



Allah . . . . .	{Sop. or Ten. in E. Alto or Bar. in D#.	.25
The Lament . . . . .	{Sop. or Ten. in Cmin. Alto or Bass in Amin.	.40
The Lily . . . . .	{Sop. or Ten. in G. Alto or Bass in E#.	.25
Green grows the Willow . . . . .		.50
The Miller's Daughter . . . . .		.35
Sorais' Song . . . . .		.50
King Death . . . . .		.40
The Sea King . . . . .		.40
Nocturne . . . . .		.35
Song from the Persian . . . . .		.35
A Bonny Curl . . . . .		.35
The Maiden and the Butterfly . . . . .		.35
A Warning . . . . .		.25
Request . . . . .		.35
Gay little Dandelion . . . . .		.30
Thou art so like a flower . . . . .		.25
When our heads are bowed with woe. (Sacred) . . . . .		.40
O Mother dear, Jerusalem. (Sacred) . . . . .		.25
Let not your heart be troubled. (Sacred) . . . . .		.35
Rose Guerdon . . . . .		.35
Serenade . . . . .		.35
Before the Dawn . . . . .		.50
The Danza . . . . .		.50
He loves me . . . . .		.30
In Bygone Days . . . . .		.25
I know two eyes . . . . .		.25
Sweet wind that blows . . . . .		.25
Lullaby . . . . .		.35
Bedouin Love Song . . . . .	{Sop. or Ten. in Dmin. Alto or Bar. in B# m.	.50



To Mr. J. F. Winch. Boston.

# BEDOUIIN LOVE SONG.

(Words by Bayard Taylor.)

*Animato assai.*

G. W. CHADWICK.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "From the desert I come to thee". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include a forte (*f*) marking with an accent (>) over the first note of the vocal line.

The second system continues the vocal line with the lyrics "on a stall-ion shod with fire, And the winds are". The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. Dynamics include a piano (*p*) marking with a crescendo (*cresc.*) and a forte (*f*) marking with an accent (>) over the final note of the vocal line.

The third system concludes the vocal line with the lyrics "left be-hind, with the speed of my de - sire,". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include a piano (*p*) marking with a crescendo (*cresc.*) and a forte (*f*) marking with an accent (>) over the final note of the vocal line.

with the speed of my de - sire. Un - - der thy

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal line begins with the lyrics "with the speed of my de - sire." followed by a fermata and then "Un - - der thy". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the end of the system.

win - dow I stand and the mid - night hears my

The second system continues the vocal line with the lyrics "win - dow I stand and the mid - night hears my". The piano accompaniment features a more active bass line with eighth notes and chords. The dynamic marking remains *p*.

cry. Un - - der thy win - - dow I

The third system begins with the vocal line singing "cry." followed by "Un - - der thy win - - dow I". The piano accompaniment includes a prominent bass line with eighth notes and chords. A dynamic marking of *p* is present at the start of the system.

stand and the mid - night hears my cry. I love

The fourth system concludes the vocal line with "stand and the mid - night hears my cry. I love". The piano accompaniment features a triplet of eighth notes in the vocal line and a dynamic marking of *fp* (fortissimo piano) in the piano part. The system ends with a dynamic marking of *f* (forte) and the instruction *appassionato*.

thee, I love but thee, with a love that

can - - not die, with a love that can - not

die.

**Maestoso assai.**  
Till the sun grows cold

and the stars are old,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a simple melody with lyrics: "and the stars are old,". The piano accompaniment is a flowing, arpeggiated texture in the right hand, with a steady eighth-note bass line in the left hand. The key signature has one flat (B-flat) and the time signature is 4/4.

And the leaves of the

The second system continues the vocal line with the lyrics: "And the leaves of the". The piano accompaniment continues with the same arpeggiated texture. A *cresc.* (crescendo) marking is placed above the piano part in the fourth measure. The vocal line ends with a triplet of eighth notes.

judg - - ment book un - - fold,

The third system features the vocal line with the lyrics: "judg - - ment book un - - fold,". The piano accompaniment maintains the arpeggiated texture. The vocal line has a long note for "judg" and "un", and a final note for "fold,".

*p* Till the sun grows cold

The fourth system begins with a piano (*p*) dynamic marking. The vocal line has the lyrics: "Till the sun grows cold". The piano accompaniment continues with the arpeggiated texture, starting with a triplet of eighth notes in the left hand. The vocal line ends with a long note for "cold".

and the stars are old,

And the leaves

*crescendo molto*

*sempre più f*

of the judgment

*ff*

book un - fold.

*animato*

*ff*

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 Brachitt, F. M. Margery . . . . . 35  
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 No. 2. What are these which are arrayed . . . . . 35  
 No. 3. Therefore the Redeemed of the Lord . . . . . 35  
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 No. 3. Before the Dawn . . . . . 50  
 — Three Little Songs. No. 1. Request . . . . . 35  
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 No. 3. Thou art so like a flower . . . . . 25  
 Cirillo, V. The murmuring Wind . . . . . 40  
 — Oh thou who dry'st the mourners tears . . . . . 40  
 — Ah why my Love (Soprano or Tenor) . . . . . 50  
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 No. 4. Whither oh Bird so fast? (Soprano) . . . . . 35  
 No. 5. With thy blue Eyes (Contralto) . . . . . 25  
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 — Don't Forget . . . . . 35  
 — Douglas my Douglas . . . . . 30  
 — Oh heart of my heart . . . . . 30  
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 — Promise . . . . . 25  
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 Strong, Amalie, Dietrich. Here under the Linden . . . . . 30  
 Ullmann, Aug. Last Adieu . . . . . 35  
 Vannini, Vincenzo. The floweret (Il fiore) — Malinconia. Romanza . . . . . 40  
 — S'io fossi un Angelo (Oh were I blest above) Mezzo Soprano or Baritone . . . . . 50  
 — These will I love (Jo t'amerò) . . . . . 35  
 Victor. Again . . . . . 35  
 — Farewell . . . . . 30  
 — In our boat . . . . . 35  
 — Our own . . . . . 35  
 — Reconciliation . . . . . 30  
 — Spring Song . . . . . 30  
 Well, Oscar. Autumn Blossoms (Nachknospen) . . . . . 30  
 — Ave Maria . . . . . 30  
 — Devotion (Die helle Sonne scheint) . . . . . 30  
 — Farewell (Abschied) . . . . . 30  
 — When the day is done (Abendlied) . . . . . 30  
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Brown, O. S. O Lord be merciful (Motet) — Winter Song . . . . . 15  
 Chadwick, G. W. Op. 9. Spring Song . . . . . 30  
 Downs, S. M. Jubilate Deo . . . . . 30  
 Emery, S. A. The night has a thousand Eyes . . . . . 15  
 Hatten. Ballade of the Weaver . . . . . 30  
 Miller, F. Cradle Song . . . . . 20  
 — Evening in the Vale . . . . . 15  
 — Morning Song . . . . . 30  
 — My Polly Wog (Trio) . . . . . 30  
 Hoffmann, G. The Nightingale . . . . . 15  
 Howe, J. M. The Lark now leaves . . . . . 20  
 Marcellio. Jehovah's Power and Majesty (Trio) . . . . . 30  
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 Ohns, R. In Autumn . . . . . 15  
 Otte. Sparrows Twitter . . . . . 30  
 Peuret, G. Thou art so like a flower. — Day-break . . . . . 15  
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 Suck, G. F. Bird's Message . . . . . 30  
 Tadel, J. Sunshine follows the Rain . . . . . 30  
 — Little blue eyed flower . . . . . 20

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 No. 2. The Lord will comfort Zion . . . . . 20  
 — Op. 8. 2 Anthems f. Church Service. No. 1. Whoso dwelleth in the secret Place . . . . . 20  
 No. 2. Unto thee, o Lord . . . . . 20  
 Capas, C. L. O Wedding Guest. Hymn from the Ancient Mariner . . . . . 40  
 Chadwick, G. W. Op. 6. Three Anthems for Church Service. No. 1. Praise the Lord (Benedic, anima mea) . . . . . 30  
 No. 2. Blessed be the Lord (Benedictus) . . . . . 25  
 No. 3. O thou that hearest (Hymn) . . . . . 30  
 Cirillo, Vincenzo. O salutaris hostia . . . . . 60  
 Dana, Neushaw. As when the weary traveller gains . . . . . 40  
 Dunham, M. M. Hymn Music. 3 books ea. — Oh tell me thou life and delight of my soul . . . . . 30  
 Faceless. Under the greenwood tree . . . . . 25  
 Ford, Charles R. Te deum laudamus in B flat . . . . . 30  
 — Christmas Carol (Soprano Solo, Chorus with Organ accompaniment) . . . . . 15  
 Hascall, W. F. Guide me o thou great Jehovah . . . . . 30  
 Hoffmann, M. Salve Regina . . . . . 20  
 Hood, Helen. The Robin . . . . . 20  
 Howe, J. M. Blessing, Honor, Glory . . . . . 20  
 Knox, J. C. Sleep! Holy Babel! Christmas Carol . . . . . 5  
 — Blessed be the Man that provideth . . . . . 20  
 — Give Alms of thy Goods . . . . . 20  
 — Be merciful after thy Power . . . . . 25  
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 — Hymns and Responses . . . . . 25  
 Leignan, R. W. Asperges me . . . . . 35  
 Marston, G. W. Venite exultemus (O come let us sing) . . . . . 25  
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 — I will arise and go to my Father . . . . . 20  
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