

BY

Harry Rowe Shelley

A HUNTING-SONG	High, F Medium, D	.40
ANOTHER DAY (Scheiden)		
	<i>With Piano and Violin (ad lib.)</i> High, E \flat Medium, D \flat Bass, B \flat	.60
ARABIAN SLAVE, THE	High, E Medium, C	.50
BELOVÈD	High, G Medium, F Low, E \flat	.50
CASTANET SONG	High, Gm. Medium, Dm.	.65
DE COPPAH MOON	High, F Low, D \flat	.60
DREAMING	High, G Low, E \flat	.60
DREAM-ROSE, THE	High, E \flat Medium, D \flat Low, C	.50
ECHOES	High, D Medium, C Low, A	.50
EVER TRUE	High, C Medium, B \flat Low, G	.40
LOVE IS SPRING	High, F	.75
LOVE SANG A SONG	High, G Medium, E \flat Bass, D \flat	.60
LOVE'S SORROW (Liebesleid)	High, G Medium, E Low, D Bass, C	.60
MY LIFE IS LIKE THE SUMMER ROSE		
	High, G Medium, F Bass, E \flat	.60
MY SONG (Mein Lied)	High, F High, E \flat Medium, D \flat Bass, C	.75
NOT LOST, BUT GONE BEFORE	High, G Medium, E \flat	.50
REVERIES	High, E \flat Low, D \flat	.60
ROVER, THE	High, G	.60
SUNSHINE OF LOVE, THE	High, D \flat Low, B \flat	.60
THOU KNOWEST NOT	High, C Medium, B \flat Low, G	.40
TOREADOR OF GUADALAJARA, THE		
	High, E \flat Medium, D Low, C	.75
WISH, THE	High, E Low, D	.60

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

"Love's sorrow."

„LIEBESLEID.“
BALLAD.German version by
HEINRICH KOEKE.

(BASS.)

HARRY ROWE SHELLEY.

Andantino con moto.

PIANO. *mf*

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, mein gan-zes

ten. *pp*

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 com-ing; My
Hol-de zög'-re nicht, — mich end-lich zu be-glü-cken, Mein

f. *rit.*

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

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 a-wake, To hear again that last "good bye."
sah ich dich wei - nend von mir geh'n, 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
 O komm Ge-lieb-te, komm — zu mir meingan-zes 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*

8 *con 8*

A LEGEND OF GRANADA

Cantata for Four-part Chorus of Women's Voices, with Baritone and Soprano Soli, and
Orchestral Accompaniment

WORDS BY ETHEL WATTS MUMFORD

MUSIC BY HENRY HADLEY, OP. 45

VOCAL SCORE, 60 CENTS NET

Miss Mumford's charming poem of an old-time Moorish legend has been set to delightful music by Mr. Hadley, full of melody, piquant rhythm, and local color—an opportunity that he has utilized to the fullest extent. The suggestion of Spanish tunefulness and vivacity runs through the whole work. There is a merry tavern song; the hero sings a bolero; there is music descriptive of the supernatural incident on which the legend turns; languorous love music of the Moorish houri and her enticements, and at the close a bit of ecclesiastical intoning. Variety, picturesqueness, and life characterize the work, which women's choruses will find most grateful.

HENRY HADLEY

Op. 58

THE FATE OF PRINCESS KIYO

A Legend of Japan. Cantata for Four-part Chorus of Women's Voices,
Soprano Soli and Orchestra

WORDS BY EDWARD OXFORD

VOCAL SCORE, PRICE, 75 CENTS NET

Mr. Hadley has added to American music, under the titles of "Japanese legend" and "Cantata," one of the most exquisite little tragedies in recent music. Mr. Oxford's poem lends every beauty of scene, every contrast of emotion, ready to the composer's hand.

To the dramatic content of this melodic score is added all the fragrant background of the blossoms and breeze, the dancing waves and dazzling sun, and the fateful spell of Oriental legend. The solo voice rises in simple and pathetic dignity out of the graceful songs and poignant cries of attendant maidens.

"We hear the music of the lapping ripples," they sing, as the orchestra paints in its tracery of sounds of nature. The conclusion of the warrior's dirge and the choral lamentation over Kiyō dead is sounded by trumpets and horns in a fortissimo crash, dying utterly away in uplifted harmony.

WASSILI LEPS. Op. 11. YO-NENNEN

A Japanese cicada drama set to music in the form of a cantata. For four-part chorus of
women's voices, with accompaniment of small orchestra or piano

POEM BY JOHN LUTHER LONG

VOCAL SCORE, PRICE, 50 CENTS NET

Mr. Long's strange and exotic little Japanese poem is about a Semi who came to a lady and revealed himself to her as her lord who had died, and chose the form of a cicada to return to her, that he might be again at her side; and again he dies on her breast. The music is as quaint, as delicate, as picturesque as the verses. It has the suggestion of the cicada's song running through it, indicated in the accompaniment. The dialogue between the lady and the cicada is represented by the chorus; the announcement that he had given up heaven for his lady is impressively proclaimed, and the end is exquisitely effective, with the cicada's refrain *Yo-nennen* sung very soft in the distance. Orchestral parts may be had of us.

NEW YORK: G. SCHIRMER