro ma non troppo.

p

Phil - o - mel, with

pp

Con Pedale

dolce.

mel - o - dy, Sing in our sweet lul - la - by;

Phil - o - mel, Phil - o - mel, Sing in our ' sweet lul - la -

by, Phil - o - mel, with mel - o - dy,

Sing, sing in our sweet lul-la - by, Lul-la,

lul la, lul-la - by, lul - - la, lul - la -

by.

p a tempo *dolce*

Nev - er harm, Nor spell nor charm Come our love - ly

pp a tempo

poco cresc.

la - dy nigh; Nev - er harm, nev - er harm

poco cresc.

come our la - dy nigh, Nev - er harm, Nor

f

pp rall. *a tempo*

spell nor charm Come our love - ly la - - - dy

pp rall. *a tempo*

nigh; _____ So, good night, with lul - la -

pp poco piu lento.

pp *poco piu lento.* *sempre*

by, So, Good night, with lul - la, _____ lul - la - by, _____

rall. e pp *Tempo I.* *sempre pp quanto possibile.*

pp *rall.* *Tempo I.* *sempre pp*

_____ lul - la - by, _____ lul - - - la, lul - - - la - by. _____

riten. *a tempo*

riten. *a tempo*

con due Pedale.

Ped. *

Good Morning.



Words by
AGNES HELEN LOCKHART.*)

Mrs. H. H. A. BEACH.
Op. 48. N^o 2.

Allegretto con anima.

dolce espressivo

pp

Ped. * Ped. * Ped. *

p

"Good morn"- the lark is sing - ing, A soft, sweet roun - - de-

simile

Ped. * Ped. * Ped. *

cresc.

lay, — And the pan - sies ope their pret - ty eyes To whis - per, love, "Good

pp

cresc.

Ped. *

*) Words used by kind permission of the Author.

day!" The grass - es on their

poco rit. *a tempo*

pp *poco rit.* *a tempo*

Ped. * Ped. * Ped. * Ped. *

vel - vet coats Bright jew - elled dew - drops wear, While the

cresc. *cresc.*

Ped. * Ped. * Ped. *

li - ly ri - ses, tall and pale, Like a nun from si - lent

f *dim.* *rall.*

mf *dim.* *pp* *rall.*

Ped. * Ped. * Ped. * Ped. *

prayer! The

pp a tempo *pp*

a tempo

sempre con pedale

cresc.
 pur - - ple veins are thrill - ing In the vio - let's per - - fumed

pp
 Ped. * Ped. *

piu' cresc.
 breast, And the crim - son ro - - ses blush as though They,

Ped. * Ped. * Ped. * Ped. *

f
 too, my se - cret guessed! "Good

mf *pp* *poco rit.*
 Ped. * Ped. * Ped. * *con pedale*

a tempo
 morn!" The flow - ers whis - per, dear, As the

pp *sempre pp*

cresc. poco a poco e agitato

lark soars up a - bove, _____ As the lark soars up a -

cresc. poco a poco e agitato

bove _____ And ah! _____ my heart is sing - - ing

f

con passione

f

ped. * *ped.* *

too, "Good morn! _____ Good morn! _____ My love, _____

ff

ped. *

molto rit. _____ *a tempo* _____

my love! _____

ff molto rit. _____ *a tempo* _____

ped. * *ped.* * *ped.* *

NIGHT.

(NACHTS.)

Words by SCHERENBERG.



Music by
Mrs. H. H. A. BEACH.
Op. 35 No 1.

Adagio e tranquillo.

p dolce

'Tis night; all
Nacht ist's; die

pp

*And. * And. * And. * And. * simile*

si - - - - lent, dream - - ing, The earth in
Er - - - - de träu - - met; In ern - - stem

slum - - - - ber lies; While far a - bove,
Schwei - - - - gen zieh'n Hoch ü - ber ihr,

cresc.

cresc.

mf

high in the hea - - - - - vens gleam - - - - - ing,
hoch ü - ber ihr, am Him - - - - - mel

mf *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Slow - - - - - ly the stars a - - - - - rise.
Stern - - - - - bil - der, Stern - - - - - bil - der hin.

p espressivo *pp*

Ped. *

pp

'Tis Nacht

cantabile *poco cresc.* *dim.* *pp*

night; in mem - - - - - ry's vis - - - - - ion,
ist's; vor mei - - - - - ner See - - - - - le

sempre con pedale

From hap - - py days of yore Come
 In tief - - ster Ein - - sam - keit Zieh'n

cresc. star - ry dreams of bliss de - part - ed For -
 stil - le, stil - - le . Ster - - nen - bil - der Aus

f

cresc.

f

ev - - er - more, For -
 al - - ter Zeit, Aus

poco rall. *p*

poco rall.

ped. * *ped.* * *ped.* *

espressivo *rit.* *pp*
 ev - - er, ev - - er - - more!
 al - - ter, al - - ter Zeit!

pp *rit.* *morendo*

ped.

To H.

Anita.

Words by
CORA FABBRI. †)Music by
Mrs. H. H. A. BEACH.
Op. 41. N^o 1.

Allegro con affetto.

p

mf

A broad green sea the vine-yard lay;

dim. *p*

cresc.

He saw her pass a-long that way, The fair A - ni - -

Ped. * *Ped.* * *Ped.*

†) Words used by the kind permission
of Messrs. Harper & Bros.

ta. *p* A lit - tle ker - chief on — her head,

p

*

pp rit. A lit - tle mouth, so small, so red, *a tempo* Had gay A - ni - -

pp rit. *a tempo*

pp rit. *a tempo*

ta.

Led.

*

mf Plait - ing the straw — and sing - ing sweet, *cresc.* He saw her with her

mf *cresc.*

p *cresc.*

Led.

*

espress. *pp* *rall.* *a tempo*

bare brown feet, The fair A - ni - - - - ta.

pp *a tempo*

Red.

mf *f* *pp*

"Oh, lit-tle joy of Spring," he said, And kissed the

cresc. *pp*

Red. *Red.* *

rall. *cresc.* *a tempo*

mouth, so small, so red, Of gay A - -

rall. *cresc.* *a tempo*

Red. *

f *rall.* *p*

ni - - - - ta. But

rall. *p*

Red. * *Red.* *

Poco più lento.

when the ri - pened grapes had come, . To stain the vines like

Poco più lento.

pp

pp rit - - e - - nu - - to

pur - - ple foam, (Ah, poor A - ni - - ta!)

sempre pp rit - - e - - nu - - to

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo *mf*

He was not there; she did not sing; And all the

a tempo

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim. espress. *p*

joy hath fled from Spring For fair A - ni - - ta.

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

p dolce *rall.*

Plait - ing the straw _____ with sweet lips dumb, She

sempre pp *rall.*

legato

en - - tan - - do *a tempo*

waits, and yet, _____ A - las, a - las! _____

mf *ff*

en - - tan - - do *a tempo* *f*

Leg. * *Leg.*

accelerando *f Più lento* *dim. e molto rit.*

_____ He does not come, A - las, A -

accelerando *Più lento colla voce* *p molto rit.*

Leg. * *Leg.* *

p a tempo *pp*

ni - - - - - ta! _____

pp *a tempo* *sempre dim.* *rit.*

Leg. * *Leg.* *

Take, O take those lips away.

Words by
SHAKESPEARE.

Music by
Mrs. H. H. A. BEACH,
Op. 37, No 2.

Andantino con espressione.

p

Take, O take those lips a - way,

pp

mf

That so sweet - ly were for - sworn; — Take, O take those

dolce.

lips — a - way, That so sweet - ly were for - sworn,

dim. *p* *pp*

p *agitato*
 And those eyes, the break of

agitato *cresc.*

ped. * *ped.* *

day, Lights that do mis - lead the

piu cresc.

ped. * *ped.* * *ped.* * *ped.* *

morn: But my kiss - es bring a - gain,

f *f*

ped. * *ped.* * *marcato molto.*

dim.
 Seals of love, but seal'd in vain, But my

p *cresc. molto*

ped. *

ff
 kiss - es bring a - gain, ———— Seals of love, ———— *p* but

f *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

poco rall. *a tempo*
 seal'd ———— in vain. ————

pp col. voce. *a tempo* *dolce marcato.*

dolce marcato *con due Pedale.*

pp
 Ah, ————

sempre pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rit.
 Seal'd in vain. ————

rit. *col. voce.* *morendo.*

Ped. *

HASTE, O BELOVED.

WILLIAM A. SPARROW.

Mrs. H. H. A. BEACH.
Op. 29. N^o 4.

Andante con tenerezza.

The piano introduction consists of three measures. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. A piano (*p*) dynamic marking is present in the first measure.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The lyrics are: "Haste, O be lov - ed, haste! The". The piano accompaniment continues with chords and a bass line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "tru - ant hours steal by, — In thy dear pres - ence lives sur -". The piano accompaniment includes a *cresc.* (crescendo) marking. The piece concludes with a *ped.* (pedal) marking and a triplet of chords.

mf

cease — of pain, On tire - less wings I con - jure

f *dim.*

thee to fly, Then all the world will blos - som

f *sempre dim.*

ped. 8 * *ped.* *

poco rit. *p a tempo*

sweet — a - gain.

poco rit. *pp a tempo*

pp dolce 3

Haste, O belov - ed

espressivo

pp

haste! In my heart's sun - ny clime, — I'll crown thee

mf mon - arch of a realm se - cure, To - geth - er *cresc.*

mf *p* *cresc.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

we'll trans - form both tide and time, *f* *poco sost*

f *poco sost*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

p tranquillo Long as the Sil - vern Cord or Gol - den *dim.*

p *pp* *dim.*

ped. * *ped.* * *ped.* * *ped.* *

pp

Bowl en - dure.

p espressivo

Haste, O belov - ed,

pp

haste! Earth links thy soul with mine, — Life's

cresc.

sands drift ev - er to that Fate - ful

cresc.

Ad. *

shore, *con forza* But Love's fixed Star e

f *con forza*

f *con forza*

Ped. * Ped. *

ter - nal there will shine And we be part - ed

f

Ped. * Ped. * Ped. *

ne'er for - ev - er - more! *appassionato e rit.* *a tempo*

ff *colla voce* *a tempo*

Ped. 8 * Ped. *

accelerando a fin

accelerando a fin

Ped. *

FORGET - ME - NOT.

Words by H. H. A. B.

Music by
Mrs. H. H. A. BEACH.
Op. 35 N^o 4.

Andante con grazia. *p dolce*

From the depths of thy love - ly

pp

ped. * *ped.* * *ped.* *

poco sost. *a tempo*

eyes, ——— My dear for - get - - me - not, Comes the

poco sost. *a tempo*

ped. * *ped.* * *ped.* * *ped.* *

mf. *dim.*

truth ——— that ne - ver dies, And the blue from

dim.

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

heaven above Ah, *pp* *rit.*

pp *rit.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

a tempo *rit.* *espressivo*

Ah, And the blue from heaven above! *rit.*

a tempo

Ped. * *Ped.* * *Ped.* *

dolce marcato

sempre con pedale

p

In their sparkle the sunlight gleams, My

pp

poco sost. *a tempo* *cresc.*

dear for - get - - me - not, And I live in their gol - den

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "dear for - get - - me - not," followed by "And I live in their gol - den". The tempo markings are *poco sost.*, *a tempo*, and *cresc.*. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

poco sost. *a tempo*

beams, For my heart is cap - - - tive

The second system continues the musical score. The vocal line has the lyrics "beams," followed by "For my heart is cap - - - tive". The tempo markings are *poco sost.* and *a tempo*. The piano accompaniment continues with arpeggiated chords and a bass line.

pp *rit.*

there! Ah!

The third system features a vocal line with the lyrics "there!" followed by "Ah!". The tempo markings are *pp* and *rit.*. The piano accompaniment includes a *dim.* marking and continues with arpeggiated chords and a bass line.

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

Ah, For my heart is cap - - - tive

The fourth system concludes the musical score. The vocal line has the lyrics "Ah," followed by "For my heart is cap - - - tive". The tempo markings are *a tempo*, *rit.*, *a tempo*, and *rit.*. The piano accompaniment continues with arpeggiated chords and a bass line.

a tempo

there, —————

a tempo

poco cresc.

sempre con pedale

poco rall. *pp* *sostenuto*

When grief lends her pearls to their

sostenuto

poco rall. *colla voce*

espressivo

light, ————— My own for - get - me - not, De -

colla voce

ped. * *ped.* * *ped.* *

cresc. e accel. *f*

ny me no long - er the right ————— To love ————— and pro -

f

tect thee for aye, To love and pro-

tect thee for aye!

Ah,

for aye!

FOR ME THE JASMINE BUDS UNFOLD.

* Words by FLORENCE EARLE COATES.

Music by Mrs.H.H.A.BEACH.

Allegro ma non troppo.

VOICE. *p* For me the

PIANO. *pp*

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note 'For', a quarter note 'me', and a quarter note 'the'. The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a similar triplet pattern. Dynamics include *p* for the voice and *pp* for the piano.

jas - mine buds un - fold, And sil - ver

The second system continues the melody. The voice line has a half note 'jas - mine', a quarter note 'buds', a quarter note 'un - fold,', and a half note 'And sil - ver'. The piano accompaniment continues with its characteristic triplet patterns. Dynamics include *pp* for the piano.

dai - - - sies star the lea,

The third system concludes the piece. The voice line has a half note 'dai - - - sies', a quarter note 'star', and a quarter note 'lea,'. The piano accompaniment continues with its characteristic triplet patterns. Dynamics include *pp* for the piano. The system ends with a fermata over the final note and a star symbol.

* With permission of the Editors of Harper's Weekly.
APB.3055 = 5

Red.



cresc.

The cro - eus hoards the sun - - - set

cresc.

Ped. *

mf ³

gold, And the wild rose, the wild rose

mf

Ped. * Ped. *

breathes for me .

p *pp*

pp *cresc.*

I feel the sap through the bough re - turn - ing, I share the sky - lark's

cresc.

Ped. * Ped. * Ped. *

poco rall.

piu cresc.

f

trans - port fine;

I know the four-tain's way - ward yearning - I

-colla voce

piu cresc.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

poco rit.

a tempo

love, I love, and the world

is mine!

poco rit.

f

a tempo.

Ped. *

Ped. *

dim.

pp

Ped. *

Ped. *

p

I love, and thoughts that some - time grieved,

pp

Still, well - - - re - mem - - - bered, grieve _____ not

cresc.

me; From all that dark - - - ened

cresc. poco a poco

Ped. *

f

and de - ceived Up - soars, up -

f

Ped. *

Ped. *

dim.

soars _____ my spir - it free .

p poco rit.

a tempo.

p piu dim.

pp poco rit.

a tempo.

Ped. *

pp

For soft the hours — re - peat — one sto - ry.

pp

cresc. *Ped.* *piu cresc.*

Sings the sea one strain di - vine, My clouds a - rise all

cresc. *piu cresc.*

Ped. *Ped.* *ritenuto.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

flushed with glo - ry — I love, and the world is

rit. colla voce *ff* *rall.*

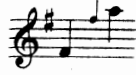
a tempo

mine!

a tempo *sempre f*

Ped. *Ped.* *Ped.* *Ped.*

O MISTRESS MINE.

Words by
SHAKESPEARE.Music by
Mrs. H. H. A. BEACH,
Op. 37, No. 1.

Allegretto grazioso.

O mis-tress mine, where are you roam - ing?

pp

 The first system of the musical score. It features a vocal line in G major, 2/4 time, starting with a piano (*p*) dynamic. The lyrics are "O mis-tress mine, where are you roam - ing?". Below the vocal line is a piano accompaniment in G major, 2/4 time, starting with a pianissimo (*pp*) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand.

O stay and hear, your true — love's com - ing That can

cresc.

 The second system of the musical score. The vocal line continues with the lyrics "O stay and hear, your true — love's com - ing That can". The piano accompaniment continues with the same eighth-note accompaniment. A crescendo (*cresc.*) marking is placed above the vocal line towards the end of the system.

sing — both high and low, — both high —

mf *f*

 The third system of the musical score. The vocal line continues with the lyrics "sing — both high and low, — both high —". The piano accompaniment continues with the same eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) above the vocal line and *f* (forte) above the piano line.

dim. 3 *p* *pp* *rit.*

both high and low, low,

dim. *p* *pp rit.*

Ped. * *Ped.* *

a tempo *pp* *cresc.* *mf.*

Trip no fur - - - ther pret - ty sweet - ing; Jour - neys end in

a tempo *mf.*

p *dim.*

lo - vers meet - ing, Trip no fur - ther, pret - ty sweet - ing; Jour - neys

p *dim.*

rit - e - nu - to *p a tempo* *cresc.*

end in lo - vers meet - ing, Ev' - ry wise man's son

rit - e - nu - to *a tempo*

Ped. *

doth know, Ah, ev'-ry

wise man's son doth know.

rit. *a tempo*

rit. *a tempo* *sempre f*

Led. *

What is

p dolce

p

Led. *

love? 'tis not here - af - ter; Pres - ent mirth hath

pres - - ent laugh - ter; What's to come _____ is still un -

sure, What's to come _____ is still un -

sure, _____ un - sure: _____ In de - lay _____

_____ there lies no plen - ty; Then come kiss me, sweet and - twen - ty,

mf *dim.* *rit - e - nu - to* *pp*

In de - lay there lies no plen - ty, Then come kiss me, sweet and - twen -

mf *dim.* *rit - e - nu - to* *pp*

Ped.

a tempo *cresc.*

ty; Youth's a stuff will not en - dure,

a tempo *cresc.* *f*

f *ff*

Ah, Youth's a stuff will

colla voce

Ped. *

rit. molto. *a tempo*

not en - dure.

rit. molto. *a tempo* *rall.*

Ped. *

Juni.

June.

Words by
ERICH JANSEN.
English text by
Mme. ISIDORA MARTINEZ.

Music by
Mrs. H. H. A. BEACH.
Op. 51. No. 3.

Allegro assai. *mf*

O Ju - ni - ta - - ge im
O sun - ny days — of

f *p*

Ad. *

Son - nen - schein — Im flu - - - ten - den, wol - ken - lo - - sen! *p* Bunt -
June di - vine, — Fresh beau - - - ty each hour dis - clos - - es! Of

Ad. *

blu - mi - ge Wie - sen und blü - hen - der Wein! *cresc.* Und in den Gür - ten, land -
blos - som - ing mead - ows, and zeph - yrs be - nign, — And in the gar - dens with

pp *cresc.*

aus, land-ein, ——— Herz — — — kir — — schen und
 fruit and vine, ——— Hearts — — — ease ——— and

f *poco rit.*

f *poco rit.*

ped. * *ped.* *

Ro — — — sen!
 Ro — — — ses!

a tempo *rall.*

a tempo dolce *rall.*

p

ped. *

Herz — — kir — — schen und Ro — — — sen, und blühend am Hang ——— Re-
 Heart's — ease ——— and Ro — — — ses; a per - fume strong ——— The

pp dolcissimo *a tempo*

pp *a tempo*

se — — — da-duf-ten-de Re — ben! Die Nächte so reich ——— und die
 mel — — — low-ing vine-yards are giv - ing! The nights so lan - grous, the

cresc.

cresc.

f. *molto rit.*

flüs-tern-dem Ko - sen. Und je - - - der
 night it re - pos - es. Rich bless - - - ings

colla voce *pp*

pp *a tempo* *cresc.*

Luft - - - hauch ein Duf - tes - schwall, - Und ü - ber - all Se - gen und
 fill all the scen - ted air - - - With rap - ture sur - pass - ing; and

a tempo *cresc.*

ff *rall - - en - - tan - - do*

ü - ber - all Herz - - - kir - - - schen und
 ev' - ry - where Heart's - - - ease - - - and

ff *rall - - en - - tan - - do* *colla voce*

a tempo

Ro - - - sen!
 Ro - - - ses!

a tempo *ff*