



GEORGE W. CHADWICK

SIX SONGS  
FOR  
MEZZO - SOPRANO  
OR  
BARITONE.

*EUTHANASIA*  
*THE AUREOLE*  
*ADVERSITY*  
*THE WISHING-STREAM*  
*THE HONEYSUCKLE*  
*THE STRANGER-MAN*

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I.  
Euthanasia.Words by  
ARTHUR MACY.

G. W. CHADWICK.

Lusinghiero.

Voice. *p*

O drop your eye-lids down, my la-dy, O drop your eye-lids

Piano. *p*

down, 'Twere well to keep such bright eyes shad-y For pit-y of the

*p cresc.*

town. But should there an - y glances be, I pray you, give them

*cresc.* *più cresc.*

*rall.*

all to me; For though my life be lost there - by,

*a tempo*

It were the sweet-est death to die.

*p dolce*

## II. The Aureole.

Words by  
ARTHUR MACY.

Andantino, semplice.

*p*

Oh, love is like an au-re-ole The mas-ters used to paint, It

shines a-bout a lov-er's soul Like glo-ries round a saint.

It some-times shines a month or so, It some-times shines for years, It sometimes

Più lento e mesto.

*p*

fades, heigh-o! heigh-o! And some-times dis-ap-pears.

*pp*

### III. Adversity.

Words by  
ARTHUR MACY.

Tempo di Valse lento.

*p*  
A soft eye's drooping lid, — A  
*pp* *grazioso*  
witch-ing face, — A snow-y breast half - hid, — A bit of  
*f*  
lace, — Dear lips that sweet-ly smile. — A  
*f* *dim.*  
dream of bliss, — And I, — a lone —  
*pp*  
*poco rit.*  
ex - ile — With-out a kiss.  
*poco rit.* *pp*

# IV. The Wishing-Stream.

Words by  
W. M. CHAUVENET.

*Allegro animato.*

*p*

Fair stream, whose arms

*p*

— from snows a - bove — A - bout the moun - tains twine, —

*p*

— Would that the arms — of one I love Were

*p con anima*

clasped as — close as — thine. — For — as thy

*pp*

*cresc.*

rip - ples, crest — on crest, — Print kiss - es on thy

*f*

shore, — So would I clasp her to my —

breast, — And — kiss her o'er — and o'er, —

*p cresc.*

*allarg.*

So would I clasp her to my breast, — And — kiss her

*ff.* *colla voce*

o'er — and o'er.

# V. The Honeysuckle.

Words by  
ARTHUR MACY.

Allegretto.

*f*

*p mp rall. a tempo*

'Twas a ten - der lit - tle hon - ey - suc - kle - vine, That

*p rall. a tempo*

*cresc.*

smiled and danced in the warm sun - shine, And spied a maid as fair as

*cresc.*

*pp*

all maids be, Who said, "Lit - tle hon - ey - suc - kle, come up to me."

*pp f*



So it climbed and it climbed in the sun and the shade, And

The first system of the musical score features a vocal line starting with a triplet of eighth notes marked *p*. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

all summer long at her win - dow stayed, For that — is the way that

The second system continues the vocal line with a triplet of eighth notes and a *sostenuto* marking. The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with a walking bass line.

hon - ey - suc - kles go, And that — is the way that true loves

The third system continues the vocal line with a triplet of eighth notes. The piano accompaniment maintains the arpeggiated right-hand part and the walking bass line.

grow.

The fourth system is a piano accompaniment section for the vocal phrase "grow." It features a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a similar pattern.

Then the lov - ing lit - tle hon - ey - suc - kle - vine Kiss'd the

The fifth system continues the vocal line with a *p* marking, followed by a *rall.* section and then *a tempo*. The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with a walking bass line.

lit - tle maid in the warm sun - shine; — But the win - ter came with an

an - gry frown, And the false lit - tle maid shut the win - dow down.

*p* *3* *con dolore* *f*

And the sor - row - ing vine on the oth - er side

*p* *p* *cresc.*

Mourned and mourned for the love that died, And fad - ed a - way in the

*f* *allarg.* *meno mosso* *3* *p* *meno mosso*

wind and snow; And that — is the way that some — loves go.

*3* *Lento* *pp*

## The Stranger-man.

Words by  
ARTHUR MACY.

Alla burla. (Allegretto.) ( $\text{♩} = 72$ )

*rall.*

Now what is this, my- daugh - ter dear, Up - on thy cheek so

*p* *rall.*

*a tempo*

fair? 'Tis but a kiss, my moth - er dear, Kind for - tune sent it

*a tempo*

there; It was a cour - teous stran - ger - man That gave it un - to

*p dolce*

me, And it is pass - ing red, be - cause It was the last of

*p* *dolce*

three. A kiss, in-deed, my

*f animato* *p legg.*

daugh-ter dear! I mar-vel in sur-prise! Such con-duct with a

stran-ger-man, I fear me, was not wise. Me-thought the same, my

*p dolce a tempo*  
*f rull.* *p dolce a tempo*

moth-er-dear, And so at three for-bore, Al-though the cour-teous

stran-ger-man Vowed he-had man-y more.

*f animato*

*p*

Now pri - thee, daugh - ter, quick - ly go And

bring the stran - ger here, And bid him hie and bid him fly To

me, my daugh - ter dear; For times be ver - y, ver - y hard, And

*p dolce*

bless - ings eke so rare, I fain would meet a

*rall.* *p*

stran - ger - man That hath a kiss to spare.

*f a tempo*