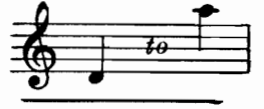


Nº 1 IN A^b



Nº 2 IN C



TO ONE BELOVED

SONG
FROM
"ALBUM LEAVES"

The Words by
JULIA COOK WATSON

The Music by
LANDON RONALD



NEW YORK
ENOCH & SONS
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To one beloved

Two little hands that never rest,
 Two little eyes of blue,
 A dear little form at love's behest
 Gazing at life anew.
 Into those dreamy eyes I looked and saw there
 An image of you.

Two small arms in one caress
 'Round me intertwine,
 A dear little mouth, like a petal blown
 From the flow'rs of love divine,
 And placed there in mute remembrance of the day
 When your lips met mine.

Words by
 JULIA COOK WATSON

Music by
 LANDON RONALD

Moderato

VOICE

PIANO

semplice

Two lit-tle hands that nev-er rest, Two lit-tle eyes of blue, A

dear lit-tle form at love's be-hest Gaz-ing at life a - new.

In - to those dream - y eyes I looked and saw

there An im - - - age of you!

Più lento

mf Con espressione

Two small arms _____ in one ca -

legato

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The piano accompaniment starts with a piano (*p*) dynamic, featuring a series of chords in the right hand and a simple bass line in the left hand. The key signature has two flats (B-flat and E-flat).

ress _____ 'Round me in - ter-twine,

f

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a half note G5, all under a slur. The piano accompaniment features a forte (*f*) dynamic with more complex chordal textures and some sixteenth-note patterns in the right hand.

A dear lit - tle mouth, like _____ a pet - al blown _____

p *f*

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5, with a triplet of eighth notes (F5, G5, A5) under a slur. The piano accompaniment includes a piano (*p*) section followed by a forte (*f*) section with more active accompaniment.

From the flow'rs of love _____ di - vine, And

rall.

The fourth system features a vocal line with a half note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a half note D6, all under a slur. The piano accompaniment concludes with a *rall.* (rallentando) marking and features sustained chords in the right hand and a simple bass line in the left hand.

p *allegretto*

placed there in mute re - mem - brance of the

This system contains the first two lines of music. The vocal line starts with a half note 'placed', followed by a quarter note 'there', then a quarter rest, and then a triplet of eighth notes 'in', 'mute', and 're'. This is followed by a quarter note 'mem', a quarter note 'brance', a quarter rest, and finally a quarter note 'of' and a quarter note 'the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are two asterisks (*) in the piano part, one under the first measure and one under the eighth measure.

day When your lips

This system contains the third and fourth lines of music. The vocal line begins with a half note 'day', followed by a quarter rest, then a quarter note 'When', a quarter note 'your', and a quarter note 'lips'. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand. There are two asterisks (*) in the piano part, one under the second measure and one under the eighth measure.

ff *ad lib.* met mine.

This system contains the fifth and sixth lines of music. The vocal line has a half note 'met' and a half note 'mine'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with accents. Dynamic markings include *ff* (fortissimo) and *colla voce* (in time with the voice). There are two asterisks (*) in the piano part, one under the second measure and one under the eighth measure.

This system contains the seventh and eighth lines of music, which are purely instrumental piano accompaniment. It features complex rhythmic patterns, including triplets and sixteenth notes, in both the right and left hands. There are two asterisks (*) in the piano part, one under the second measure and one under the eighth measure.

OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

SYLVAN

Words by
HELEN TAYLOR

Music by
LANDON RONALD

No. 1 in C

No. 2 in E \flat

No. 3 in F

Andante con moto

Tempo primo, ma poco meno mosso

Long, long a-go, — when the moon was a maid, — And the lit-tle gold stars were chil-dren small, —

When you were a faun — in the for-est glade — And I was a nymph — in a wa-ter-fall. —

pp *sempre* *pp* *sempre* *pp* *poco rall.* *pp* *poco rall.* *piu mosso*

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E - 39

PRELUDE

Words by
HAROLD SIMPSON

Music by
LANDON RONALD

No. 1 in F

No. 2 in G

No. 3 in A \flat

Very broadly

ff *Tempo primo, ma molto grandioso*

Life, — thy ways are long — thy end is dark, — And we, un-know - ing — Whence — it was we

came, — or why em - bark, — Or whither go - ing, — Live and love a-while, — Live and love — a

ff *con molto passione*

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OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

CRYING WATER

No. 1 in D min. No. 2 in E min. No. 3 in G min.

Words and Music by
BERNARD HAMBLÉN

Moderato

p *poco cresc.*
Crim-son sun-set now is dy-ing: In the fad-ing light — Hear the wa-ter

p *poco cresc.*

dim e rall. *pp a tempo.*
soft-ly ery-ing, Cry-ing thro' the night. — In my brown can-oe;

dim e rall. *pp* *pp a tempo.*

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DUET ARRGT: In G Min. (High and Low Voices)

E - 9

DOWN AT THE END OF THE GARDEN

Lyric by
ROYDEN BARRIE

No. 1 in C

No. 2 in E^b

No. 3 in F

Music by
MAY H. BRAHE

Moderato

poco cresc.
There's a lit-tle green plot where the ap-ple trees grow Down at the end of the gar-den, — The

Lightly

rall.
dain - ti-est place in the world I know Down at the end of the gar - den. There

cresc. *rall.*

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OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

DOWN IN THE FOREST

Words by
HAROLD SIMPSON

(Spring)

Music by
LANDON RONALD

No. 1 in B^b No. 2 in C No. 3 in D No. 4 in E^b No. 5 in E

Andante con moto *p* *cresc.*

Down in the for-est something stirred So faint that I scarcely heard: But the for-est leapt at the

sound, Like a good ship home - - ward bound. Down in the for-est some-thing stirred,

f *dim.*

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DUET ARRGT'S: In C (Two Low Voices), In E^b (Two High Voices)

E - 12

THE MOON AT THE FULL

Words by
HELEN TAYLOR

No. 1 in D No. 2 in E No. 3 in G

Music by
LANDON RONALD

Allegro con moto, e con grazia *poco rall.* *a tempo*

Will you come, will you come? There is wel-come for you With the moon at the full And a

poco rall. *a tempo*

rall. *a tempo* *f*

light in my dwell-ing, In the shade of the wood There is wel-come for you, There is wel-come for

rall. *a tempo* *f*

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