



The Harpsichord

*Engraved from a drawing made specially for "Twelve New Songs" by
Frank Dicksee, R.A.*

I2

NEW SONGS

BY
SOME OF THE BEST AND BEST-KNOWN
BRITISH COMPOSERS

JOSEPH BARNBY
ALFRED CELLIER
F. CORDER
FREDERIC COWEN
CHARLES H. LLOYD
HAMISH MacCUNN

A. C. MACKENZIE
C. HUBERT H. PARRY
ARTHUR SOMERVELL
C. V. STANFORD
A. GORING THOMAS
CHARLES WOOD

EDITED BY HAROLD BOULTON
(WITH WORDS BY THE EDITOR)

Frontispiece by FRANK DICKSEE, A.R.A.



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To H.R.H. The Princess Louise
(Marchioness of Lorne)



Princess, this homespun web of song
From our native loom receive ;
Twelve minstrels deft have deigned their weft
On warp of my words to weave.

In weary hours when shadows throng,
If ever such be thine,
May memories of these melodies
Like threads of silver shine !

E'en so, from those that love their art,
To one that loves no less,
As workmanship of hand and heart,
Receive our songs, Princess.

H. B.

P R E F A C E.



IN this volume I have endeavoured to bring together a representative series of new songs by some of the best and best-known British composers, and it may fairly be claimed that the twelve compositions here for the first time set forth are by men whose names are identified with really serious aspirations in the cause of our National Music, and whose labours form a large factor in the great progress their art has made among us at the close of the nineteenth century.

The Puritan era struck a death-blow to the undisputed musical pre-eminence England had hitherto enjoyed in the civilised world. At the end of the sixteenth and the beginning of the seventeenth centuries our countrymen were found as composers, teachers, and performers on all sorts of instruments, occupying the

highest positions in various European courts. English vocal composition had no rival, and while no gentleman's education was considered complete if he could not take his part in catch, canon, or glee, lesser folk were little behindhand in upholding our name as a music-loving nation.

The restoration of Charles II. brought with it a revival of music, but in place of the native art that Puritanism had stifled, the "Merrie Monarch" imported beves of foreign musicians who had been his companions in exile ; and it is suggested by a very high authority on English music that this alien impulse given in high quarters to our national instincts is mainly responsible for the nightmare under which the native Muse has laboured ever since.

Certain it is, that for the last two hundred years our musicians have fought an uphill fight against fashionable prejudice in favour of anything and everything foreign in name or nature. It is only in the last

score of years that the popular voice has encouraged and even clamoured for the products of native talent.

We have in the ancient music of England, Scotland, Ireland, and Wales, an inheritance rich enough to form the beginnings of a future far greater than that of any other nation ; we have, besides, not only in the mother country, but among our kinsmen over the seas, exponents of the musical art known and appreciated by the most critical audiences abroad as well as at home. That famous singers, not only from the British Isles, but as is now the case, from America and Australia, are still content to disguise their origin with foreign prefixes and sham names of foreign savour, is only one of the many proofs how hard it is for even so strong a force as the English-speaking community to break through the false traditions of a slavish past.

The public have it in their own hands to help forward a more healthy condition of affairs, and recent

movements in the direction of improved musical education, together with a growing appreciation for the efforts of composers and singers of our own blood, show that the tide is slowly turning. Fortunately, there is in our midst a sturdy band of minstrels capable of responding to the call of their countrymen, a fact the increased activity of the last few years abundantly proves. Moreover, the respect which British music is beginning to receive abroad also gives ground for the hope that this patriotic awakening will not be in vain.

The royal line of German giants which began with Haydn may be said to have ended with Wagner. Can Italy replace her Verdi; France her Gounod? Whom will the giant's robe fit? On whom will the prophet's mantle fall? Never was there a time when a new impulse in music was more needed, unless indeed finality has been reached, and the doctrine of "nothing new under the sun" is to be applied to the greatest of

all the arts. The devotees of music would be the last to submit tamely to such a conclusion, and citizens of our own race this side and beyond the seas may be excused for hoping that no opportunity will be neglected of regaining our lost laurels, and once more taking the lead ere the twentieth century has grown many decades old. If this should be so, those who live now do but stand on the threshold of the new order of things, and must be content to be the pioneers of an enterprise in which so much leeway has to be made up, so much lost time to be redeemed. Is it extravagant to hope that the day may come when the saying rife in Elizabethan times, "England has become a nest of singing birds," may be truly applied *in extenso* to all who speak our language ?

The setting side by side of detached lyrics is the only possible form in which to collect within reasonable compass the work of various composers, and it seemed out of the question in the present instance to adopt

anything like a sequence of ideas in the twelve songs here given. It has been thought best to settle the order in which they should appear by arranging them alphabetically.

With so much good material to choose from, I have been obliged to make some sacrifice for the sake of congruity, since an attempt to include in one volume all who have made their mark in every school of musical thought would be hopeless. Other groups of composers besides those whose handiwork appears here will easily suggest themselves, and I hope in a subsequent volume to cover other ground.

A few remarks in conclusion as to the question of "words for singing," and their influence on the development of musical ideas. In this respect, also, a great improvement in taste has taken place in the musical world of recent years. The days in which any jargon, preferably in an unknown tongue, would satisfy an English audience as libretto for an opera

or subject matter for a detached song are, it is to be hoped, numbered. For this benefit we have perhaps to thank the pitiful librettos of many an Italian opera on the one hand, and the elaborate structure of Wagner's poems as a revulsion of feeling on the other hand. It is given to few composers to be their own poet, but no English composer worthy the name now troubles to "set" words into the feeling of which he cannot enter, or to imagine that verses are mere fortuitous adjuncts to musical periods. An evidence of our emancipation from a more barbaric condition is the much more frequent printing of song-words in the programmes of modern concerts.

If our greatest poets have not sufficiently laid themselves out for fellowship with the sister art, and indeed some of them have, with occasional exceptions, signally failed in this respect, the deficiency may perhaps be attributed to the unnecessarily low estimation in which song writing, pure and simple, has been

held. Musicians now complain that the supply of really good material for songs is not equal to the demand.

That all the contributors to this collection have been satisfied to set to music words of mine is a circumstance upon which I am naturally precluded from making comment, except as one in which I consider myself most fortunate.

The good fortune of a frontispiece by Frank Dicksee, A.R.A., is shared alike by all who have a hand in this volume.

HAROLD BOULTON.



CONTENTS.



TITLE.	COMPOSER.	PAGE
Constancy, - - -	<i>Joseph Barnby</i>	18
Cradle Song, - - -	<i>Alfred Cellier</i>	28
Love's Journey, - - -	- <i>F. Corder</i>	36
Truant Wings, - - -	<i>Frederic H. Cowen</i>	48
In Summer Weather, - - -	<i>Charles H. Lloyd</i>	58
Robin Sly, - - -	<i>A. C. Mackenzie</i>	68
A Song of the South, - - -	<i>Hamish MacCunn</i>	76
The Maid of Elsinore, - - -	<i>C. Hubert H. Parry</i>	84
A Pretty Maid, - - -	<i>Arthur Somervell</i>	94
For Ever Mine, - - -	<i>C. V. Stanford</i>	104
To Welcome You, - - -	<i>A. Goring Thomas</i>	114
The Windflower, - - -	- <i>Charles Wood</i>	122



I2

NEW SONGS.





CONSTANCY.



MY heart that burns like the noon-tide,
Has waited the long day through,
And still in the gloaming I long for your coming,
As flowers faint for the dew.

Oh! come in the cool of the ev'ning,
Like a soft wind out of the west ;
Oh! come like the swallow that flies o'er the fallow,
Homeward at night to the nest.

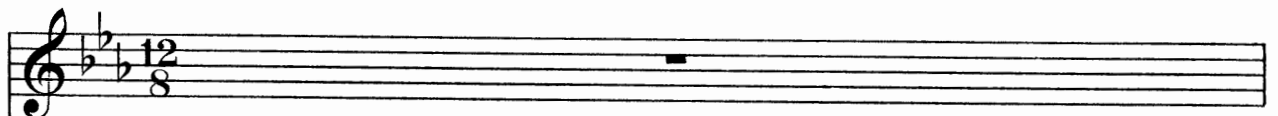
The nightingale in the garden
Cries " Look, look, look, truant love ;
The pale stars glimmer, the moonbeams shimmer,
And glide through the leaves above."

Ah me! but the midnight passes,
I linger and know not why ;
Though you come never, I hope for ever,
For a lover must hope or die.

CONSTANCY.

Written by
HAROLD BOULTON.

Composed by
J. BARNBY.

VOICE. 

PIANO. 

p

cres.

dim.

Ped. * Ped. *

Ped. * Ped. * Ped. *

My

heart that burns like the noon - tide Has

* Ped. * Ped. *

wait - ed the long day through, And

Ped. * Ped. * Ped. *

still in the gloam - ing I long for your com - ing, As

dim.
flow'rs faint for the dew,

dim.

I

And. * *And.* * *And.* * *And.* *

long, I long for your com - - ing, As

dim.

dim.

flow'rs... faint..... for the dew.

mf

Oh! come in the cool, the cool of the

p

And. * *And.* * *And.* *

ev'n - ing, Like a soft wind out of the

p * *p* * *p* *

west; Oh! come like the swal - low that

p *cres.*

flies o'er the fal - low, Home - ward at night to the

p *dim.*

nest, Home - ward at night to the

p * *p* * *

nest..... The

p

And. *

night - in - gale in the gar - den Cries

And. * *And.* *

“Look, look, look, tru - ant love;”..... “The

And. * *And.* *

pp

pale stars glim - mer, the moon - beams shim - mer and

pp

both And.

cres.
 glide through the leaves a - bove, glide.....
cres.
senza soft Ad.

..... through the leaves a - bove." Ah
rall.
rall.
Ad.

me! Ah me!.....
Ad. * *Ad.* *
Ad.

Ah
molto rall.

a tempo

me, but the mid - night pas - ses, I

a tempo

lin - ger and know not why; Though

you come nev - er I hope for ev - er, A

p

lov - er must hope or die, For a

pp poco rall.

colla voce

mf

lov - er must hope or die; Though

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes: 'lov - er must hope or die;'. A long horizontal line indicates a continuation of the melody. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed at the end of the system.

you come nev - er I hope for ev - er,

The second system continues the vocal line with the lyrics 'you come nev - er I hope for ev - er,'. The piano accompaniment provides harmonic support with chords and a steady bass line.

cres.

For a lov - er must hope or

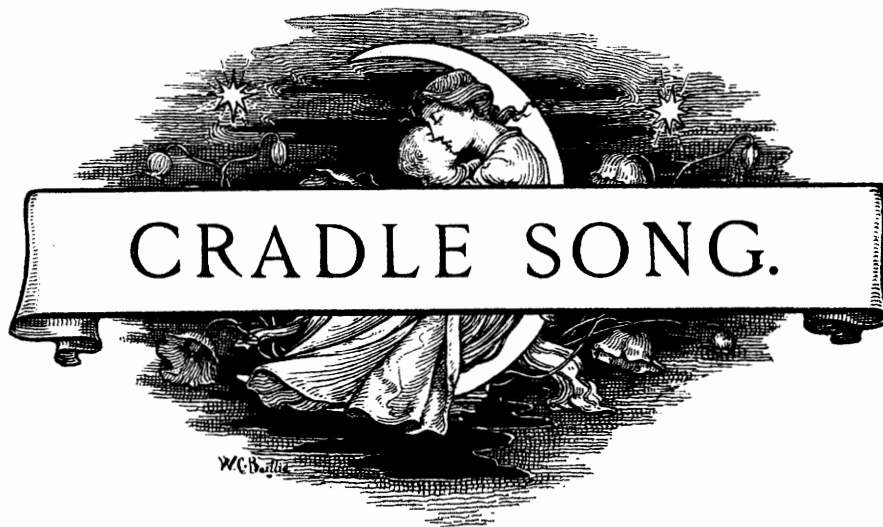
The third system begins with a *cres.* (crescendo) marking. The vocal line starts with 'For a lov - er must hope or'. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

die.....

morendo

Red. *

The fourth system concludes the vocal line with 'die.....'. The piano accompaniment is marked *morendo* (diminuendo). The system ends with a double bar line. There is a *Red.* (Reduction) marking and an asterisk at the bottom left, and another asterisk at the bottom right.



CRADLE SONG.

* * *

SLEEP, child, and may thy cradle be
A ship upon a halcyon sea,
Gliding with silver sail unfurled
Beyond the turmoil of the world.
Sing tenderly, tenderly,
Lullaby, lullaby.

Oh! drift into some drowsy bay,
Where only quiet dreams hold sway,
Where healing herbs no pain allow,
Where golden birds on bended bough
Sing soothingly, soothingly,
Lullaby, lullaby.

Then wake, my babe, and step ashore
Into thy mother's arms once more ;
And may life's journeys ever end
Upon the bosom of a friend.
Sing tenderly, tenderly,
Lullaby, lullaby.

CRADLE SONG.

Written by
HAROLD BOULTON.

Composed by
ALFRED CELLIER.

Andantino.

VOICE.

PIANO.

The musical score is arranged in three systems. The first system shows the beginning of the piece with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked 'Andantino'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The second system continues the piano accompaniment. The third system features the vocal line with the lyrics 'Sleep, child, and may thy' and a piano (*p*) dynamic marking. The piano accompaniment includes a triplet of eighth notes in the right hand.

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cra - dle be A ship up - on a hal - cyon

This system contains the first two measures of the piece. The vocal line begins with a half note 'cra', followed by quarter notes 'dle', 'be', and 'A'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

sea, Glid - ing with sil - ver

This system contains measures 3 and 4. The vocal line has a half rest in measure 3, followed by quarter notes 'Glid', 'ing', and 'with' in measure 4, and quarter notes 'sil' and 'ver' in measure 5. The piano accompaniment continues with a similar rhythmic pattern.

sail un-furl'd Be-yond the tur - moil of the world.

This system contains measures 5 and 6. The vocal line has quarter notes 'sail', 'un-furl'd', and 'Be-yond' in measure 5, and quarter notes 'the', 'tur - moil', and 'of' in measure 6, followed by a half note 'world.' in measure 7. The piano accompaniment includes a *cres.* (crescendo) marking in measure 7.

Sing

This system contains measures 7 and 8. The vocal line has a half rest in measure 7, followed by a quarter note 'Sing' in measure 8. The piano accompaniment features a triplet of eighth notes in measure 8.

ten - der - ly, ten - der - ly, Lul - la - by, lul - la - by, Sing

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "ten - der - ly, ten - der - ly, Lul - la - by, lul - la - by, Sing". The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ten - der - ly, Lul - la - - by.....

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a '3' above it. The lyrics are "ten - der - ly, Lul - la - - by.....". The piano accompaniment continues with similar rhythmic patterns.

Oh! drift in to some

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a '3' above it. The lyrics are "Oh! drift in to some". The piano accompaniment features a more complex rhythmic pattern with triplets.

drow - sy bay, Where on - ly qui - et dreams hold

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a '3' above it. The lyrics are "drow - sy bay, Where on - ly qui - et dreams hold". The piano accompaniment continues with a steady eighth-note accompaniment.

sway, Where heal - ing herbs no

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "sway, Where heal - ing herbs no". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

pain al - low, Where gold - en birds on bend - ed

The second system continues the vocal line with the lyrics "pain al - low, Where gold - en birds on bend - ed". The piano accompaniment continues with similar harmonic support.

bough Sing sooth - ing - ly, sooth - ing - ly,

The third system features the lyrics "bough Sing sooth - ing - ly, sooth - ing - ly,". The piano accompaniment includes some chordal textures in the right hand.

Lul - la - by, lul - la - by, Sing sooth - ing - ly, Lul - la - -

The fourth system concludes with the lyrics "Lul - la - by, lul - la - by, Sing sooth - ing - ly, Lul - la - -". The piano accompaniment features a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment.

by.

Then wake, wake, my babe, and step a - shore In - to thy

mo - ther's arms once more; And may life's jour - neys

ev - er end Up - on the bo - som of a friend, Sing,

ten - der - ly, ten - der - ly, Lul - la - by, lul - la - by, Sing

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ten - der - ly, Lul - la - - by, Sing ten - der - ly, ten - der - ly

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above the notes. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Lul - la - by, lul - la - by, Sing ten - der - ly, Lul - la - -

rall.

p colla voce

The third system includes a *rall.* (rallentando) marking above the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand. The *p colla voce* marking is placed below the piano part. The system concludes with a fermata over the final note of the vocal line.

by.....

pp

The fourth system shows the vocal line ending with a dotted line and the word 'by.....'. The piano accompaniment concludes with a *pp* (pianissimo) marking. The system ends with a double bar line and repeat signs in both staves.



LOVE'S JOURNEY.



MOOONBEAM purest and serenest
 That from Heaven's pale vapour leanest,
 Shining earthward far away
 With thy lustrous silver ray,
 Shine on my beloved's home,
 Tell her swift as thee I come.

Dawning sun, thou orb of wonder,
 Rolling sable clouds asunder,
 Shake the dun mist from thy brow,
 Rim with gold her dwelling now ;
 Tell her, glorious messenger,
 How I haste to come to her.

Night's long journeyings are over,
 I am come to thee, dear lover,
 Here I wait at earliest dawn
 'Mid the roses on thy lawn,
 Open wide thy window, Sweet,
 I am kneeling at thy feet.

LOVE'S JOURNEY.

Written by
HAROLD BOULTON.

Composed by
F. CORDER.

Con moto. M. M. ♩ = 116.

VOICE.

PIANO.

L. H.
p

piano e sostenuto

Moon - beam

p

pur - est and se - ren - est

il basso sempre staccato

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats (B-flat major/D minor) and a 7/8 time signature. The lyrics are "pur - est and se - ren - est". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a slower, staccato eighth-note pattern. The instruction "il basso sempre staccato" is written below the bass line.

That from Heav'n's pale va - - pour

f

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "That from Heav'n's pale va - - pour". A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns, including a crescendo leading to the *f* dynamic.

lean - - est, Shin - - ing

p

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "lean - - est, Shin - - ing". A dynamic marking of *p* (piano) is placed below the piano accompaniment. The piano accompaniment features a crescendo leading to the *p* dynamic.

earth - - ward far..... a - way

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "earth - - ward far..... a - way". The piano accompaniment continues with the established rhythmic patterns, including a crescendo leading to the final measure.

With thy lus - - trous sil - - ver

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A *cres-*cendo hairpin is visible in the piano part.

ray, Shine on my be - lov - ed's home,.....

cen - - do

f

Red. *

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a half note and a quarter note. The piano accompaniment features a *f* (forte) dynamic marking and a *Red.* (ritardando) marking with an asterisk. The piano part includes a *cres-*cendo hairpin.

shine on my be - lov - ed's home,..... Tell her,

f

Red. *

Red. *

The third system shows the vocal line and piano accompaniment. The vocal line includes a quarter note and a half note. The piano accompaniment has a *f* dynamic marking and a *Red.* marking with an asterisk. There are triplets in the piano part, and a *Red.* marking with an asterisk at the end of the system.

tell her swift as thee.... I come.

ten.

ten.

Red. *

The fourth system concludes the piece. The vocal line has a quarter note and a half note. The piano accompaniment features a *ten.* (tenuissimo) dynamic marking and a *Red.* marking with an asterisk. There are triplets in the piano part, and a *Red.* marking with an asterisk at the end of the system.

dimin.

*

p

Dawn - ing sun, thou

orb of won - - der, Rol - ling

f

sa - - - ble clouds a - -

sun - - der, Shake the

p

p

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It features a half note 'sun', a dotted half note 'der', and a half note 'Shake' followed by a quarter note 'the'. A dynamic marking of *p* is placed above the 'Shake' note. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a descending eighth-note line. A second *p* dynamic marking is placed above the piano accompaniment.

dun mist from thy brow,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note 'dun', followed by a dotted half note 'mist', and then a half note 'from thy' and a quarter note 'brow'. The piano accompaniment continues with the same rhythmic patterns as the first system.

Rim with gold her

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a half note 'Rim', a dotted half note 'with', a half note 'gold', and a quarter note 'her'. The piano accompaniment continues with the same rhythmic patterns.

dwel - - ling now,

cres - - *cen* - - *do*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a dotted half note 'dwel', followed by a dotted half note 'ling', and a half note 'now'. The piano accompaniment continues with the same rhythmic patterns. The word 'cres' is written below the piano accompaniment in the first measure, and 'cen' and 'do' are written below in the second and third measures respectively.

Night's long jour - ney - ings are o - ver,

p agitato

I am come to thee, dear lo - ver,

I am come, I am come to thee.....

cres - cen - do

*Red. **

Here I wait at ear - li - est dawn,

p dolce

piu tranquillo

p

*Red. **

'Mid the ro - ses on thy lawn, here I wait at

ear - li - est dawn, 'mid the ro - ses on thy lawn,

here I wait..... 'mid the ro -

ses.

Trill * *Trill* *

mf *mf*

p *pp*

rall.

thy feet.

p
colla voce

This system contains the first two measures of the piece. The vocal line has two notes: 'thy' and 'feet.'. The piano accompaniment features a complex texture with many sixteenth notes in the bass line and chords in the treble line. A long slur covers the piano accompaniment across the two measures.

ped. * *ped.* *

cres.

This system contains measures 3 and 4. The piano accompaniment continues with intricate sixteenth-note patterns in the bass and chords in the treble. A slur is present over the treble part in measure 4.

ped. * *ped.* * *ped.* *

ff

dim. molto

This system contains measures 5 and 6. The piano accompaniment features a powerful *ff* dynamic in the bass line, which then transitions to a *dim. molto* dynamic in the treble line. Slurs are used to group notes in both staves.

ped. * *ped.* *

pp

This system contains measures 7 and 8. The piano accompaniment concludes with a *pp* dynamic. The bass line has a melodic line, and the treble line has chords. Slurs are used to connect notes across measures.

ped. * *ped.* *



TRUANT WINGS.

TRUANT WINGS.

* * *

COME, swallow, come, for thee we wait ;
 Come seek thy northern home anew,
 Where pale spring-flowers are delicate,
 And winter skies are changed to blue.
 Come, swallow, come, for thee we wait.

Come, swallow, come, for thee we wait ;
 The thatch is warm beneath the sun,
 Here tell of love to thy fond mate,
 To-day should see thy nest begun.
 Come swallow, come, for thee we wait.

Come, swallow, come, for thee we wait ;
 The spring is perfect but for thee,
 Ah! welcome, though thou speedest late
 Thy truant wings from o'er the sea.
 Welcome, for not in vain we wait.

TRUANT WINGS.

Written by
* HAROLD BOULTON.

Composed by
FREDERIC H. COWEN.

Allegro vivace, ma non troppo.

VOICE. 

PIANO. 

mf
Come, swal - low, come, for thee we wait;



..... Come, swal - low, come, for



* Words reprinted by kind permission of Messrs Cassell & Co Limited.

thee we wait; *p* Come seek thy nor - thern

Ped. * *Ped.*

home a - new, *p* Come seek thy nor - thern

* *sempre Ped.*

home a - new, *cres.* Where pale spring flow'rs are de - li -

cres.

cate, And win - ter skies are changed to blue.

f
Come, swal - low, come,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in G major and common time, consisting of a series of eighth-note chords in the right hand and a bass line in the left hand. The piano part is marked with a forte (*f*) dynamic.

come, swal - low, come,..... come, for

dim.

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar eighth-note chords. The piano part is marked with a *dim.* (diminuendo) dynamic. There are two asterisks (*) below the piano part, one under the first measure and one under the fourth measure.

thee we wait.....

p

The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note chords. The piano part is marked with a piano (*p*) dynamic. There are two asterisks (*) below the piano part, one under the second measure and one under the fourth measure.

Come, swal - low

mf

The fourth system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note chords. The piano part is marked with a mezzo-forte (*mf*) dynamic.

come, for thee we wait.

* Ped.

Come, swal - low, come, for thee we wait,

* Ped.

..... The thatch is warm be - neath the sun,

p

* Ped.

..... the thatch is warm be - neath the sun;

sempre Ped.

..... Here tell of love to thy fond mate, To-day should

cres.

cres.

see thy nest be - gun;

cres.

f. Come, swal - low come, come, swal - low,

f.

dim. come, come, for thee we

dim.

ped. * *ped.* *

wait:

p

And.

p

Come, swal-low, come, for

p

cres.

thee we wait; The spring is

And. * *And.* * *And.* * *And.* *

per - fect but for thee. Ah!

And. * *And.* * *And.* *

cres. wel - come, though thou spee - dest late, Thy tru - ant wings from *cres.*

cres. *Leg.* * *Leg.*

o'er the sea, Wel - - - come, ah!

f. * *Leg.* * *Leg.* *

wel - - - come, Wel - come, O

f. * *Leg.* * *Leg.* * *Leg.* *

swal - low, wel - come, o swal - low,

Leg. * *Leg.* * *Leg.* * *Leg.*

for not in vain we

This system features a vocal line in treble clef with lyrics "for not in vain we" and a piano accompaniment in G major. The piano part consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

wait, for not in

f

sed.

This system continues the vocal line with lyrics "wait, for not in". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present, and a *sed.* (ritardando) marking is placed below the piano part. A fermata is placed over the final note of the vocal line.

vain we wait.

f

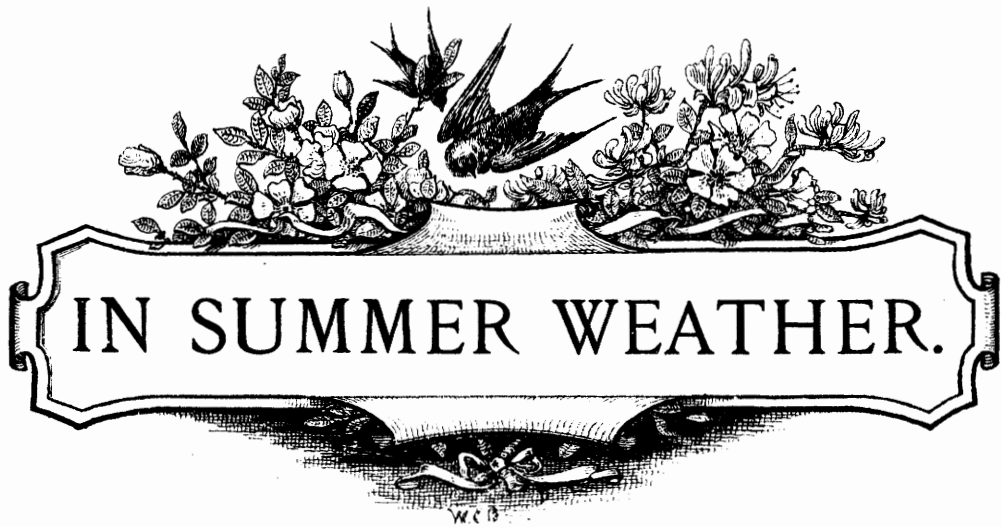
sed.

This system continues the vocal line with lyrics "vain we wait.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present, and a *sed.* (ritardando) marking is placed below the piano part. A fermata is placed over the final note of the vocal line.

f

8

This system shows the final part of the piano accompaniment. The right hand has a melodic line that concludes with a fermata. The left hand has a bass line. A dynamic marking of *f* (forte) is present, and an *8* marking is placed above the piano part. A fermata is placed over the final note of the piano part.



IN SUMMER WEATHER.

* * *

THERE'S tender green on the tree,
 The birds are in finest feather,
 And lovers in ecstasy
 Go wandering forth together.
 Sing heigh! sing ho! How the merry days go
 In the first of the summer weather.

The bird must capture his mate,
 By sweet compulsion driven,
 And Colin will steal from Kate
 The kisses for which he's striven.
 Sing heigh! sing ho! But the rogue must know,
 How quickly he'll be forgiven.

Then seize the prime o' the time,
 That your fruit be rich and mellow;
 And warble your love in rhyme,
 Ere the leaf be sere and yellow.
 Sing heigh! sing ho! 'Tis a world of woe,
 Till every one find his fellow.

IN SUMMER WEATHER.

Written by
HAROLD BOULTON.

Composed by
CHARLES H. LLOYD.

Non troppo allegro.

VOICE.

PIANO.

The musical score is set in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Non troppo allegro'. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The voice part enters with a series of rests. The piano part then transitions to a piano (*p*) dynamic. The lyrics are: 'There's ten - der green on the tree, The birds are in fi - nest fea - ther, And'. The piano accompaniment includes a crescendo (*cres.*) in the final measure of the second system. The score concludes with a final crescendo (*cres.*) in the piano part.

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lov - ers in ec - sta - sy Go wan -

- der - ing forth to - ge - ther.

Sing heigh! sing ho!

ben misurato

How the mer - ry days go In the first of the

cres.
 sum - mer wea - ther. Sing heigh! sing

cres. *ten.* *f* *p*

Ad. *

ho! How the mer - ry days go

cres.
 In the first of the sum - mer wea - - -

cres. *f* *mf*

Ad. *

- ther.

cres. *f*

p tranquillo

The bird must cap - ture his

p tranquillo

mate, By sweet com - pul - sion driv - en, And

cres. Co - lin will steal from Kate, will steal.....

p

p

..... the kis - ses for which he's striv - en.

cres.

mf

mf
Sing heigh! sing ho!

cres. *sf* *p ben misurato*

But the rogue must know How quick.ly he'll be..... for..

cres.

cres.

mf
giv - en, Sing heigh! sing ho!

ten. *f* *p*

Ad. *

But the rogue must know How quick.ly he'll be..... for..

cres.

cres.

giv - - - en.

f *mf*

Ad. *

p più lento

Then seize the prime o' the time, That your

f *p più lento*

sostenuto

fruit be rich and mel - low; And war - ble your love..... in

rhyme, Ere the leaf be sere and yel - low,

dolce

Ad. *

rit. pp

That your fruit be rich and mel - low; And

rit. pp

sostenuto molto *cres.*

war - ble your love..... in rhyme, Ere the leaf be sere and

sostenuto molto *cres.*

p poco lento

yel - low. Sing heigh! sing

mf *p poco lento*

ho! 'Tis a world of woe,

animando cres. *sf* *mf*

Till ev' - ry one find..... his fel - low. Sing

animando cres. *sf* *mf*

tempo primo

heigh! sing ho! 'Tis a world of woe,

tempo primo *sf* *sf*

cres. *f*

Till ev' - ry one find his fel - - -

cres. *f*

low.

sempre f *ff*



ROBIN SLY.



ROBIN SLY.

(A COUNTRY BALLAD.)



IN the shade sits Robin Sly,
 Waiting there till Kate comes by ;
 Lover's quarrel has been rife,
 Robin vows that ere it ends
 Kate must kiss and make amends ;
 "Wilful maid makes shrewish wife."
 So says Robin, wise Sir Robin,
 Brave Robin Sly.

But while Robin sits sedate,
 Who comes through the wicket gate ?
 Who but Kate and Ploughman Joe ?
 Kate that laughs at Robin Sly,
 Singing as she passes by,
 "Let him cool a year or so,"
 Angry Robin, wistful Robin,
 Sad Robin Sly.

Joe the happiest husband thrives,
 Kate the most discreet of wives ;
 So it is that in the wooing
 Maids must have the mastery,
 Men must wait till by-and-bye.
 Learning this was thy undoing,
 Hasty Robin, foolish Robin,
 Poor Robin Sly !

ROBIN SLY.

(A COUNTRY BALLAD.)

Written by
HAROLD BOULTON.

Composed by
A. C. MACKENZIE.

Allegretto. (♩ = 116.)

VOICE.

PIANO.

p

p

mf *f*

mf *f*

In the shade sits Ro-bin Sly, Wait-ing there till Kate comes by;

Lov-er's quarrel has been rife, Ro-bin vows that, ere it ends,

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The second system contains the first line of lyrics: "In the shade sits Ro-bin Sly, Wait-ing there till Kate comes by;". The piano accompaniment continues with a piano (*p*) dynamic. The third system contains the second line of lyrics: "Lov-er's quarrel has been rife, Ro-bin vows that, ere it ends,". The piano accompaniment features a mezzo-forte (*mf*) dynamic for the first half and a forte (*f*) dynamic for the second half.

stringendo

Kate must kiss and make a_mends;

“Wil - ful maid makes shrewish wife, wil - ful maid makes shrewish wife.”

So says Ro - bin, Wise Sir Ro - bin,

Brave Ro_bin Sly, Brave Ro_bin Sly.

a tempo

a tempo

calando

mf *p*

But while Ro-bin sits se-date, Who comes through the wick-et gate?

p

mf *f*

Who but Kate and Ploughman Joe? Kate that laughs at Ro-bin Sly,

mf *f*

stringendo

Sing-ing as she pass-es by,

mf *stringendo* *f*

p *mf* *ritard.*

"Let him cool a year or so, let him cool a year or so."

p *mf.* *ritard.*

f *meno mosso* *p*

An - gry Ro - bin, wist - ful Ro - bin,

f *meno mosso* *p*

p *ritard.*

Sad Ro - bin Sly, sad Ro - bin Sly.

p *ritard.* *mf*

a tempo

.....

a tempo *p* *calando*

mf

Joe the hap-piest hus - band thrives, Kate the most dis -

p

creet of wives; So it is that in the woo - ing

mf *f stringendo*

Maids must have the mas - ter - y, Men must wait till

p *f stringendo*

by and bye. Learning this was

mf *ritard.*

thy un - do - ing, learn - ing this was thy un - do - ing,

p a tempo *mf*

Hast - y Ro - bin, fool - ish Ro - bin,

p a tempo

p *mf rit.*

Poor Ro - bin Sly, poor Ro - bin Sly.

p *mf rit.* *p*

Ad.

a tempo

a tempo

R.H.



A SONG OF THE SOUTH.

A SONG OF THE SOUTH.

* * *

I HAVE a garden beautiful,
By a sea of peerless blue ;
There are sunny slopes and grottoes cool,
And a streamlet wanders through.

There are oranges and cypresses,
There are vines, and olives grey,
And soft winds rustling through the trees,
That whisp'ring seem to say :

“ Come to my bounteous Paradise,
My Eden of the South,
Come with the love-light in your eyes,
Warm kisses on your mouth.”

Thrilled by the flower-scented gale,
The sea and sky of blue,
My trembling pulses start and fail,
And faint, dear heart, for you.

Shine through the air, a vision fair,
And make my dream come true !


A SONG OF THE SOUTH.

Written by
HAROLD BOULTON.

Composed by
HAMISH MACCUNN.

Con moto.

VOICE.  I have a gar - den

PIANO.  *p* *con Ped.*

 beaut - i - ful By a sea of peer - less

 blue; There are sun - ny slopes and

cres.

grott - oes cool, And a stream - let wan - ders

through. *p* There are

or - an - ges and cy - pres - ses, there are

3

vines, and o - lives grey, And

poco

soft winds rust - ling through the trees, That

rall.

whis - p'ring seem to say.

p

"Come to my bount - eons Pa - ra - dise; My

f *dim.*

E - den of the South, Come with the

cres.

poco

love - light in your eyes,

rall.

Warm..... kiss - es on..... your

a tempo

mouth."

cres.

con passione

Thrill'd by the flow - er - scen - ted gale, The

p

sea and sky of blue, My

cres. tremb - ling pul - ses start and fail, And

cres.

rall. faint, dear heart, for you.

f.

Adagio.

Shine

through the air, a

Adagio.

con Ped.

Vi - sion fair,

And make my dream,

my

p

f

Ad.

*

Tempo primo.

dream

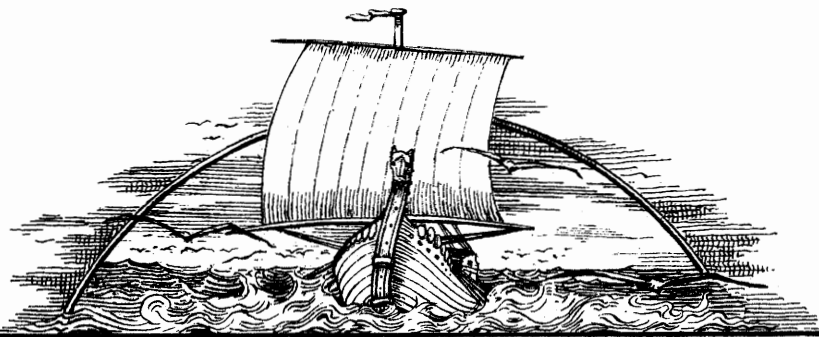
come true!

Tempo primo.

Ad.

*

p



THE MAID OF ELSINORE.

W. C. S.

THE MAID OF ELSINORE.

* * *

A TEARFUL boy king Olaf stood,
 'Mid his warriors grim and grey,
 As the good ship bore him over the flood,
 From his first fond love away.
 His wistful eyes still sought the shore,
 But his rough earls laughed that Odin's seed
 The woodland flower should stoop to heed,
 The Maid of Elsinore.

The mountain pine grows strong and sure,
 By northern tempests swayed,
 The frail hare-bell will bloom secure
 In the sheltered forest glade ;
 Thus Olaf's arm waxed great in war,
 Till distant isles his prowess knew,
 And fairer bloomed and ever true
 The Maid of Elsinore.

'Twas ten long years of storm and fight
 By many a foreign main,
 Ere great king Olaf's conquering might
 Came sailing home again ;
 The Viking ships were ranged ashore,
 The rough earls laughed in scorn no more,
 He placed her hands within his own,
 Upon her brow the queenly crown ;
 O'er fiord and field the glad bells pealed
 For the Maid of Elsinore.

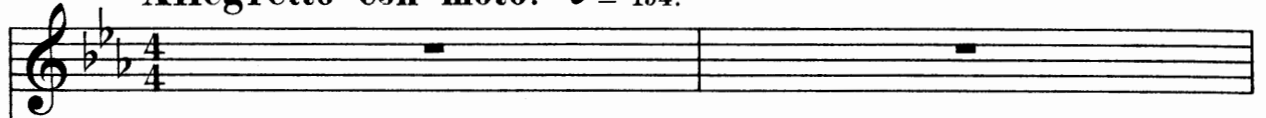
THE MAID OF ELSINORE.

Written by
HAROLD BOULTON.

Composed by
C. HUBERT H. PARRY.

Allegretto con moto. ♩ = 154.

VOICE.



PIANO.

p

A tear - ful

boy king O - laf stood 'Mid his war - riors

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grim..... and grey, As the good ship bore him

dim.
o - ver the flood, From his first fond love a -
dim.

way. His wist - ful

eyes still sought the shore, But the rough earls

laugh'd that O - din's seed The wood land flow'r should stoop to

heed, *p* The Maid of

dolce *p*

El - - si - nore.

p

mf The moun - tain

mf

pine grows strong and sure, By
 north - ern tem - pests sway'd,
 The frail hare - bell will bloom se -
 cure In the shel - ter'd for - est glade; Thus

Musical score for page 88, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are: "pine grows strong and sure, By north - ern tem - pests sway'd, The frail hare - bell will bloom se - cure In the shel - ter'd for - est glade; Thus". The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings like *f*.

O - laf's arm wax'd great in war, Till dis - tant isles his

prow - ess knew,..... *p meno mosso* And fair - er

bloom'd and ev - er true..... *p* The

Maid..... of El - si - nore.

p

'Twas ten long

cres.

years of storm and fight By

cres.

ma - ny a fo - reign main, Ere

great king O - laf's con - quer - ing might Came

sail - ing home a - gain; The

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "sail - ing home a - gain; The". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

cres.
Vik - ing ships were rang'd a - shore, The

The second system continues the musical score. The vocal line begins with a *cres.* (crescendo) marking. The lyrics are "Vik - ing ships were rang'd a - shore, The". The piano accompaniment includes a *mf* (mezzo-forte) marking in the bass line and another *cres.* marking in the right hand.

rough earls laugh'd in scorn no more,

The third system continues the musical score. The vocal line has a decrescendo marking over the phrase "rough earls laugh'd in scorn no more,". The piano accompaniment features a decrescendo marking in the right hand.

p
..... He plac'd her hands with - in his own,

The fourth system concludes the musical score. The vocal line begins with a *p* (piano) marking and a decrescendo marking. The lyrics are "..... He plac'd her hands with - in his own,". The piano accompaniment includes a *p* marking in the bass line.

Up - on her brow the queen - ly crown,

animato
cres.
O'er fiord and field the glad bells

animato
cres. molto

peald, For the Maid,..... the Maid of

rit.

El - si - nore.



A PRETTY MAID.

A PRETTY MAID.



A PRETTY maid went a-maying,
 And roamed the fields afar ;
 And everywhere she went,
 With all the world content,
 She heard the song-birds saying :
 “ How pretty, dear, you are.
 Pretty pretty dear, pretty pretty dear,
 How pretty, dear, you are.”

Her lap with flow'rs was laden,
 She rested by a brook,
 She saw her face below,
 And 'mid the water's flow
 A voice said to the maiden :
 “ How pretty, dear, you look.
 Pretty pretty dear, pretty pretty dear,
 How pretty, dear, you look.”

Her true love stood beside her
 She did not say him nay,
 But still, as in a dream,
 She gazed into the stream,
 While he with fond words plied her,
 And stole her heart away.
 “ Pretty pretty dear, I've lov'd you for a year,
 I'll marry you when I may.”

A PRETTY MAID.

Written by
HAROLD BOULTON.

Composed by
ARTHUR SOMERVELL.

Allegretto.

VOICE.

PIANO.

p *accel.*

a tempo *p*

A pret - ty maid went a - may - ing, And
 roam'd the fields a - far; And ev' - ry - where she

went, With all the world con - tent, She

heard the song-birds say - - - ing "How

rall. *a tempo p*

rall. *a tempo*

pret - ty, dear, you are. Pret - ty, pret - ty

pp

dear, Pret - ty, pret - ty

pp

dear, *mf* How pret - - -

rall. - - ty, dear, you are." *rall.* *p a tempo*

accel. Her *a tempo p*

lap with flow'rs was la - den, She rest - ed by a

brook, She saw her face be -

low, And 'mid the wa - ter's

flow, A voice said to the

maid - - - en "How

rall. *a tempo*
p

rall. *a tempo*

pret - ty, dear, you look.

pp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a quarter note 'pret', followed by a dotted quarter note 'ty', and then two eighth notes 'dear, you'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A piano dynamic marking 'pp' is placed below the piano part in the second measure.

Pret - ty, pret - ty dear,

pp

Detailed description: This system contains the next two measures. The vocal line continues with 'Pret - ty, pret - ty dear,'. The piano accompaniment maintains the eighth-note accompaniment. A piano dynamic marking 'pp' is present at the start of the second measure.

pret - ty, pret - ty dear,

pp

Detailed description: This system contains the next two measures. The vocal line continues with 'pret - ty, pret - ty dear,'. The piano accompaniment continues with the eighth-note accompaniment. A piano dynamic marking 'pp' is present at the start of the second measure.

mf
How pret - ty - - - ty, dear, you

mf

Detailed description: This system contains the final two measures. The vocal line begins with a quarter rest, followed by a quarter note 'How', and then a dotted quarter note 'pret - ty - - - ty, dear, you'. The piano accompaniment continues with the eighth-note accompaniment. A mezzo-forte dynamic marking 'mf' is placed above the vocal line in the first measure and below the piano part in the second measure.

look?"

p *accel.*

p Her

a tempo *p*

true love stood be - - side her, She

pp did not say him nay, But

pp

still, as in a dream, She

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a dotted quarter note on 'still', followed by eighth notes for 'as in a dream', and a quarter note on 'She'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and melodic lines.

gazed in - to the stream, While

The second system continues the musical score. The vocal line has a dotted quarter note on 'gazed', followed by eighth notes for 'in - to the stream', and a quarter note on 'While'. The piano accompaniment maintains its rhythmic pattern, with some melodic flourishes in the right hand.

he with fond words plied her, And

The third system continues the musical score. The vocal line has a dotted quarter note on 'he', followed by eighth notes for 'with fond words plied her', and a quarter note on 'And'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

stole her heart a - - way.

The fourth and final system of the page concludes the musical score. The vocal line has a dotted quarter note on 'stole', followed by eighth notes for 'her heart a - - way'. The piano accompaniment ends with a final chord in the right hand and a sustained chord in the left hand.

loco "Pret - ty, pret - ty"

f

dear, I've lov'd you for a

year, I'll mar - ry you when I

ff rall.

f rall. *a tempo*

may."

f *molto rall.* *pp*



FOR EVER MINE.



I LIKEN my love to a gossamer
 Afloat in the summer air,
 And wish that I were the west wind,
 Her form on my wings to bear,
 She is so daintily delicate,
 So pure, so rare.

I liken my love to a butterfly,
 By a bower of roses flown,
 The flowers my fellows are sleeping,
 And I am awake alone,
 I open my petals to welcome her
 To her fairy throne.

I liken my love to a hundred things
 In the realm of fancy fine,
 Wherein I follow and woo her
 In the core of my heart to twine,
 O may she peacefully nestle there,
 For ever mine!

FOR EVER MINE.

Written by
HAROLD BOULTON.

Composed by
C. V. STANFORD.

Allegretto con moto.

VOICE.

PIANO.

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. The tempo is marked 'Allegretto con moto'. The score consists of three systems of music. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano introduction, marked with a piano (*p*) dynamic. The third system begins with the voice entry, marked with a mezzo-forte (*mf*) dynamic. The lyrics 'I lik - en my love.....' are written under the voice line. The piano accompaniment continues throughout, with dynamics ranging from piano (*p*) to piano-piano (*pp*).

..... to a gos - sam - er A -

float... in the sum - mer air,

And wish that I..... were the *cres.*

west wind, Her form on my wings..... to *poco cres.*

bear;.....

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note followed by a half note, then a whole rest. The piano accompaniment features a flowing eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes beamed together.

She is so dain - ti - ly de - li - cate, So

dim.

The second system continues the vocal line with the lyrics "She is so dain - ti - ly de - li - cate, So". The piano accompaniment includes a *dim.* (diminuendo) marking. The vocal line has a melodic line with some grace notes and a final note with an accent (>).

pure, so rare.

The third system continues the vocal line with the lyrics "pure, so rare.". The piano accompaniment continues with its characteristic flowing eighth-note accompaniment.

mf
I lik - en my love.....

The fourth system continues the vocal line with the lyrics "I lik - en my love.....". The piano accompaniment continues with its characteristic flowing eighth-note accompaniment. The vocal line has a melodic line with a *mf* (mezzo-forte) marking.

..... to a but - ter - fly By a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a dotted quarter note followed by eighth notes, with lyrics 'to a but - ter - fly'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

bow - er of ro - ses floun,

The second system continues the vocal line with lyrics 'bow - er of ro - ses floun,'. The piano accompaniment includes a prominent chordal texture in the right hand, with chords moving in a stepwise fashion.

The flow - ers my fel - lows are

The third system features the vocal line with lyrics 'The flow - ers my fel - lows are'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

sleep - ing, And I am a - wake..... a -

The fourth system concludes the vocal line with lyrics 'sleep - ing, And I am a - wake..... a -'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

lone;..... I

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a rest and then the syllable 'lone;.....'. The piano accompaniment consists of flowing eighth-note patterns in both hands. The system concludes with the letter 'I'.

o - pen my pe - tals to wel - -

cres.

The second system continues the vocal line with the lyrics 'o - pen my pe - tals to wel - -'. The piano accompaniment features a steady eighth-note accompaniment. A 'cres.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

- - come her To her fai - ry

p

pp

The third system contains the lyrics '- - come her To her fai - ry'. The piano accompaniment includes a 'pp' (pianissimo) marking. The system ends with a 'p' (piano) marking above the vocal line.

throne.

The fourth system shows the vocal line with the word 'throne.' and a final rest. The piano accompaniment continues with eighth-note patterns. The system ends with a final chord.

mf *cres.*

I li - ken my love..... to a hun - dred things.....

..... In the realm..... of

fan - - cy fine,

accel.

cres.

Where - in I fol - low and woo her In the

cres.

core of my heart... to twine;.....

f *rall.* *p*

rall.

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics 'core of my heart... to twine;.....'. It features a melodic line with a dynamic marking of *f* and a tempo marking of *rall.* above the notes. The piano accompaniment (bottom two staves) consists of a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* is placed above the vocal line towards the end of the system.

..... Oh may she

Tempo I^{mo} tranquillo

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) continues with the lyrics '..... Oh may she'. The tempo marking *Tempo I^{mo} tranquillo* is written above the vocal line. The piano accompaniment (bottom two staves) continues with the arpeggiated pattern, which becomes more sparse and chordal in the second half of the system.

peace - ful - ly nes - tle there,

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) continues with the lyrics 'peace - ful - ly nes - tle there,'. The piano accompaniment (bottom two staves) features a more sustained harmonic accompaniment with some chordal textures.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line (top staff) is mostly empty, with only a few notes at the beginning. The piano accompaniment (bottom two staves) continues with a flowing arpeggiated pattern, similar to the first system.

For ev - er mine!.....

cres.

f

The musical score is set in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "For ev - er mine!....." and features a melodic line with a fermata over the final note. The piano accompaniment is divided into four systems. The first system includes a grand staff with treble and bass clefs. The second system features a *cres.* marking in the bass line. The third system starts with a forte (*f*) dynamic and includes a hairpin crescendo. The fourth system concludes the piece with a double bar line.



TO WELCOME YOU.

TO WELCOME YOU.



THERE are faces peeping out of all the flowers,
And the little buds are wakeful every one,
With their pretty lips that pout at chilly showers,
And open with a smile to kiss the sun.

There are voices sweet and low among the rushes
That the ripples of the river gently shake,
There's a murmuring among the alder bushes,
As the wind is wafted gently o'er the lake.

To-day I hear the voices full of singing,
The flower-faces smile and whisper too,
The whole wide world with melody is ringing,
And all, my heart of hearts, to welcome you.

TO WELCOME YOU.

Written by
HAROLD BOULTON.

Composed by
A. GORING THOMAS.

Allegro.

VOICE. *p* There are

PIANO. *pp*

fa - ces peep - ing out of all the flow'rs, And the

lit - tle buds are wake - ful, ev' - ry one, With their

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pret - ty lips that pout at chil - ly show'rs, Their

cres.
lips that pout at chil - ly show'rs,..... Then

o - pen with a..... smile..... to kiss the sun,.....

poco rit.
..... to kiss the sun. There are

colla voce *pp*

voic - es sweet and low a - mid the rush - es That the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

rip - ples of the ri - ver gent - ly shake,

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

There's a murm - ring a - mong the al - der

The third system continues the vocal line with a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

bush - es, As the wind is waf - ted gent - ly o'er the

The fourth system concludes the vocal line with a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

lake, waft - - - ed.....

gent - - ly..... o'er..... the

lake,..... waft - - - ed gent - - ly o'er the

lake..... To -

day I hear the voi_ces full of sing - ing, The

flow - er fa - ces smile and whis - per too, The

cres.

whole wide world with mel_o_dy is ring - ing, The

cres.

whole wide world with mel_o_dy is ring - ing, And

all,..... my heart of..... hearts,.....

all..... to wel - come you,.....

cres. all..... *f.* all.....

..... to wel - come you.

rit. *tempo*



THE WINDFLOWER.



ERE buds and blades are springing,
Or swallows northward winging,
The white windflower appears.

In many an upland valley
And frost-bound woodland alley
Her star-like head she rears.

The cold east wind hath kissed her,
The snow-flakes call her "sister,"
And nestle at her side.

So meek she lives and lowly,
So fragile pure and holy,
The spring's unsullied bride.

But when the hot sun showers
His strength on summer flowers,
Her short sweet life is done.

So we one day discover
Our life's first bloom is over,
Our love's first promise gone.

THE WINDFLOWER.

Written by
HAROLD BOULTON.

Composed by
CHARLES WOOD.

Poco Allegretto.

poco rit.

dolce

VOICE.

PIANO.

pp

poco rit.

p

1ed.

Ere

a tempo

a tempo

buds and blades are spring - ing, Or

swal - lows north - ward wing - ing, The

white wind - flower ap - pears. In

ma - ny an up - land val - ley And frost - bound wood - land

al - ley Her star - like head she rears,.....

Her star - like head she rears.

a tempo *poco rit.*

The

a tempo

cold east wind hath kissed her, The snow flakes call her

a tempo

"sis - ter," And nes - tle at her side. So

meek she lives and low - ly, So

cres.

fra - gile pure and ho - ly, The

cres.

f *dim.*

spring's un - sul - lied bride..... The spring's.....

mf dim. *p*

rall. *a tempo*

.... un - sul - lied bride. But,

rall. *pp* *a tempo* *mp*

when the hot sun show - ers His

cres. strength on sum - mer flow - ers, Her

f

cres. *f*

rall. short sweet life is done. *a tempo*

a tempo

p rall.

So we one day dis -

p

cov - er Our life's first bloom is

cres.

cres.

0 - 3 - ver, Our Love's.....

ff

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note chord, followed by a half note, and then a dotted half note. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes with triplets. Dynamics include *ff* and *pp*.

.... first pro - mise gone, Our

rall.

f rall.

This system contains the next two staves. The vocal line continues with the lyrics "first promise gone, Our". The piano accompaniment includes a triplet of eighth notes. Dynamics include *rall.* and *f rall.*.

Love's..... first pro - mise

f

p

This system contains the next two staves. The vocal line continues with "Love's..... first promise". The piano accompaniment features a dynamic shift from *f* to *p*.

a tempo

gone.....

a tempo f

rall.

pp

This system contains the final two staves. The vocal line concludes with "gone.....". The piano accompaniment includes a triplet of eighth notes and ends with a double bar line. Dynamics include *a tempo*, *f*, *rall.*, and *pp*.



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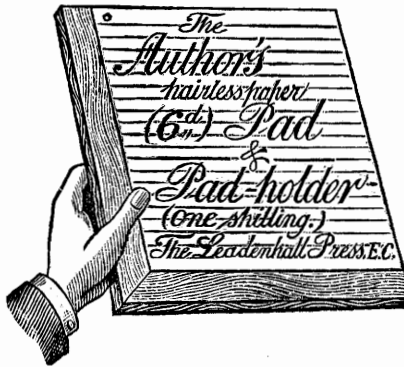
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