

A BALLAD OF HELL.

Words by
JOHN DAVIDSON.

Music by
STANLEY HAWLEY.

Andante e molto cantabile.

PIANO.

"A letter from my love today! Oh, unexpected, dear appeal!" She

R.H.

struck a happy tear away, And broke the crimson seal.

"My love, there is no help on earth, No help in heaven; The dead-man's bell must

p cantando.

sost. *pp legato*

cres.

Ped *

Ped * *Ped* *

tell our wedding; our first hearth Must be the well-paved floor of hell."

cres. *

Ped *

Ped *

The colour died from out her face, Her eyes like ghostly candles shone; She

sost. *pp*

dim.

Ped *

P.

cast dread looks about the place, Then clenched her teeth and read right on.

f

p

Ped

*

"I may not pass the prison door; Here must I rot from day to day, Un-

mf

sost. *p*

Ped *

- less I wed whom I abhor, My cousin, Blanche of Valenceay.

più molto. At midnight with my dagger keen, I'll take my life; it must be so.

Meet me in hell tonight, my queen, For weal and woe."

laughed although her face was wan, She girded on her golden belt, She

took her jewelled ivory fan, And at her glowing missal knelt. Then

rose, "And am I mad?" she said: She broke her fan, her belt untied; With

pp

Ped.

leather girt herself instead, And stuek a dagger at her side.

She waited, shuddering, in her room, Till sleep had fallen on all the house. She

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of *gva* (grave) and a tempo marking of *loco.*. It features a series of eighth-note chords. Measure 12 begins with a dynamic of *f* and a tempo marking of *sost:*. It contains eighth-note chords and includes a dynamic of *pp* and a tempo marking of *3*. The measure concludes with a dynamic of *ppp* and a tempo marking of *Qed*.

never flinched; she faced her doom; They two must sin to keep their vows.

Then out into the night she went, And stooping crept by hedge and tree;
cantando.

A musical score for piano and voice. The top staff shows a treble clef, two flats, and a tempo marking of *cantando.* The bottom staff shows a bass clef, two flats, and a tempo marking of *sempre ppp a tempo moderato.* Measure 11 ends with a fermata over the piano's right-hand notes. Measure 12 begins with a piano dynamic of *Ped.*

rose - bush flung a snare of scent, And | caught a happy memory.

3
cres:
Ped

She fell, and lay a minute's space; She tore the sward in her distress;

3
sf
Ped * Ped *
* * Ped *

The dewy grass refreshed her face; She rose and ran with lifted dress.

ppp
Ped * Ped * Ped simile.
3

She started like a morn-caught ghost Once when the moon came out and stood

3
poco accel:
Ped * Ped * Ped
dim: e rall:
Ped *

watch; the naked road she crossed, and dived into the murmuring wood.

3
b-flat major
rall:
Ped * Ped * Ped
* * Ped *

The branches snatched her streaming cloak; A

meno mosso.

live thing shrieked; she made no stay! She hurried to the trysting oak— Right

poco

cres:

well she knew the way. With out a pause she bared her breast, And

With out a pause she bared her breast,

And

drove her dagger home and fell, And lay like one that takes her rest, And

died and wakened up in hell.

She

colla voce.

pp

mf

bathed her spirit in the flame, And near the centre took her post; From

all sides to her ears there came, The dreary anguish of the lost.

The devil started at her side, Comely, and tall, and black as jet.

"I am young Malespina's bride; Has he come hither yet?" "My

puppet, welcome to your bed." "Is Malespina here?" "Not he! tomorrow he must wed His

cousin Blanche, my dear!" "You lie, he died with me tonight." "Not cantando.

he! it was a plot." "You lie." "My dear, I never lie outright." "We cres: f p

died at midnight, he and I" The devil went. dim:

Without a groan She gathered up in one fierce prayer, Took root in hell's midst all alone, And waited for him there. She

B. & C° 3344

dared to make herself at home A - midst the wail, the uneasy stir. The

Piano part: Treble and bass staves. Dynamics: $p p$, $\frac{3}{8}$. Pedal markings: Qed , asterisks.

blood-stained flame that filled the dome, Scentless and silent shrouded her.

Piano part: Treble and bass staves. Dynamics: $\frac{3}{8}$, $\frac{3}{8}$. Pedal markings: Qed .

How long she stayed I cannot tell; But when she felt his perfidy, She
Andante cantando.

poco sostenuto

Piano part: Treble and bass staves. Dynamics: mf , $\frac{3}{8}$, p . Pedal markings: Qed , asterisks, Qed , Qed , asterisks, Qed , asterisks.

marched across the floor of hell; And all the damned stood up to see.

Piano part: Treble and bass staves. Dynamics: *cresc.*, mf , *cresc.*. Pedal markings: Qed , asterisks, Qed , asterisks, Qed , asterisks, Qed , asterisks.

The devil stopped her at the brink: She

Piano part: Treble and bass staves. Dynamics: sf . Pedal markings: Qed , asterisks.

10

shook him off; she cried, "A - way!" "My
gva.

accell: colla voce.

ff

Ped *

Ped *

dear, you have gone mad, I think." "I was betrayed: I will not stay!" A -

loco. 8va

dim:

8va

ff

loco.

poco sost:e dim:

Ped *

Ped *

Ped *

- cross the weltering deep she ran; A stranger thing was never seen: The

cantando.

p

Ped *

Ped *

damned stood silent to a man;

They saw the great gulf set between.

simile.

mf

Ped *

To her it seemed a meadow fair; And

poco sost:

pp

Ped *

flowers sprang up about her feet; She entered heaven; she climbed the stair; And

gva

ped.

cres:

ped.

ped.

knelt down at the mercy-seat.

gva

mf

ped.

ped.

cres: molto.

ped.

Seraphs and saints with one great voice

Welcomed that soul that knew not fear; A-

gva loco.

mf

ped.

ped.

Poco a poco.

ped.

mazed to find it could rejoice,

Hell raised a hoarse, half-human

gva

cres.

al.

f

ped.

ff

cres.

cheer.

gva bassa

gva

ped.

Das Lied der Biene.

The Rose and the Bee.

in E♭ F. G.

Deutsch von Wilhelm Henzen.

Worte und Musik von WILLIAM WALLACE.

Es sang ein Bienchen sein Liedchen so gern der Rose bei dämmernden Schein, doch nur mit den Schwingen kann singen, kann singen es die
The tiny bee sought her lover the rose, To tell him that day had begun; And her wings kept humming. I'm coming, I'm coming! And her
Wei se gar lieblich und fein. Und su, su, su, summt es ohne Verzug, su, su, su, klingt es immer im Flug.
song was as glad as the sun. And hum buzzed the wings of the bee, Hum, as she flew in her glee.

Es sang ein Bienchen sein Liedchen so gern
Der Rose bei dämmerndem Schein,
Doch nur mit den Schwingen
Kann singen, kann singen
Es die Weise gar lieblich und fein.
Und su, su, su, summt es ohne Verzug,
Su, su, su, klingt es immer im Flug.
Mehr vorzubringen
Will nicht gelingen, Su.

Im Anfang lauschet die Rose dem Lied,
Doch das währt nicht allzulang.
Denn ach! sie hört leider
Nichts weiter, nichts weiter,
Als den schlafirgen Sang.
Mit su, su, su, nickt allmählig sie ein,
Su, su, su bringt ein Schlafträumelein
Geh, kleiner Summer,
Gönn' ihr den Schlummer, Su.

The tiny bee sought her lover the rose,
To tell him that day had begun,
And her wings kept humming,
I'm coming, I'm coming,
And her song was as glad as the sun.
And hum-hum-hum buzzed the wings of the bee,
Hum-hum-hum, as she flew in her glee,
Joy for our meeting,
Wooing and greeting,
Hummed she.

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Lullalu.

Lied.

in B♭ C. D.

Gedicht von Wilhelm Henzen.
English words by Clifton Bingham.

Slumber and Rest.

Song.

ANGELO MASCHERONI.

Andantino.

Vor Zei - ten, da ich war ein klei - nes Kind, da lauscht ich oft dem mächtig wil - den Wind, der Re - gen mach - te mich so
I re - col - lect when but a ti - ny child, I used to hear the night-wind moan - ing wild; And then the rain, like sounds of

legato

bang, der mir in mei - ne Träu - me drang und Schat - ten husch - ten leis ent - lang und mach - ten fast vor Schreck mich toll. Ich muss - er -
weep - ing, Broke up - on my peace - ful sleep - ing And the sha - dows round me creep - ing Seemed like voi - ces in my ear; I would a -

poco rall. a little slower a tempo

col canto p

Vor Zeiten, da ich war ein kleines Kind,
Da lauscht ich oft dem mächtig wilden Wind;
Der Regen machte mich so bang,
Der mir in meine Träume drang
Und Schatten huschten leis entlang
Und machten fast vor Schreck mich toll.
Ich muss erwachen aus Traumeswirren,
Gestalten sah ich mich umirren,
Bis mein Herz in Angst erschwoll.
Leise vernahm ich da ein Lied
Lullalu, lullalu!
Da ward ich still, da ward ich müd,
Lullalu, lullalu!
„Schlafe mein Kind in dunkler Nacht,
Lullalu, lullalu!
Einer im Himmel schützt und wacht,
Schlummer und Ruh' misst er Dir zu.“

Lang ist es nun, dass ich kein Kind mehr bin,
Die Jahre flöhn im Zeitenflug dahin;
Des Lebens Sturm ward mir beschert,
Der tiefe Leiden oft uns lehrt
Und wehvoll unser Herz verzehrt,
Und dräuend auch in meine Bahn
Sah ich die Schatten des Lebens dringen
Und Qual und Sorgen mich umringen,
Wie sie jedem Herzen nahm.
Immer doch hör ich noch das Lied,
Lullalu, lullalu!
Da werd' ich still, da werd' ich müd,
Lullalu, lullalu!
„Schlafe mein Kind in dunkler Nacht,
Lullalu, lullalu!
Einer im Himmel schützt und wacht
Schlummer und Ruh' misst er Dir zu.“

I recollect when but a tiny child,
I used to hear the night-wind moaning wild;
And then the rain, like sounds of weeping,
Broke upon my peaceful sleeping
And the shadows round me creeping
Seemed like voices in my ear:
I would awaken from rest and dreaming,
The shapes apear me phantoms seeming
Till my heart o'erflowed with fear.
Softly a little song would creep,
Lullaloo, lullaloo!
Rocking my fears to tranquil sleep,
Lullaloo, lullaloo!
Sleep as the quiet shadows fall,
Lullaloo, lullaloo!
One ever watcheth over all,
Slumber and rest He knoweth best!"

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Nº 253.

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NOTES.

The pianoforte part to be considered as a setting of the poetical accent.

The bars always precede the accented syllable and in the event of a long phrase in one bar a second shorter bar precedes the less accented syllable.

If there should be any doubt as to the scansion of the lines as set, the relative value of each syllable will be shown by notes of such value as is required.

When the voice does not commence with the first note of the bar rests are used.

The silent bars (for reciter) must be carefully remembered.

In every case the pianoforte part to be treated as an accompaniment, never louder than the voice, and to take the varying tempi always from the reciter.

The marks of expression apply to both piano and voice.

N.B. It is only necessary for voice and accompaniment to be together on the first syllable after the bar line. The reciter is otherwise free.

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To Miss EMILIE BURLEY.

The Death Potion.

Der Gift-Trank.

(In Italy 15 — In Italien 15—)

LIZETTE WOODWORTH REESE.

(By special permission of the authoress)
Deutsch von L. Osterried.

STANLEY HAWLEY.

Molto moderato.

PIANO.

Rea * Rea * Rea * Rea simile

Rea * Rea *

One drop of this, and she will not know If she be foul or fair; One
Ein Tropfen nur, und sie weiss nichts mehr; Liegt kalt und stumm und starr. *Ein*

poco sost. Rea * Rea * Rea * poco cresc.

drop, and I may bind him again With a thread of my golden hair. I
Tropfen und ihn kettet auf's Neu' An mein Herz dies mein gold'nes Haar. Wenn

dim. e rit. Rea * Rea * p a tempo Rea *

would that those folk across the street, in old St
doch die - ses Volk da - ne - ben - an, In Sanct Simon's there, Would hush their noise, for they
Simon's-Stift, Ganz stil - le wär; denn ihr

Musical score for the first stanza, measures 1-4. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained bass notes and chords. The vocal part includes lyrics: "doch die - ses Volk da - ne - ben - an, In Sanct Simon's there, Would hush their noise, for they". The piano part includes dynamic markings like *pp* (pianissimo) and *rit.* (ritardando).

sing so sweet They make this rare drop seem less rare.
sü - sser Sang Verdirbt mir die Freude am Gift.

Musical score for the second stanza, measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and bass notes. The vocal part includes lyrics: "sing so sweet They make this rare drop seem less rare. *sü - sser Sang Verdirbt mir die Freude am Gift.*". The piano part includes dynamic markings like *rit.*, *e dim.*, and *p.*

Musical score for the third stanza, measures 9-12. The vocal line begins with a melodic line: "It is May; my Es ist Mai; die". The piano accompaniment is marked *scherzando* and *a tempo*. The vocal part continues with "plum - trees five Bäu - me blühn". The piano part includes dynamic markings like *p* (piano), *mf* (mezzo-forte), and *p*.

Musical score for the fourth stanza, measures 13-16. The vocal line continues with "plum - trees five Bäu - me blühn". The piano accompaniment includes dynamic markings like *p* and *p*. The vocal part includes lyrics: "Down in the court below Fen - ster, wo ich steh?". The piano part includes dynamic markings like *p*.

And a but - ter-fly like a vi - o - let Flits through the sun
 Und ein Schmetterling, wie der Himmel blau, Fliegt auf vom Gras,
 poco rit. *p a tempo*

And lights on the sill Close to my hand.
 und flat - tert em - por, Da - her zu mir.
 Are the bees a - bout, Sind die Bie - nen da?
p *pp*

Or is it the wind comes down the hill? But what have I to do with the May, Or
 Ist das nicht der Wind, der saust im Rohr? Doch was hab ich zu thun mit dem Mai Und
p *poco* *mf* *a* *poco*
tr *** *Ped.* *** *tr* *** *Ped.* *** *tr* *** *Ped.* ***

any other weather? Or with five white plum - trees?
 mit dem Wiesengrunde? Und mit Baum und Blü - then?
mf *accel.* *eresc.* *8>* *f>* >

Hate and I,
Hass und ich.
And
Und
I and Hell,
Tod und Hölle
be

yoked to-gether.
steh'n im Bunde.
(One drop is sure to kill.) When she dies,
Ein Tropfen töd-tet sie. Wenn sie stirbt,
They will put the
Giebt man ihr dös

cross on her breast, And get the golden
Kreuz in die Hand, Und stellt die goldnen
candlesticks out For her head and feet, and
Leuchter her-aus, Und dann heisst's: „Sie
dim. e rit.

call her blest.
ist im Heimatland.“
But
Und
she is a thief!
ist eine Diebin doch!
Do ye
Hört

hear me in Heaven?
ihr's im Himmel?
Her soul shall
Da soll sie not come in to those white souls. She is
nicht hin - ein, *Wo al - les Licht!* Sie ist

Lied. *

pitch, not snow.
schwarz, nicht weiss.

Saint Simon,
Sanct Simon.

dim. e rit. *p u tempo*

*Lied. * Lied. * Lied. * Lied. * Lied. * Lied. * Lied. **

Saint Simon, is Theft not sin? For he was mine, and
Sanct Simon, sind Die - be rein? Denn er war mein, und

a tempo p e cantando

*Lied. * Lied. * Lied. * Lied. * Lied. * Lied. **

I was his; Though we had shame, yet had we bliss. I
ich war sein. Zwar Schmach, doch Glück war im Ver - ein. Ich

cresc.

simile

fell, but for love, love, love;
 fiel; doch aus Liebe, Liebe, Liebe!

 And for love, love,
 Und aus Liebe, Liebe,

love, I swear! I, for this man and my love, Would have
 Liebe—Gift! Für ihn, den Mann mei - ner Lie - be Biet' ich

 colla

wiped his feet with my hair! This robber came; she lay in wait; She
 Trotz dem Fluch, der mich trifft. Die Räube - rin, vom Hinter-halt, Riss

poco rit.

sprang upon him unaware; He thinks to wed her with a ring To -
 un - verschn's ihn mit sich fort. Und mor - gen führt er zum Al - tar Als

mor - row in St. Simon's there.
Braut sie, bei Sanct Simon dort.

One
Ein

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes from B-flat major to A major. The vocal line starts with a forte dynamic (sf) and then moves to a piano dynamic (pp una corda). The piano accompaniment features sustained chords and eighth-note patterns. Pedal points are marked with 'Ped' and asterisks (*).

drop? And she shall have it then In a sup of her lover's wine; So -
Tropfen? Soll ihn ha - ben denn, Wenn sie nippt ihres Liebsten Wein. Sol-

Musical score for piano and voice. The vocal part continues in soprano clef, and the piano part in bass clef. The key signature changes to A major. The vocal line includes a melodic line with eighth-note patterns. The piano accompaniment consists of eighth-note chords. Pedal points are marked with 'Ped' and asterisks (*).

old things will come back again. And I be his, and he be mine!
Al - les wird wie frü - her nun: Ich wer-de sein, und er wird mein.

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes to A major. The vocal line includes eighth-note patterns. The piano accompaniment features eighth-note chords. Dynamic markings include 'mf a tempo', 'R.H.', 'poco rit. e cresc.', and 'ff'. Pedal points are marked with 'Ped' and asterisks (*).

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes to A major. The vocal line includes eighth-note patterns. The piano accompaniment features eighth-note chords. Dynamic markings include 'molto rit.', 'fff', and 'R. H.'. Pedal points are marked with 'Ped' and asterisks (*).

Premier Aveu!

First Avowal.

Ernest Gillet.

PIANO.

a tempo

p

Lew. * *Lew.* * *Lew.* * *Lew.* * *Lew.* *

un poco rit.

un poco animato

p *un poco rit.* *tempo* *tr* *un poco rit.*

un poco animato

p *un poco rit.* *tempo* *tr* *un poco rit.*

Tendre éveil.

IDYLLE.

Gabriel-Marie.

PIANO.

Andante cantabile.
naïvement (environ $\text{d} = 80$)

p

tr *tr* *tr*

tr *tr* *tr* *tr*

The plan adopted for engraving these Recitations, renders it very easy for the Reciter to keep time with the music, and Untrained will find unusual facility in committing a Recitation to memory after one or two rehearsals with the musical accompaniment.

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FAIR HELEN.

Schön Lenchen.

Old Scotch Ballad.
Deutsch von L.O.**Mesto.**Music by
STANLEY HAWLEY

PIANO.

Ich wish I were where Helen lies:
wollt' ich lāg' in Lenchen's Grab!

Night and day on me she cries; | Oh! that I were where Helen lies On | fair Kirconnell lea!
All mein Glück nahm sie hinab. | *Ich wollt' ich lāg' in Lenchen's Grab, In* | *mitt' Kirconnell lea!*

poco sost.
tre corde.
Ped. simile

Curst be the heart that thought the thought, And curst the hand that fired the shot, When in my arms loved Helen dropt, And
Fluch treff' das Herz, das es erdacht, Und *Fluch die Hand, die es vollbracht,* Als *Lenchen, die den Feind bewacht,* Den

a tempo
sf
p

died to succour - me! Oh! think na but my
Tod für mich em - pfing. *Bedenkt,* *wie mir das*

poco sost. a tempo
p dolce con espress.

heart was sair When my love dropped down and spak na mair! I
Herz ward schwer, Als mein Liebchen fiel- sprach nimmermehr! Ich

laid her down wi mickle care On fair Kir - con - nell lea.
legt sie hin mit mancher Zähr' In mitt' Kir - con - nell lea.

As I went down the water side,
Als ich dann eilt' den Fluss entlang,

None but my foe to be my guide, None but my foe to
Des Feindes Spur verfolgend bang, *Des Feindes Spur*

be my guide,
verfolgend bang.

On In fair mitt' Kir - con - nell lea; I Das

poco dim. *senza rit.*

Ped. *** *c* *c*

crossed the stream my sword did draw, I hacked him in pieces sma', I hacked him in pieces sma',
Schwert ich aus der Scheide riss, *Durch's Herz ich es dem Feinde stiess,* *Durch's Herz ich es dem Feinde stiess,*

f *ff*

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

For Zu her sake that died for me. Oh! Helen fair,
rächen, die starb für mich. *O Lenchen schön* *begar*

rit. molto e 3 dim. *p*

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

yond compare! I'll make a garland of thy hair; Shall
wunderbar, *Zur Kette flechte ich dein Haar;* *Sie*

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

bind my heart for ever - mair Un - til the day I die.
bind' mein Herz auf immerdar *Bis einst mein Leben flieht!*

sf *poco a poco dim.* *e sost.*

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

Oh! that I
O läg' ich were doch where Helen lies!
Helen's Seit?
Night and day on me she
Ruh ist hin für

cries; allezeit.
Out of my In ihre Näh' bed she bids me rise, Says,
sie mich entbeut, Ruft:
"Haste and come to me!" „Eil' und komm' zu mir!"

Oh! O Helen fair!
Lenchen schön! Oh! O Helen chaste!
Lenchen rein! If Wie I wär' so wohl thee
were with mir

I were blest, Where thou lies low and takes thy rest
in dem Schrein, Wo du nun ruhest, tief unterm Stein, On In
fair mitt' Kirconnell lea.
Kirconnell lea.

I
Ich wish my grave were growing green, A winding sheet drawn
wollte Gras wuchs über mir. Ein Leichentuch nár'
poco sost.

pp

Led. * *Led.* *

ower my een, And I in Helen's arms lying, On fair Kirconnell lea.
meine Zier, Und ich in Leuchens Armen hier In mitt' Kirconnell lea.
Ich

dim. e rit.

sost. a tempo

Led. * *Led.* *

wish I were where Helen lies: Night and day on me she cries; And I am weary of the skies,
wollt' ich ruht an Lenchen's Seit! Glück ist hin für alle Zeit, Auf Erden nichts mehr mich erfreut.

8va bassa * *Led.* * *Led.* * *Led.* * *8va bassa* *Led.* * *Led.* * *Led.* *

Since my love died for me.
Seit mein Lieb starb für mich.

mf

dim. e rall.

pp

ppp

Led. * *Led.* *

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ff con fuoco

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grazioso

mf

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con sentimento

mf

f

Piu mosso.

con slancio

f

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p

con espressione

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f

p

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f

ff

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mf

ff

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f

ff

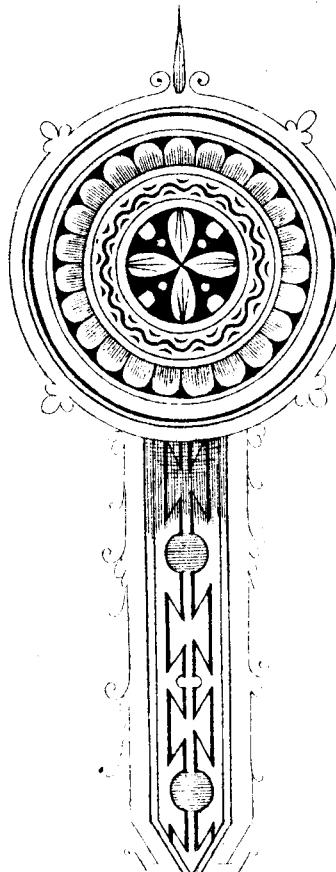
For 2nd fing.

p dolce

p

p

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NOTES.

The pianoforte part to be considered as a setting of the poetical accent.

The bars always precede the accented syllable and in the event of a long phrase in one bar a second shorter bar precedes the less accented syllable.

If there should be any doubt as to the scansion of the lines as set, the relative value of each syllable will be shown by notes of such value as is required.

When the voice does not commence with the first note of the bar rests are used.

The silent bars (for reciter) must be carefully remembered.

In every case the pianoforte part to be treated as an accompaniment, never louder than the voice, and to take the varying tempi always from the reciter.

The marks of expression apply to both piano and voice.

N. B. It is only necessary for voice and accompaniment to be together on the first syllable after the bar line. The reciter is otherwise free.

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To Madame GUARRACINO.

One of us two.

(Eins von uns.)

Ella Wheeler Wilcox.
Deutsch von L.O.

STANLEY HAWLEY.

Molto sostenuto.

PIANO.

p cantabile e con espress. *poco cresc.*

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

poco dim. *loc.* *p* *pp*
poco sost. *a tempo*

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

gr- *- ken* *In* *vain* *to* *hear* *a* *voice* *that* *has*
- - bens *Auf* *ei -* *- re* *Stim - me* *lau - schet*, die

pp sempre

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

dumb.
 hault; And morns will fade, noons pale, and sha - dows
 Wo Eins von uns am We - ge die - ses

dar - ken, While sad eyes watch for feet that ne - ver come..
 Le - bens Ver - ge - bens sucht des an - de - ren Ge stalt;

One of us two must sometime face ex - istence A - lone with
 Wo eins von uns ver - ein-samt steht im Leben, Nach rück-wärts

mem - ories that but shar - pen pain, And these sweet
 sehnsuchts - coll den Blick gr - wandt. Mög' dann sich

days shall shine back in the
 um die mü - de See- le

dist - ance Like dreams of
 we - ben Ein süs - ser

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

sum - mer dawns in nights of rain.
Traum, Er - in - ne - rung ge nannt.

One of us
Ach! Eins von

dim. *poco sost.* *pp*

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

two, with tor - tured heart half broken.
uns weilt einst in stil - ler Kammer,

Shall read long
Und Thrü - nen

a tempo

Ped. * Ped. *

trea - sured let - ters thro' salt tears,
fal - len auf manch' gel - bes Blatt;

Shall kiss with
Die Lip - pen

Ped. * Ped. *

an - guished lips each cher - ished
pres - sen sich in stum - mem

token,
Jammer

That speaks of
Auf je - des

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

these love - crowned de - li - cious
An - ge - den - ken, das es

years.
hat.

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

One of us
Für Eins von

= mf cantabile

poco sost.

pp a tempo

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

two shall find all light, all
uns ging dann die Son - ne

beauty,
nieder.

All joy on
Mit ihr ging

8

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

earth a tale for ev - er done; Shall know hence
 al - les Er - den - glück ^{long} zur Ruh.
 Des Le - bens

forth that life means on - ly duty. Oh God! have dem
 Nacht, sie lich - tet sich nicht wieder! O Gott!
 have dem

pity Oh God! have pity have pi-ty on that
 Einen O Gott! dem Einen Einen gna - de

one! du!

Das Lied der Biene.

The Rose and the Bee.

in E♭ F. G.

Deutsch von Wilhelm Henzen.

Worte und Musik von WILLIAM WALLACE.

The musical score consists of two staves of music. The top staff is in E♭ major and the bottom staff is in C major. The lyrics are written below the notes in both German and English. The German lyrics are:

Es sang ein Bien-chchen sein Lied-chchen so gern der Ro - se bei däm-mern-den Schein, doch nur mit den Schwingen kann sin - gen, kann sin - gen es die
 The tin - y bee sought her lo - ver the rose, To tell him that day had be gun, And her wings kept hum ming. I'm com - ing, I'm com ing! And her

Wei - se gar lieb - lich und fein. Und su, su, su, summt es oh - ne Ver - zug, su, su, su, klingt es im - mer im Flug.
 song was as glad as the sun. And hum buzzed the wings of the bee, Hum, as she flew in her glee.

Es sang ein Bienchen sein Liedchen so gern
 Der Rose bei dämmern dem Schein,
 Doch nur mit den Schwingen
 Kann singen, kann singen
 Es die Weise gar lieblich und fein.
 Und su, su, su, summt es ohne Verzug.
 Su, su, su, klingt es immer im Flug.
 Mehr vorzubringen
 Will nicht gelingen, Su.

Im Anfang lauschet die Rose dem Lied,
 Doch das währt nicht allzulang.
 Denn ach! sie hört leider
 Nichts weiter, nichts weiter,
 Als den schlaftrigen Sang.
 Mit su, su, su, nicht allmählig sie ein,
 Su, su, su bringt ein Schlafräumelein
 Geh, kleiner Summer,
 Gönn' ihr den Schlummer, Su.

The tiny bee sought her lover the rose,
 To tell him that day had begun,
 And her wings kept humming,
 I'm coming, I'm coming,
 And her song was as glad as the sun.
 And hum-hum-hum buzzed the wings of the bee,
 Hum-hum-hum, as she flew in her glee,
 Joy for our meeting,
 Wooing and greeting,
 Hummed she.

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Lullalu.

Lied.

in B♭ C. D.

Gedicht von Wilhelm Henzen.
 English words by Clifton Bingham.

Slumber and Rest.

Song.

ANGELO MASCHERONI.

The musical score consists of two staves of music. The top staff is in B♭ major and the bottom staff is in C major. The lyrics are written below the notes in both German and English. The German lyrics are:

Vor Zei - ten, da ich war ein klei - nes Kind, da lauscht ich oft dem mächtig wil - den Wind, der Re - gen mach - te mich so
 I re - col - lect when but a ti - ny child, I used to hear the night-wind moan - ing wild; And then the rain, like sounds of

legato

bang, der mir in mei - ne Träu - me drang und Schat - ten husch - ten leis ent - lang und mach - ten fast vor Schreck mich toll. Ich musst er -
 weep - ing, Broke up - on my peace - ful sleep - ing And the sha - dows round me creep - ing Seemed like voi - ces in my ear; I would a -

col canto

p

Vor Zeiten, da ich war ein kleines Kind,
 Da lauscht ich oft dem mächtig wilden Wind;
 Der Regen machte mich so bang,
 Der mir in meine Träume drang
 Und Schatten huschten leis entlang
 Und machten fast vor Schreck mich toll.
 Ich musst erwachen aus Traumeswirren,
 Gestalten sah ich mich umirren,
 Bis mein Herz in Angst erschwoll.
 Leise vernahm ich da ein Lied
 Lullalu, lullalu!
 Da ward ich still, da ward ich müd,
 Lullalu, lullalu!
 „Schlaf mein Kind in dunkler Nacht,
 Lullalu, lullalu!
 Einer im Himmel schützt und wacht,
 Schlummer und Ruh' misst er Dir zu.“

Lang ist es nun, dass ich kein Kind mehr bin,
 Die Jahre flogen im Zeitenflug dahin;
 Des Lebens Sturm ward mir bescher't,
 Der tiefe Leiden oft uns lehrt
 Und weh'voll unser Herz verzehrt,
 Und dräuwend auch in meine Bahn
 Sah ich die Schatten des Lebens dringen
 Und Qual und Sorgen mich umringen,
 Wie sie jedem Herzen nah.
 Immer doch hör ich noch das Lied,
 Lullalu, lullalu!
 Da werd' ich still, da werd' ich müd,
 Lullalu, lullalu!
 „Schlaf mein Kind in dunkler Nacht,
 Lullalu, lullalu!
 Einer im Himmel schützt und wacht
 Schlummer und Ruh' misst er Dir zu.“

I recollect when but a tiny child,
 I used to hear the night-wind moaning wild;
 And then the rain, like sounds of weeping,
 Broke upon my peaceful sleeping
 And the shadows round me creeping
 Seemed like voices in my ear;
 I would awaken from rest and dreaming,
 The shapes near me phantoms seeming
 Till my heart overflowed with fear.
 Softly a little song would creep,
 Lullaloo, lullaloo!
 Rocking my fears to tranquil sleep,
 Lullaloo, lullaloo!
 "Sleep as the quiet shadows fall,
 Lullaloo, lullaloo!
 One ever watcheth over all,
 Slumber and rest He knoweth best!"

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