

To My Sister.

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**L**ife's but a dream  
*Nocturne*  
By   
**L. P. RYDER.**  
*Op. 60.*

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6

BOSTON  
**White, Smith & Perry**  
298 300 Washington St.

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# LIFE'S BUT A DREAM.

## NOCTURNE.

By T. P. RYDER, OP. 60.

Author of "CHANSON DES ALPES," "LIDA," &c

### INTRODUCTION.

Musical score for the Introduction, featuring piano (p) dynamics and a ritardando (rit.) followed by a diminuendo (dim.) in the right hand.

### NOCTURNE.

Con Molto Espressione.

Musical score for the Nocturne, marked "Con Molto Espressione." The score includes dynamics such as *cresc.*, *f*, *rit. e dim.*, *a tempo.*, and *dim.*

11-19-6

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MARCO

rit. e dim. pp

This system shows the first five measures of the piece. The right hand features a continuous sixteenth-note pattern. The left hand plays a steady bass line. Dynamic markings include *rit.*, *e*, *dim.*, and *pp*.

*f* *dim.* *p* *f* *cresc.*

This system contains measures 6-10. The right hand has a more varied melodic line with some rests. The left hand continues with chords and moving lines. Dynamics range from *f* to *pp*, with markings for *dim.*, *p*, *f*, and *cresc.*.

*deciso.* *dim.* *p* *cresc.* *dim.*

This system covers measures 11-15. The right hand has a more active, rhythmic feel. The left hand provides harmonic support. Dynamics include *deciso.*, *dim.*, *p*, *cresc.*, and *dim.*.

*p* *cresc.* *f* *dim.*

This system shows measures 16-20. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamics are *p*, *cresc.*, *f*, and *dim.*.

*rit.* e *dim.* *pp*

This system contains the final five measures of the page. The right hand returns to a sixteenth-note pattern. The left hand has a simple bass line. Dynamics are *rit.*, *e*, *dim.*, and *pp*.

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand has a bass line with a few notes and rests. A 'Ped.' marking is present above the first measure. Asterisks are placed at the end of the first and second measures.

Second system of musical notation. Similar to the first system, with a sixteenth-note arpeggiated right hand and a bass line left hand. 'Ped.' markings are present above the first and second measures. Asterisks are placed at the end of the first and second measures.

Third system of musical notation. Continues the sixteenth-note arpeggiated right hand and bass line left hand. 'Ped.' markings are present above the first and second measures. Asterisks are placed at the end of the first and second measures.

Fourth system of musical notation. Continues the sixteenth-note arpeggiated right hand and bass line left hand. 'Ped.' markings are present above the first and second measures. Asterisks are placed at the end of the first and second measures.

Fifth system of musical notation. The right hand features a sixteenth-note arpeggiated pattern with a slur and fingering numbers 9 and 11. The left hand has a bass line with notes and rests. 'Ped.' markings are present above the first, second, and third measures. Asterisks are placed at the end of the first, second, and third measures.

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

6va  
Espressivo.  
Ped. \* Ped. \* Ped. \* P

rit. P

a tempo. cresc. \* Ped. \* dim. \* Ped. \* cresc. \* Ped. \* dim. \* Ped. \*

cresc. \* Ped. \* dim. \* Ped. \* rit. - dim. \* Ped. \* P \*



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a bass line in the bass, with various rhythmic values and articulation marks.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring dynamic markings: *cresc.* in the first measure, *f* in the second, and *rit e dim.* in the third.

Fourth system of musical notation, featuring a *cresc.* marking in the final measure.

Fifth system of musical notation, featuring a *f* marking in the first measure and a *dim.* marking in the second. The system concludes with a double bar line.

rit. e dim. *p*

*dim.* *p*

*cresc.*

*dim.* *p* *cresc.*

*dim.*

*rit. e dim.* *p* *Adagio.*  
Life's but a dream.

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*Andante.*  
 Maggie darling, now good bye. To A - mer - i - ca I go; We'll  
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*Andante.*  
 Two lit-tle heads lay side by side, Four lit-tle feet the bed-clothes hide.  
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 On - ly a dream of home, Why should it make me sad?  
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*Andante.*  
 Angels call me, mother dear; Bend a - bove my pi - low now.  
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 I'd like to ask a ques - tion, If I tho't you'd answer, "Yes."  
**WHAT CAN I SAY TO MOTHER?** 40 cts.  
*Andante.*  
 Oh, now, what can I say to mother, While writ - ing home to her to - night?  
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*Andante moderato.*  
 Oh, where is my sweet Kit - ty May? She's left me in tears and a - lone.  
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 The lit - tle white cot by the mill.  
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 Oh whis - per that you love me, dar - ling, I long to hear your sweet re - ply.  
**COME, MERRY BIRDS OF SPRING. (Duet.)** 40 cts.  
*Moderato.*  
 Yes, come, merry birds of Spring, Come to us, sweetly sing; Ma - ny bright  
**FAR FROM HOME.** 40 cts.  
*Andante.*  
 Lonely I wan - der in sadness and pain, Longing to look on my dear ones again.  
**WAITING AND WATCHING FOR ME.** 35 cts.  
*Moderato.*  
 There are lit - tle ones glancing about on my path, In need of a friend and a guide.  
**HOPE BEYOND. (Duet for Tenor and Bass.)** 50 cts.  
 Yes, this life we'll en - joy while we can; Let us shrink not from duty and right.

**HER HEART BELONGS TO MR.** 35 cts.  
*Moderato.*  
 There's a dear lit-tle maid, oh, never mind who, For her name a se - cret shall be.  
**THE GATES ARE WIDE OPEN.** 40 cts.  
*Andante.*  
 Moth - er, the gates are wide o - pen, The gates that were only a - jar.

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*Allegretto.*  
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*Andante cantabile.*  
 The moon has gone be - hind the hill; Dark shadows gent - ly fall.  
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 What joy, what joy, we're dancing o'er the waves; We float, we float.  
**SUNSET.** 50 cts.  
*Andante sostenuto.*  
 Calm - ly the day is dy - ing; The shadows are gent - ly fall - ing.  
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*Allegro moderato.*  
 The morn - ing sun comes, peep - ing o - ver the hills.  
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*Allegretto.*  
 O come while the stars are shining, O come while the moon's re - cilia - lag.  
**QUEEN OF THE BEAUTIFUL.** 40 cts.  
*Andante.*  
 Queen of the beau - ti - ful, an - gel of light.  
**O'ER THE DARK BLUE SEA.** 50 cts.  
*Allegretto.*  
 How swift - ly we glide 'o'er the wa - ters so blue; With our  
**BLOW ON, YE WINDS.** 50 cts.  
 We'll call all hands up - on deck, We'll call all hands up - on deck.  
**HOME BY THE RIVER.** 40 cts.  
*Allegro.*  
 There's a spot that is dear to me ev - er, Tho' the world as I dream - 1 - ly roam.  
**THE BUGLE HORN.** 65 cts.  
 The bu - gle, bu - gle horn, The bu - gle, bu - gle horn.  
**THE SLEIGH-RIDE.** 65 cts.  
 The snow is on the ground, The moon is bright and clear

N. B. The above Quartets are arranged for mixed voices and male voices. Sent, post-paid, to any address on receipt of price.