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SCHMIDT'S EDUCATIONAL SERIES 83a-b, 84a-b



# LYRIC FANCIES

A Selection  
of Songs

by

## AMERICAN COMPOSERS

VOLUME I.

VOLUME II.

High Voice I Low Voice.

High Voice II Low Voice.

PRICE \$1.25 EACH

THE ARTHUR P. SCHMIDT CO.

BOSTON,  
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To  
MRS. EDITH D. BAYLY.

# The Summer Wind.



WALTER LEARNED.

J. W. BISCHOFF.

*Allegretto.*

Soft - ly the sum-mer-wind woos the rose

Like a fick - le lov - er He

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kiss - es her pet - als, then off \_\_\_\_\_ he

goes \_\_\_\_\_ The fair \_\_\_\_\_ fields o - ver, The fair fields

*f* o - - - ver. *p* Yet since he has kissed her, Yet

*f* since he has kissed her for - ev - er the rose her *rit.*

heart — un - clos - es; And he breathes there -

*pp* *lento* *p* *a tempo*

af - ter, where - ev - er he goes — And

*f* *p*

he breathes there - af - ter, where - ev - er he goes —

*accel.* *ten. rall.*

*accel.* *rall.*

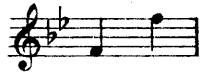
The per - fume of ros - - - es.

*lento* *p*

*lento* *p*

To  
Mr. and Mrs. Fletcher Bascom Dresslar

# The Cares of Yesterday



ELIZABETH BARRETT BROWNING

JOHN W. METCALF

*Molto Andante*

*sospirando*

*(very slowly)*

*rit.*

*mf*

The lit - tle cares that

*mp*

*Ped.* \* *Ped.* \*

fret - ted me I lost them yes - ter - day, A -

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mong the fields, a - bove the sea, A - mong the winds at

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes arpeggiated chords and moving bass lines.

play, A - mong the low - - ing of the herds, The

The second system continues the vocal line and piano accompaniment. It includes a *rit.* (ritardando) marking in the piano part. A vertical line labeled "Ped." (pedal) is positioned on the left side of the piano part. An asterisk (\*) is placed below the piano part.

rust-ling of the trees A - mong the sing - - ing

The third system continues the vocal line and piano accompaniment. It includes markings for *colla voce* and *m.d.* (mezzo-forte) in the piano part. A vertical line labeled "Ped." is positioned below the piano part. An asterisk (\*) is placed below the piano part.

of the birds— The hum - ming of the bees.

The fourth system concludes the vocal line and piano accompaniment. It includes *rit.* markings in both the vocal and piano parts. A vertical line labeled "Ped." is positioned below the piano part. An asterisk (\*) is placed below the piano part.

*Tempo I*  
*mf*

*mf a tempo*  
The fool - ish fears of what might be I  
*mp*

cast them all a - way, A - mong the clo - - ver  
*cresc.*  
Ped.

scent - ed grass A - mong the new - mown hay. A  
*f*  
*cresc.* *cresc.* *f* *mp*  
*Tempo I*



mong the husk - ing of the corn Where

*(slowly)* *simile*

*Ped.* \* *Ped.* \*

drows - - y pop - pies nod. Where

*Ped.* \* *Ped.* \*

ill thoughts die and good are born

*molto rit.*

*Ped.* \* *Ped.* \*

Out in the fields with God, with God.

*f* *rit.* *p* *ppp*

*Ped.* \* *Ped.* \*

To Mr. Gardner Lamson.

# ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

*Serioso.*

Al - lah gives light in dark - ness, Al - lah gives rest in pain,

*p*

*p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic and features a triplet in the right hand.

Checks that are white with weep - ing Al - lah paints red a - gain.

*dim.*

*dim.*

This system contains the second two staves of music. The vocal line continues with a triplet and a *dim.* marking. The piano accompaniment also includes a triplet and a *dim.* marking.

The flowers and the blossoms with - er, Years van-ish with fly - ing feet,

*f*

*dim.*

This system contains the final two staves of music. The vocal line features a triplet and a *dim.* marking. The piano accompaniment begins with a forte (*f*) dynamic and includes a triplet and a *dim.* marking.

*dim.* *pp*

But my heart will live on for - ev - - er, That here in sad-ness beat.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment consists of a bass line with triplets and a treble line with chords. Dynamics include *dim.* and *pp*.

*p*

Glad - - - ly to Al-lahs dwell - - ling

*m. s.*

The second system continues the vocal line with a half note and a quarter note. The piano accompaniment features a treble line with chords and a bass line with triplets. Dynamics include *p* and *m. s.*

*pp*

Yon - - der would I take flight, There will the darkness van - - ish,

The third system shows the vocal line with a quarter note and a half note. The piano accompaniment features a treble line with chords and a bass line with chords. Dynamics include *pp*.

*rit.*

There will my eyes have light.

*rit.*

The fourth system concludes the vocal line with a quarter note and a half note. The piano accompaniment features a treble line with chords and a bass line with chords. Dynamics include *rit.*

# A MEMORY



Words by  
MARY LOUISE HUNTLEY

Music by  
EDNA ROSALIND PARK

*Andante cantabile*

Out in a bright sun - ny

gar - - den There blooms a splen - did rose, ————— The

pet - als fair are sweet and rare, And the blos - som sways in the

scent - ed air Like a star that gleams and glows, Like a

*f* *p* *dim.*

*cresc.* *dim. col* *p*

star that gleams and glows.

*cresc.*

*mp*

*dim.*

*dim.* *pp*

Down in my heart's sun - ny gar - - den There blooms a mem' - ry

dear, \_\_\_\_\_ It sweet - er grows Like a splen - - did rose, And

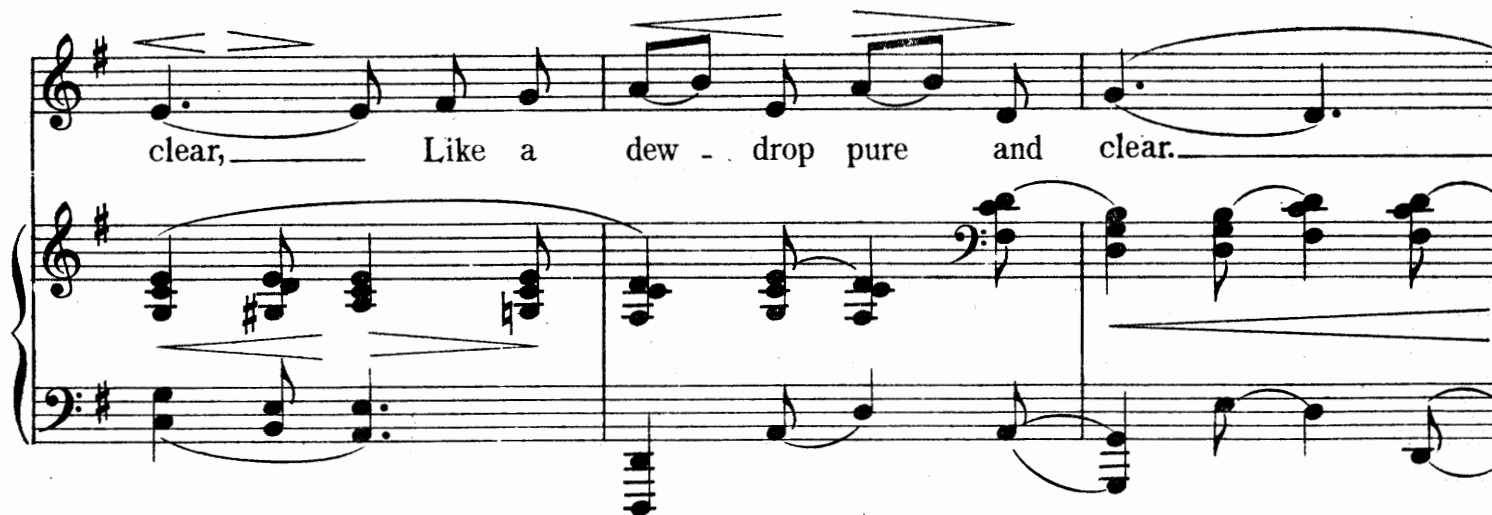


all through my life it spark - les and glows, Like a dew - drop pure and

*pp*



clear, \_\_\_\_\_ Like a dew - . drop pure and clear. \_\_\_\_\_



*rall.*

*rall.* *p* *pp*



To Max Heinrich.

# In Picardie.



The Poem by GRAHAM R. TOMSON.

ARTHUR FOOTE.

*Non troppo allegro, ma con moto.*      *dolce*

Pale leaves wave and  
whis - per low,      Sil - vered leaves of the  
pop - lar tree;      Wa - ters . wan - der and

*p*      *Red.*      \*

*Red.*      \*      *Red.*      \*

*p*

wil - lows blow In Pi - - car - die, in

*Red.* *Red.* *Red.* \*

Pi - - car - die. Mis - ty green of the

*pp* *Red.* \*

or - chard grass, Grass - grown lanes by the

*Red.* \* *Red.* \*

sedge-fringed lea; Pleas - ant ways for the

*mf*



feet that pass Through Pi - car-die, through Pi - car-die.

Long la-goons where the li - lies lie, (Blos-soms and buds of

*pp una corda*

i - vo - ry,) Sweet the mea-dows, and fair the sky, In

*mf p pp*

*tre corde*

Pi - car-die, in Pi - car-die. Where be the wa-ters to

*ppp pp*

*una corda pp sempre*

*sotto*

drown re - gret?                      Where be the leaves of

*tre corde*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics 'drown re - gret?' are written below the first two notes, followed by a long rest. The second measure begins with the lyrics 'Where be the leaves of'. The piano accompaniment is written for grand piano with treble and bass clefs. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The instruction 'tre corde' is placed below the piano part.

*voce molto espr.*

sleep's own tree?                      No - where else in the

*p*

*ped.* \*                      *ped.* \*

Detailed description: This system contains the next two measures. The vocal line continues with 'sleep's own tree?' and a long rest, then 'No - where else in the'. The piano accompaniment continues with the same rhythmic pattern. A piano dynamic marking '*p*' is placed above the piano part. Pedal markings '*ped.* \*' are placed below the piano part in both measures.

world, Nor yet in Pi - - car - die,                      *rit.* in

*rit.*

*ped.*                      *ped.*                      *ped.*                      \*

Detailed description: This system contains the next two measures. The vocal line has 'world, Nor yet in Pi - - car - die,' with a long rest, followed by 'in'. A *rit.* marking is placed above the piano part. The piano accompaniment continues with the same rhythmic pattern. Pedal markings '*ped.*' are placed below the piano part in both measures, with an asterisk under the second measure.

*ten.*

Pi - - - car - die.                      *rit.*

*una corda*                      *ped.*                      \*

Detailed description: This system contains the final two measures. The vocal line has 'Pi - - - car - die.' with a long rest. A *ten.* marking is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern. A *rit.* marking is placed above the piano part. The instruction '*una corda*' is placed below the piano part in the first measure. Pedal markings '*ped.*' are placed below the piano part in both measures, with an asterisk under the second measure. The system ends with a double bar line.

# O lovely Rose



EDWARD MAC DOWELL  
Op. 40, N<sup>o</sup> 5

*Slowly, with great simplicity*

O love - ly rose, No flow - er that grows, Is

*as softly as possible*

*with two pedals throughout*

half so fair — as thou, as thou, Thy beau - ty rare be -

*always softly*

*slightly retard*

yond com - pare, Makes me in hom - age bow.

*slightly retard*

*pp very soft, and slightly slower*

O cru - el rose, Thou dost dis - close, A

love - - li - ness di - vine, But had I seen, Thy

thorns, I ween, I'd all thy love de - cline.

*retard*

# A Garden Romance



Words from  
KATE FIELD'S "WASHINGTON"

G. A. GRANT-SCHAEFER

Moderato

*a tempo*

A vio - let once in a gar - den grew At the

foot of a sun - flower bold; He fell in love with her

eyes of blue, She with his crown of gold,

This system contains the first two measures of the piece. The vocal line begins with a half note 'eyes' and a quarter note 'of'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

*poco rall.* She with his crown of gold. — *a tempo* But he nev - er could stoop to

This system contains measures 3 and 4. Measure 3 is marked *poco rall.* and measure 4 is marked *a tempo*. The vocal line has a long note for 'gold' followed by a rest, then continues with 'But he nev - er could stoop to'. The piano accompaniment mirrors the tempo changes with a *poco rall.* in measure 3 and *a tempo* in measure 4.

tell his love, Tho' a - gain and a - gain he tried, — And her

This system contains measures 5 and 6. The vocal line continues with 'tell his love, Tho' a - gain and a - gain he tried, — And her'. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

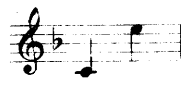
voice could not reach to the heights above, So they yearned for each other and

died, — Yearned for each other and died, — They

yearned for each other and died. \_\_\_\_\_

To  
Mrs ANNIE SOULE LEWIS

# My Dear



ALFRED H. HYATT

MARY TURNER SALTER

*Andante espressivo*

*mp*

One deep and lov - ing thought of you To stay with me the

*p*

*cresc.* *rall.*

long hours thro', To bright - en day that else were drear,

*rall.*



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

my dear. And since your love was

*a tempo* *rit.* *mf*

*cresc.*

giv'n to me It is my all suf - fic - ien - cy; My

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

faith in doubt, my trust in fear: my dear.

*cresc.* *allarg.* *a tempo* *espress.*

*mf poco più mosso*

And should per-chance the world go wry, And time bring sor - row,

*cresc.* *f* *allarg.*

What care I? 'Tis joy e - nough that

*cresc.* *f* *colla voce*

*rit.*

you are near, my dear.

*rit.*

# Hark! the Robin's Early Song

(SPRING SONG)

Words by  
W. W. CALDWELL

FRANK LYNES  
Op. 12, N<sup>o</sup> 1



*Allegro con brio*

*mf*

From the elm - tree's top-most bough, Hark! the  
out o'er hill and plain, Through the

rob - in's ear - ly song, Tell - ing one and all, that now Mer - ry  
gar - den's lone - ly bowers, Till the green leaves dance a - gain, Till the

spring - time hastes a - long; Wel - come ti - dings thou dost bring, Lit - tle  
air is sweet with flowers; Wake the cow - slip by the rill, Wake the

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har - bin-ger of spring! Wel - come ti - dings dost thou  
 yel - low daff - o - dill. Wake the cow - slip by the

bring, Lit - tle har - bin-ger of spring! Rob-in's come, Rob-in's  
 rill, Wake the yel - low daff - o - dill. } Rob-in's come, Rob-in's

come, Rob-in's come, Rob-in's come, Rob-in's come, has come.

1 Ring it

2

*mf* *p* *mf*

*p* *rit.*

Moderato espressivo

*p*

Then, as thou wert wont of yore, Build thy nest and

rear thy young, Close be - side our cot - tage door, — In the wood - bine.

leaves a - mong; Hurt or harm thou need'st not fear;

Noth - ing rude — shall ven - - - - ture near.

Tempo I

Swing - ing still o'er yon - der

lane, Rob - in an - - swers mer - ri - ly; Rav - ished

by the sweet re - frain, Al - ice claps her hands in

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "by the sweet re - frain, Al - ice claps her hands in". The piano accompaniment consists of a right-hand melody with eighth notes and a left-hand bass line with triplets of eighth notes.

glee, Shout - ing from the o - pen door, With her clear

The second system continues the vocal line with the lyrics "glee, Shout - ing from the o - pen door, With her clear". The piano accompaniment continues with similar rhythmic patterns, including triplets in the bass line.

voice o'er — and o'er, Shout - ing from the o - - - pen

The third system concludes the vocal line with the lyrics "voice o'er — and o'er, Shout - ing from the o - - - pen". The piano accompaniment features a change in time signature from 4/4 to 3/4 in the second measure of the system.

door, With her clear voice — o'er and o'er, Rob-in's come,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note 'door,' followed by a melodic phrase 'With her clear voice — o'er and o'er,' marked with a forte (*f*) dynamic. This is followed by 'Rob-in's come,' marked with a piano (*p*) dynamic. The piano accompaniment consists of a treble and bass clef. The bass clef part features a prominent triplet pattern in the left hand, while the treble clef part provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is present in the piano part towards the end of the system.

Rob - in's come, Rob - in's come, Rob - in's come,

The second system continues the vocal melody with the phrase 'Rob - in's come, Rob - in's come, Rob - in's come,'. The piano accompaniment is characterized by a steady, rhythmic pattern of chords in the bass clef, with a piano (*p*) dynamic. The treble clef part features a series of chords that provide harmonic accompaniment to the vocal line. A piano (*p*) dynamic marking is present in the piano part towards the end of the system.

Rob - in's come, has come.

The third system concludes the vocal phrase with 'Rob - in's come, has come.' The piano accompaniment features a treble clef part with a melodic line that includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic. The bass clef part continues with a rhythmic accompaniment, marked with a mezzo-forte (*mf*) dynamic. A piano (*p*) dynamic marking is present in the piano part towards the end of the system.



# My Heart and the Rain.

CARL LINDEN.



W. H. NEIDLINGER.

Andante Sostenuto.

The rain has been fall - ing all day long, With a

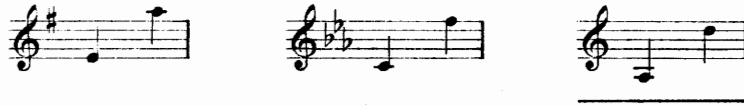
sor-row-ful, drip-ping sound, Like the sad re-frain of an old-time song, It has

dripped on my heart's deep wound.

I think of one who was all to me, But my thoughts are e'er in



# Shena Van



Words from "Yolande" by  
WILLIAM BLACK

Mrs. H. H. A. BEACH  
Op. 56, No. 4

Moderato capriccioso *a tempo*

Her

eyes are dark and soft and blue, She's light-stepped as the roe; — 0

She - na Van, my heart is true To you wher - e'er you go! I

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wish that I were by the rills A - bove the All - cam - bân; — And

*cresc.* *f rall.*

*mf rall.*

wan - d'ring with me o'er the hills My own dear She - na Van!

*p a tempo* *rit - e - nu - to* *pp to*

*p a tempo* *pp* *rit - e - nu - to*

Ah, — Ah, — Her

*pp* *mf*

*pp legatissimo*

eyes are dark and soft and blue, She's light - stepped as the roe, O —

*cresc. e rit.* *f*

*mf* *cresc. e rit.* *f*

*molto rit.* *pp* *a tempo*

She - na Van, my heart is true To you wher - e'er you go!

*molto rit.* *pp* *a tempo*

*poco rit.* *p a tempo* *mf*

I wish that I were by the rills A - bove the Alt - cam - bân, — And

*poco rit.* *a tempo*

*espressivo* *p*

wan - d'ring with me o'er the hills My own dear She - na Van! Far

*colla voce* *pp*

*f*

o - ther sights and scenes I view; The year goes out in snow, — O

*con molto espressione e ri - te - nu - to*

She - na Van, my heart is true To you, wher - e'er you go!

*dim. e ri - te - nu - to*

*pp*

*ppp*

*poco più lento*

Ah,

Ah,

Her

*cresc.*

*ppp poco più lento*

eyes are dark and soft and blue, She's light-stepped as the roe; O

*rall.*

*f*

*pp lunga*

*cresc.*

*rall.*

*f*

*pp lunga*

*molto ritenuto al fine*

She - na Van, my heart is true To you, wher - e'er you go!

*ppp*

*molto ritenuto al fine*

*ppp*

To Miss Ellie Long.

# The Night has a thousand Eyes.



The Poem by FRANCIS W. BOURDILLON.

ARTHUR FOOTE, Op. 26 No 3.

*Andante espressivo.* (♩.)

The night has a thou-sand eyes, And the day but one; Yet the

light of the bright world dies, With the dy-ing sun. The

mind has a thou-sand eyes, And the heart but one; Yet the

light of a whole life dies, When love is done.

*pp* *una corda* *ppp* *slowly*

To Mrs. Annie P. Vinton

# THE MAIDEN AND THE BUTTERFLY



G.W. CHADWICK

Capriccioso e semplice

There wan - dered once a maid - en a -

mid the for - est shade, And where the flowers grew

thick - ly She stooped to pick them quick - ly:



Just then a but-ter-fly came by her and kissed this lit-tle maid.

*p*

*p*

"For-give me," said he hum - bly, " 'twas hon-ey that I sought.

*p*

For-give me for as - sum - ing your ros - y lips so bloom - ing

Were sweet and dew - y ros - es, but so I tru - ly thought."

*p*

Then arch - ly said the

*f* *p*

maid - en, "this time I'll pass it by;

Let not my fa - vor blind you with van - i - ty, but mind you,

*f*

These ros - es do not blos - som for ev' - ry but - ter - fly."

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## 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, *mf* Phil - o - mel, with mel - o - dy,

*mf* Sing, *f* sing in our sweet lul - la - by, *dim.* *p* Lul - la,

*più dim.*

*pp* lul la, lul - la - by, *rall.* lul - - - la, lul - la -

*pp* *rall.*

*a tempo* by. *poco rit.*

*a tempo* *sempre pp* *poco rit.*

*dolce marcato.*

*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*



*pp poco piu lento.*

nigh; So, good night, with lul - a -

*pp* *poco piu lento.* *sempre*

*rall. e pp* *Tempo I.*

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

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

*riten.* *a tempo*

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

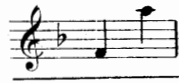
*riten.* *a tempo*

*con due Pedale.*

*ped.* \*

To  
Mrs. CLARA TIPPETT

# The Sweet o' the Year



Words and Music by  
MARY TURNER SALTER

*Molto animato*

*mp*

Cher - ry boughs are snow - y white,

Love 'tis the sweet o' the year \_\_\_\_\_ Ap - - ple blooms are

drif - ting light      *cresc.*      drif - ting a - bout,      Birds in and out,

*f* Love, 'tis the sweet o' the year \_\_\_\_\_ *p* Bal - my breath of

li - - lac buds      *cresc.*      Daf - fo - dils gold - en ap - pear \_\_\_\_\_ My

*f* heart is sing - ing a      *espress.*      dear mes - sage bring - ing,      *a tempo accel.*      Love.

Love, Love. \_\_\_\_\_ 'tis the sweet o' the

year \_\_\_\_\_ Mel - low winds blow - ing,

green things a grow - ing, grow - ing,

Hap - py birds wing - ing, gay songs are sing - ing, sing - ing,

*allarg.*

*col canto*

*mp*

*p*

*dim.*

*f*

*f*

*dim.*

*mf*

Voice of the dawn in sil - - ver song. The

*cresc.* *f*

rob - ins note I hear \_\_\_\_\_ My heart is sing - ing, a

*cresc.* *allarg.*

dear mes - sage bring - ing, Oh, Love! Love! Love, \_\_\_ 'tis the

sweet o' the year. \_\_\_\_\_

*ff* *L.H.*

To WINIFRED POWELL.

# O Heart of Mine!

LOUISE HEALD.

H. CLOUGH-LEIGHTER  
Op. 34, N<sup>o</sup> 4.



*Lento Andante.* *teneramente sempre*

*m.v.*

*semplicemente*

*mp* *rit.* *p* *a tempo*

I won-der where the morning lies, O

*più lento* *a tempo* *rit.*

Heart of mine! I think it lies with-in your eyes, O

*più lento* *rit.* *a tempo* *rit.*

*Led.* \* *Led.* \* *Led.* \*

*lento* *p* *poco più lento*

Heart of mine! With-in the mesh-es of your hair, A-

*lento* *p poco più lento*

*Led.* \* *Led.*

*rit.* mong your curls, it bid - eth there, 'Tis bur - ied in your

*molto più lento*

*rit.*

*molto più lento*

\*

*molto rit.* warm ca - ress, The morn - ing is your ten - der -

*pp* *mp* *rit.*

*molto rit.* *pp* *mp* *rit.*

*assai poco più lento*

*pp* *mp* *rit.*

*Led.* \* *Led.* \*

*p* *meno mosso* *pp* *lento assai* *rit.* ness, O Heart of mine, O Heart of mine!

*meno mosso* *pp* *rit.*

*Led.* \* *pp*

# “On the Way to Kew.”



The Poem by WILLIAM ERNEST HENLEY.

ARTHUR FOOTE.

*Moderato con moto.*      *dolce*

On the way to Kew, By the

*p dolce e legato*

riv - er old and gray,      Where in the Long A - go

*mf*

*p*      *pp*

We laughed and loi - tered so,      I met a ghost to -

*pp*

*una corda*



day; A ghost that told of you, A ghost of low replies, And sweet in-

*dolce* *espress.*

*p* *pp* *p colla voce*

*tre corde* *Red. \** *Red. \**

scruta-ble eyes; Com-ing up from Rich-mond, As you used to

*poco rit.* *a tempo*

*cresc. a tempo* *dim.*

*Red. \** *una corda*

do. By the riv-er old and gray, The en-chant-ed Long A-go

*pp* *p*

*tre corde*

Mur-mured and smiled a-new, On the way to Kew, March had the laugh of May;

*p* *pp* *cresc.*

*mf* *p espressivo*

The bare boughs looked a-glow, And old im-mor-tal words

*cresc.* *dim. espress.*

Sang in my breast like birds, Coming up from Rich-mond, As I used with

*cresc. molto* *f* *dim.*

*una corda*

*pp tranquillo*

you. With the life of Long A-go Lived my thought of you

*pp*

*ped.*

By the riv-er old and gray Flow-ing his ap-point-ed way,

*mf*

As I watched, I knew                      *pp rit.* What is so good to know;                      *p a tempo* Not in vain, not in vain,

*p dim.*                      *pp*                      *a tempo*

*sc.*                      \*

I shall look for you a-gain                      *p cresc. e string.* Not in vain, not in vain,                      I shall look for you a-gain,

*p cresc. e string.*

*poco rit. e espress.* I shall look for you a - gain,                      *dim. molto*                      *dolcissimo* Com-ing up from Rich - mond,

*colla voce*                      *dim. molto*                      *pp*

*p dolce* On the way to Kew!                      *a tempo pp*                      *rit.*                      *ppp*

*una corda*                      *sc.*                      \*

To Mr. Putnam Griswold

# The Sunshine of Thine Eyes



Words by  
GEORGE PARSONS LATHROP

JOHN W. METCALF

*Allegro moderato*

*mf*

The sun - shine of thine eyes, Oh

*mf sostenuto*

*mf*

*cresc.*

still ce-les - tial beam, What - ev - er it touch - es, it fills with the light, it

*sf*

*sf*

*cresc.*

*f*

*f rall.*

fills with the light Of its ra - - diant gleam.

*cresc.*

*f*

*rall.*

*dim.*

*ped.*

\*

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*mf* *cresc.*

The sun - shine of thine

*cresc.* *f agitato*

eyes, Oh let it fall on me, Tho' I be but a mote, but a

*cresc.* *rall.* *ff* *ff*

mote in the air, I could turn to gold I could

*rall.* *ff* *ff* *sfz*

turn to gold for thee.

# Merry Maiden Spring.



EDWARD MAC DOWELL.  
Op. 58. No 3.

Lightly, gracefully. (♩ = about 100.)

*p*

A win - some morn - ing

mea - - sure Trips mer - ry mai - den Spring, — O'er

daf - fo - dils and dai - sies, To crown the Sum - mer

king, — A win - some morn - ing mea - - sure Trips

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'king,' followed by a quarter note rest, then a series of eighth notes: 'A', 'win', 'some', 'morn', 'ing'. The piano accompaniment consists of chords and moving lines in both hands, with a piano dynamic marking 'p' in the right hand.

mer - ry, mer - ry mai - den Spring, — Trips

The second system continues the vocal line with 'mer - ry, mer - ry mai - den Spring,' followed by a quarter note rest and the word 'Trips'. The piano accompaniment continues with similar harmonic support, including a trill in the right hand.

mer - ry mai - den Spring. —

The third system shows the vocal line ending with 'mer - ry mai - den Spring.' followed by a quarter note rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

And once the king is crowned, And

The fourth system begins with the vocal line 'And once the king is crowned, And'. The piano accompaniment features a piano dynamic marking 'p' and includes a long, sweeping melodic line in the right hand.

*gradually - slower - and - slower*

twi - light 'gins to fall, — Brown Au - tumn slips the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked with a decrescendo hairpin. The piano accompaniment consists of chords and moving lines in both hands, also marked with a decrescendo hairpin. The lyrics are 'twi - light 'gins to fall, — Brown Au - tumn slips the'.

pos - tern gate At grim old Win - ter's call

The second system continues the vocal line and piano accompaniment. The vocal line has a decrescendo hairpin over the first part, followed by a crescendo hairpin leading to a fermata. The piano accompaniment also has a decrescendo hairpin, followed by a crescendo hairpin and a fermata. The lyrics are 'pos - tern gate At grim old Win - ter's call'. The piano part includes dynamic markings *p*, *f*, and *pp*, and the instruction *As at*.

*the beginning.* But soon the ro - sy

The third system starts with a vocal line that begins with a fermata, followed by a melodic phrase. The piano accompaniment also begins with a fermata, followed by a melodic line. The lyrics are '*the beginning.* But soon the ro - sy'. The piano part includes dynamic markings *p* and *pp*, and the instruction *As at the beginning.*

morn - ing With joy - ous songs shall ring — And

The fourth system continues the vocal line and piano accompaniment. The vocal line has a decrescendo hairpin over the first part, followed by a crescendo hairpin. The piano accompaniment also has a decrescendo hairpin, followed by a crescendo hairpin. The lyrics are 'morn - ing With joy - ous songs shall ring — And'.



daf - fo - dils and dai - sies Will wel - come mer - ry

Spring, And daf - fo - dils and dai - sies Will

wel - come mer - ry, mer - ry maid - en Spring Will

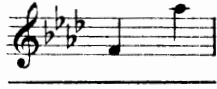
wel - come Spring.

*lightly.*

# PROMISE

Poem by  
FRANZ CHRISTAN

W. H. NEIDLINGER



Andante Moderato

*mp*

Si - lent-ly the

night Ush - - ers in the mor - row\_

*mp* Stars with twink-ling light *cresc. accel.* Laugh at past days *rit.* sor - - row,

*mf* *accel.*

So, my love, your com-ing brings for - get - ful-ness of

*mf* *accel.*

*mp* *rit.*

lone - ly days. And fills with prom - ise my to - mor - row.

*mp* *rit.*

*p*

Qui - et - ly you came \_

*p*

*cresc.* *accel.* *mp*

Came as one re - turn - ing Glad - ly to her own,

*cresc.* *accel.* *mp*

*mf* *rit.* *f*

Eyes with prom - ise burn - ing. Life's long

*mf* *rit.* *f*

*accel.*

hope - - less - ness for me has van - - ished with your

*accel.*

*p.* *p.* *p.*

*rit. mp*

com - ing dear, No more will days be filled with yearn - ing.

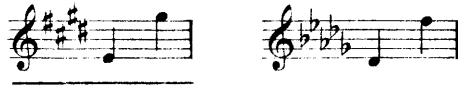
*rit. mp*

*mp* *rit.* *mp*

*mp* *p* *p*

To Mr. W. H. DUNHAM

# Thou art so like a Flower Du bist wie eine Blume



HEINE

G.W. CHADWICK  
Op. 11, N<sup>o</sup> 3

*Dolce Semplice*

Thou art so like a flow - - er, So  
 Du bist wie ei - ne Blu - - me. So

pure, and fair, and kind; ——— I gaze on thee, and  
 schön, so hold so rein; ——— Ich schau' dich an und

sor - row Then in my heart I find, \_\_\_\_\_ It  
*Weh - muth Schleicht mir in's Herz hin - ein. \_\_\_\_\_ Mir*

seems as though I must lay then My  
*ist als ob ich die Hün - - de Auf's*

hand up - on thy brow,  
*Haupt dir le - - gen sollt!*

Allargando

Pray - ing that God may pre - serve thee,  
*Be - tend, dass Gott dich er - hal - - - te,*

*cresc.* *f* *p*

As pure \_\_\_\_\_ and  
 So schön \_\_\_\_\_ so

*cantabile*

fair \_\_\_\_\_ as now. \_\_\_\_\_  
 hold \_\_\_\_\_ so rein. \_\_\_\_\_

*pp* *pp* *pp*

## FIVE LITTLE WHITE HEADS.



WALTER LEARNED.

J. W. BISCHOFF.

*Allegro non troppo.*

Five lit - tle white heads peeped out of the

mold, ——— When the dew was damp ——— and the night was



cold; And they crowd-ed their way thro' the soil with

pride; Hur - rah! we are go - ing to be

mush - - rooms!' they cried.

But the sun came

*più lento*

up, and the sun shone down, And the lit - tle white

*con espress.*  
heads were with - er'd and brown; Long were their

fac - - es, their pride had a fall A -

*p a tempo*  
las! they were noth-ing but toad - stools, af - ter all. —  
*a tempo*  
*p*

# Be ye in love with April-tide?

CLINTON SCOLLARD \*)

WARD-STEPHENS

*Allegretto grazioso*

Be ye in love with A - - pril - tide?

I' faith in love, ——— I' faith in love, ———

I' faith in love ——— in love am I!

\*) By permission

For now 'tis the sun, ——— And now 'tis — show - - er

And now 'tis frost, And now 'tis flow'r And now 'tis Lau - ra laugh - ing eyed, 'tis

*cresc.*  
Lau - - - - - ra And now 'tis Lau - ra

shy Ye doubt - ful days, O slow - er glide

*cresc.*

Slow-er, slow-er, slow-er glide Still smile and frown, still smile and frown,

still smile and frown still smile and frown O

*poco rit.*

sky still smile and frown O sky.

*rit.* *a tempo*

Some beau-ty un - for - seen I trace In ev'- ry change of Lau - ra's face

Some beau - ty un - for - seen I trace In ev' - ry change of

*poco accel. e cresc.*

Lau - ra's face; Some beau - ty un - for - seen I trace In

*poco rit.*

ev' - ry change of Lau - ra's face, In ev' - ry change of Lau - ra's

face. Be ye in love with

*rit.*

A - pril - tide? Be ye in love with A - pril - tide? —

*rit.*

*a tempo*

Be ye in love with A - pril - tide?

*a tempo*

I' faith in love, — I' faith in love, — I' faith in love —

*rit.* *f*

in — love — am I. —

*rit.* *f a tempo*

# A Spanish Romance



F. E. SAWYER

Allegretto con moto

*f* *pp*

When the stars in the sky are

*sotto voce*

twink - - ling bright. When the

*quasi mandolino*

pale jes-sa-mine its per-fume breathes out on the night.

*rit.*



Then 'tis I touch my light gui-tar, And some love - song sing, Fraught with

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes a forte (*f*) dynamic marking and a *rit.* (ritardando) marking. The key signature has two sharps (F# and C#).

rap-ture, Fran-cis-co's heart to cap-ture. Ah! \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic marking and includes triplet markings in both the treble and bass staves. The key signature remains two sharps.

Ah! \_\_\_\_\_ Light - ly danc-ing, Bright eyes glanc-ing,

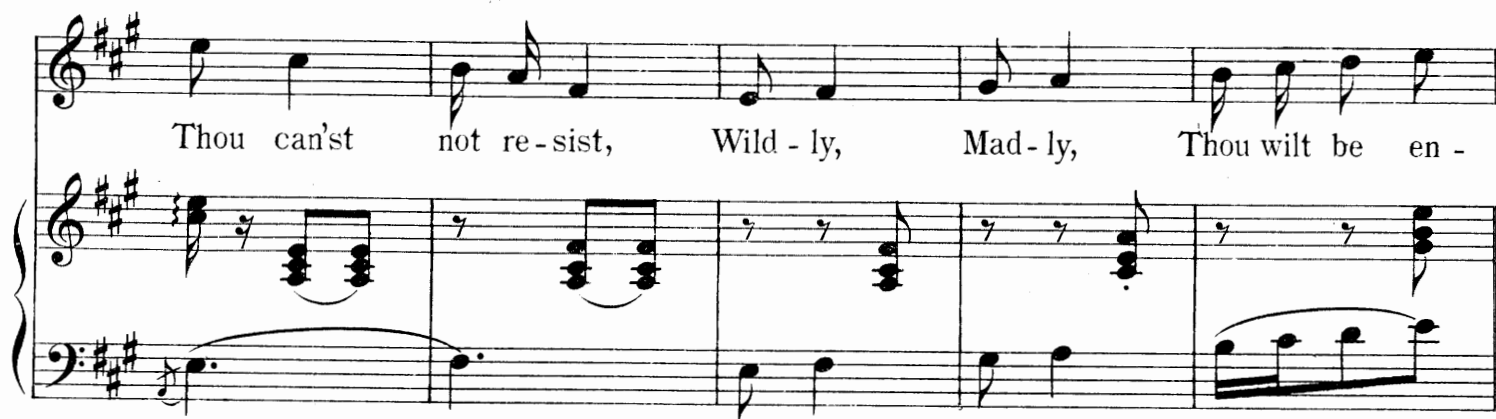
*Scherzando*

The third system introduces a new section marked *Scherzando*. The key signature changes to three sharps (F#, C#, G#). The piano part includes a piano (*p*) dynamic marking and a *marcato* marking. The tempo is indicated by a 3/8 time signature.

Joy-ful, Mirth-ful, My heart is beat-ing; When my hand I kiss,

The fourth system continues the *Scherzando* section. The key signature is three sharps. The piano part features a piano (*p*) dynamic marking and includes various rhythmic patterns and slurs.

Thou can'st not re-sist, Wild - ly, Mad - ly, Thou wilt be en -



treat-ing, Ah! Ah! Ah!

*p*



Ah! Ah, Fran - cis - co I

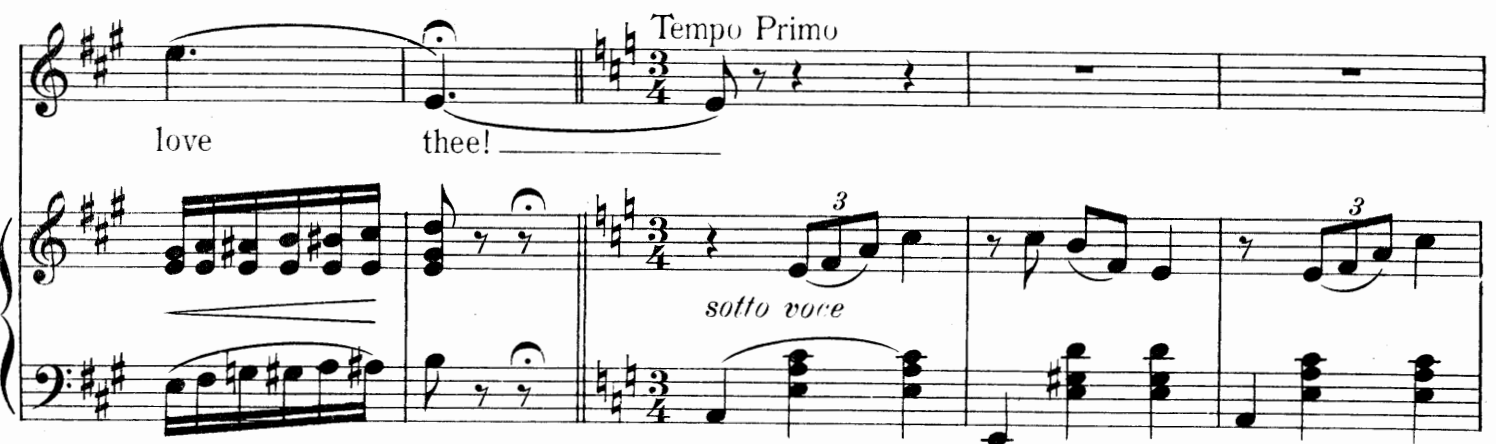
*f*



love thee!

Tempo Primo

*sotto voce*



When I hear 'neath my win-dow sounds as of light tread - ing

feet, ————— Then my heart with ex-cite-ment wild

doth beat. ————— Then I throw a blos-som down,

Just to urge him on, Light-ly he climbs the sway-ing vine, And then he is

mine, Ah! Ah! Ah!

Ah! Ah! Light-ly danc-ing,

*Scherzando*

*staccato* *pp*

Bright eyes glanc-ing, Joy-ful, Mirth-ful, My heart is beat-ing.

*pp*

When my hand I kiss Thou can't not re-sist. Wild-ly, Mad-ly,

Thou wilt be en - treat - ing. Ah! Ah!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with the lyrics "Thou wilt be en - treat - ing." followed by two "Ah!" exclamations. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Ah! Ah! Ah! Fran -

The second system continues the musical score. The vocal line has three "Ah!" exclamations followed by the word "Fran -". The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *ff* (fortissimo) at the end of the system.

cis - co I love thee! yes, I love thee!

The third system features the vocal line with the lyrics "cis - co I love thee! yes, I love thee!". The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo).

*dim.* *ff*

The fourth system concludes the musical score. It includes a dynamic marking of *dim.* (diminuendo) and a final *ff* (fortissimo) marking. The piano accompaniment features a complex texture with multiple voices and a final cadence.

## ROSES.

Words by  
MARY MC NEIL FENELLOSA.

FRANK LYNES.  
Op. 43. N<sup>o</sup> 5.



Allegretto Moderato. ♩ = 50.

*mf*

What shall I send to my

*a tempo*

*p* *rit.* *mf*

*p piu lento*

sweet to - night? Tell me sweet flower?

*p piu lento*

*mf a tempo* *p piu lento*

Ros - es of yel - low, or pink, or white? What shall I send?

*a tempo* *p* *p piu lento*

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*p a tempo poco a poco cresc. et accel.*

Gold for her smile, and her sun - ny hair? Pink for the flush that her

*p a tempo poco a poco cresc. et accel.*

*f sostenuto*

cheek will wear? White for her soul, and the se - crets there?

*f sostenuto*

*a tempo rit. p*

What shall I send, sweet Ros - es? Which shall she lay on her breast of snow?

*a tempo rit. p*

*p piu lento mf a tempo*

Tell me sweet flower? Is it a pro - phe - cy? Weal, or woe?

*p piu lento mf a tempo*

*p più lento* *p poco a poco cresc. et accel.*

What shall I send? Yel - low for gold and the world's de - cree!

*p più lento* *p poco a poco cresc. et accel.*

*f sostenuto* *rit.*

Pink for a love and its ecs - ta - cy! White for the robe of a saint to be!

*f sostenuto* *rit.*

*a tempo* *mf agitato* *cresc.*

What shall I send? What shall I send?

*a tempo* *mf agitato* *cresc.*

*f sostenuto* *a tempo* *mf* *rit.*

What shall I send to my sweet to - night? Tell me, oh tell me, my Ros - es.

*f sostenuto* *a tempo* *mf* *rit.*



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TO A WILD ROSE  
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A (e-e)

GEORGE HAMLIN.

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