

SUNG BY  
MISS MARY DAVIES.

“EVER THINE.”

ESCHAF WOHL

S O N G,

WORDS BY E.R.

M U S I C

BY

FRANZ ABT.

*Composer of*

"THEE ONLY I LOVE:"	"O! SWEET FLOWING STREAMLET."
"KATHIEEN AROON:"	"O! YE TEARS:"

*1. Abt. Ball.*

*A. 7*

*M. C. Cocks*

*2. B. 4*

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ALLAN & CO MELBOURNE.

## EVER THINE.


WORDS BY  
E. R.

MUSIC BY  
FRANZ ABT. Op. 213. N<sup>o</sup> 3.

*MODERATO.*

VOICE. 

Where'er it be...: in si-lent night., Or

PIANO. 

midst the bu-sy toil of day, Un--ceas-ing-ly....., with

*poco rit.*

con-sci-ous might.. My love holds pa-ra-mount its sway, I... am

*mf* *poco rit.* *pp*

*molto espressione.*

3

*cres:*

thine, ev...er thine....., With heart and soul and ev'ry

*p*

*f*

thought, I... am thine, ev...er thine..., And with-out

*dim:*

thee... would life be nought.

*dim:* *mf* *f*

When

Ever thine. FRANZ ABT.

14,366.

grief and care..... my life as... sail..... My

in - most soul re - mains at rest, And

ne ..... ver can..... its fate... be - wail..... While

*poco rit:*  
 thou still lov'st, and lov'st... me best. I..... am

Ever thine. FRANZ ABT.

14,366.

*molto espressione.*

5

*cres:*

thine, ev...er thine....., With heart and soul and ev'ry

*p*

thought I...am thine, ev...er thine., And with-out

*f*

*dim:*

thee... would life be nought.

*dim:*

*mf*

*f*

A

*pp*

6

3 3

Ever thine. FRANZ ABT.

11.366.

heav'n - born thought brings joy divine, And sheds its magic o' ver

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part consists of a right hand with sixteenth-note chords and a left hand with eighth-note chords. The lyrics are: "heav'n - born thought brings joy divine, And sheds its magic o' ver".

me: *p* That thou art mine, as I am thine, For

The second system continues the vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking. The lyrics are: "me: *p* That thou art mine, as I am thine, For".

life and for e ter ni ty! I am thine ev...er

The third system continues the vocal line and piano accompaniment. The lyrics are: "life and for e ter ni ty! I am thine ev...er".

thine, With heart and soul and ev'.....ry

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "thine, With heart and soul and ev'.....ry".

thought, I am thine, ev-----er

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over a note, followed by the lyrics 'thought, I am thine, ev-----er'. A dynamic marking of *f* is placed above the first measure of the vocal line. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

thine, ... And without thee would life be nought.

*dim.*

The second system continues the vocal line with the lyrics 'thine, ... And without thee would life be nought.'. A dynamic marking of *dim.* is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern, and a *dim.* marking is also present in the piano part.

I'm thine With heart and soul and ev'ry

*rit.*

The third system features the vocal line with the lyrics 'I'm thine With heart and soul and ev'ry'. A *rit.* (ritardando) marking is placed above the vocal line. The piano accompaniment includes sixteenth-note runs in the left hand and chords in the right hand, with *rit.* markings in both parts.

thought.

*dilucendo.* *pp* *ppp*

The fourth system shows the vocal line with the lyrics 'thought.'. The piano accompaniment features a *dilucendo.* (diminuendo) marking and dynamic markings of *pp* and *ppp*. The piano part concludes with a sixteenth-note run in the left hand.

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# ROBERT COCKS & CO.'S NEW POPULAR SONGS.

## SUMMER VOICES.

*The Hiss Gift for 1887 was awarded to this, as the best Ballad, by the Royal Academy of Music.*

CORELLI WINDEATH.



It is sum-mer, it is sum-mer, how beau-ti-fal it looks

## WIFIE.

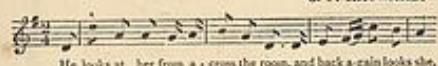
MARION LA THANGUE.



Oh, the bright and joy-ous youth-time, How I love to think of you

## PROPRIETY.

C. F. HAYWARD.



He looks at her from a - cross the room, and back a-gain looks she,

## LOVED VOICES.

No. 1 in F. No. 2 in E flat. No. 3 in G.

EDITH COOKE.



Oh, mem'ry of the past, bring back The thoughts of happy days.

## NEVER MIND, WHAT YOU CAN'T MEND.

HENRY PONTET.



Clang! clang! on the milking pail, Clang! clang! I play'd a tunc: Going to

## TWO MARIONETTES.

No. 1 in E flat. No. 2 in G.

EDITH COOKE.



Two Marionettes, the sto-ry goes, Once travel'd from town to town.

## CAN I FORGET.

Adapted to the celebrated "GUYANA" WALTZ. E. BUCALOSSI.



Can I for-get how we lit - ter'd to - geth - er

## FIRE-LIGHT MEMORIES.

CIRO PINSUTI.

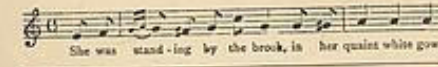


I am sitting alone in my chamber, And the fire on the hearth burns

## CROSSING THE BROOK.

No. 1 in E flat. No. 2 in F.

EDITH COOKE.

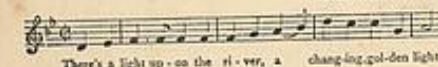


She was stand - ing by the brook, in her quaint white gown

## THE LIGHT UPON THE RIVER.

No. 1 in E flat. No. 2 in D.

A. H. BEHREND.

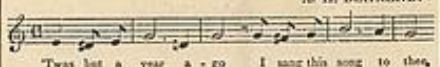


There's a light up - on the ri - ver, a chang - ing, gol - den light.

## MY HEART'S MESSAGE.

No. 1 in C. No. 2 in E flat. No. 3 in F.

A. H. BEHREND.

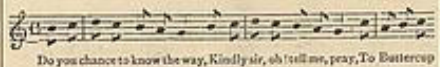


'Twas but a year a - go I sang this song to thee,

## ASKING THE WAY.

No. 1 in C. No. 2 in A.

GERALD M. LANE.



Do you chance to know the way, Kindly sir, oh! tell me, pray, To Battersea

## IF WE COULD MEET.

No. 2 in E flat. No. 3 in F.

CECILE S. HARTOG.



If we could meet who have been long a part, I won - der what

## SONG OF THE ANVIL.

ODOARDO BARRI.



Let the north wind howl round the anvil door, Let the snow fall fast and free,

## THE OLD SPINET.

No. 1 in D. No. 2 in F.

ERNEST BIRCH.



It stands in a cor - ner, there, always, Away from the glare and light;

## WHILE WE DREAM.

No. 1 in E flat. No. 2 in F.

R. B. ADDISON.



On the banks the will flow'r's sleep, At our feet long shadows lie:

## THE OLD SEE-SAW.

ANNIE E. ARMSTRONG.



You remember the old see-saw where it stood, In the meadow beyond the mill.

## TWO SPIRITS.

No. 1 in E flat. No. 2 in F.

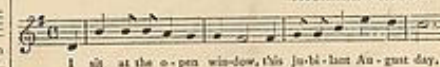
S. A. SABELL.



There is no door, however poor and low-ly, No portal proud and great in all the land,

## CHILDREN AT PLAY.

MICHAEL WATSON.



I sit at the o - pen win - dow, this ju - bi - liant Au - gust day.

## AN IDLE SONG.

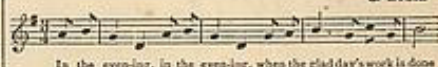
MICHAEL WATSON.



River! that in si - lence wind - out, Through the meadows

## IN THE EVENING.

C. DICK.



In the even - ing, in the even - ing, when the glad day's work is done

## LITTLE CHILDREN.

ANNIE E. ARMSTRONG.



As thro' the church the mid - night light of eve is soft - ly stream - ing.

## FOR OLD SAKES' SAKE.

No. 1 in E flat. No. 2 in G.

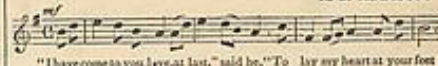
A. H. BEHREND.



Let the twilight gather o'er the distant sea, Let the day - night glory

## FIRST COME.

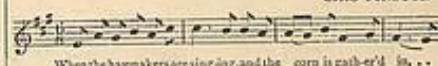
R. B. ADDISON.



"I have come to you, live at last," said he, "To lay my heart at your feet;

## THE AFTERGLOW.

CIRO PINSUTI.



When the haymakers are sing - ing, and the corn is gather'd in, . . .

## LAZILY.

A. PERCY AMES.

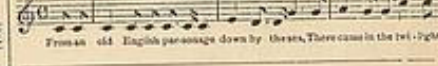


A - down the stream I float with her, the fairest fair,

## DO THE NEXT THING.

(SACRED SONG.)

ALICE BORTON.



From an old English parsonage down by the sea, There came in the full light

## OUR HEROES.

No. 1 in F. No. 2 in D.

J. SLATTER.



Come, lads, I'll give you all a toast, One more be - fore we part.

## AN ABLE SEAMAN.

FREDK. BLAVAN.

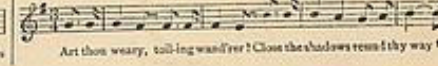


When first I took to the sea, my lads, steady - ly, steady - ly,

## UNTIL THE DAY BREAKS.

In D, E, and F.

CIL GOUND.



Art thou weary, toil - ing wan - derer! Close the shadows round thy way!

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