

ANTHOLOGY
OF
AMERICAN SONG

send in

A Collection of Twenty-six Songs
BY
REPRESENTATIVE AMERICAN
COMPOSERS



NEW YORK : G. SCHIRMER

Boston : Boston Music Co.

London : Schott & Co.

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At Parting

Frederic Peterson

James H. Rogers

Non troppo vivo, con anima

The musical score is arranged in three systems. Each system consists of a voice line and a piano accompaniment. The piano part is written in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo and mood are indicated as *Non troppo vivo, con anima*. The piano part includes the instruction *dolce egualmente* and *con Pedale*. The lyrics are: "The sweet - est flow'r that blows", "I give you as we part.", and "For you, it is a rose! For me, it".

Voice: The sweet - est flow'r that blows _____

Piano: *dolce egualmente*
con Pedale

I give you as we part. _____

For you, it is a rose! For me, it

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poco agitato

is my heart! The fra - grance it — ex -

cresc. assai

poco dim. e rall.

hales, — Ah! if you on - ly knew! —

f *colla parte*

dolce *espress.*

Which but in dy - ing fails, — It is my love for

colla parte

p

you! The sweet - est flow'r that

a tempo *rall.* *p*

grows I give you as we part.

cresc. You think it but a rose! *poco rit.* Ah, me! it is my

cresc. *poco rit.*

Red.

heart! *più tranquillo* You think it but a rose! *espressivo* Ah me! it

più tranquillo *molto p*

is my heart! *perdendosi*

cantando *sempre rall.* *dolciss.*

To Miss Genevra E. Johnston, Chicago, Ills.

Entreaty

(A Love-Song)

Revised Edition

Words by IRA ALLEN, JR.

Music by WILSON G. SMITH

Andante con molta espressione

VOICE

PIANO

p e legato

ten.

ten.

Red. * Red. *

Last

night I dreamed your gold - en hair Lay soft a - gainst my

Red. * Red. * Red. *

face, And that your fing - ers in my hands Had

Red. * Red. * Red. *

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found a rest - ing - place. I dreamed your girl - ish

Ped. simile

lips met mine, And that your dew - y breath Did

whis - - per thoughts a - gainst my cheek, As would give life to

poco rit.

death, Did whis - - per thoughts a - gainst my cheek, As

rall.

would, as would give life to death.

ten.

pp

a tempo

O lit - - tle maid - en, whose soft lips Are

sweet - - er than May - dew, Just lean a mo - ment

on my breast, And make my dream come true! In

dreams last night your gold - en hair Lay soft a - gainst' my



face, And clasped in mine your dain - ty hands Had



found a rest - ing - place. Oh, lean one mo - ment



on my brest, And make, and make my dream come true!

rall.

colla parte

ppp



To my friend, Mr. Whitney Mockridge

"Love's sorrow"

„LIEBESLEID“

German version by
HEINRICH KOEKE

Ballad

(SOPRANO or TENOR)

HARRY ROWE SHELLEY

Andantino con moto

PIANO

p

The sun's last ray is gone, — And dus-ky twi-light steals up-
Der Son - ne letz-ter Strahl — Durch Laub und Zwei-ge zit - tert

p colla voce.

on me; The vil - lage lights are lit, And all is still-ness
wie - der; Auf Flu - ren, Berg und Thal, Die Dämm - rung sinkt her -

round me. The stars are wak-ing one by one To grace the beau-teous
nie - der; Und hoch im blau-en Ae-ther-meer, Die Ster-ne glän-zen

pp

scene.
hehr.

O come to me, my love, — O come to me, my
O komm Ge-lieb-te komm — zu mir, meingan-zes.

love, — My heart throbs for thee, for thee, and thee a-lone; O
Seh-nen Nur dir gilt al-lein, Ach komm, ich har-re dein; O

speed the lingering hours — And hasten, sweet, thy coming; My
Hol-de zög'-re nicht, mich end-lich zu be-glü-cken, Mein

f

soul in an-guish yearns for thee, O come to me, my love.
Herz in ban-ger Sehn-sucht schlägt, Ge-lieb-te komm zu mir. *a tempo.*

rit.

mf

p

Last,
Letzt

night I dream'd of thee, — A dream so sweet and yet so fleeting, A-
Nacht träumt' ich von dir, — „Doch ach, der Traum war schnell ent-schwunden,“ Du

gain thou wert with me. With rap - ture I em - braced thee, O
sah'st in's Ant - litz mir ich hielt dich fest um - schlun - gen; Dann

molto rit. *a tempo.*

why did I from that dream awake, To hear again that last "good bye"
sah ich dich wei - nend von mir gehn, Dein Mund sprach leis: „Auf Wie - der - sehn.“

molto rit. *pp a tempo.*

pp

O come to me, my love, — O come to me, my love, — My
 komm Ge-lieb-te komm — zu mir, meinganzes Seh-nen Nur

p *ten.* *pp*

heart throbs for thee, for thee, and thee a - lone; O speed the lingering
 dir gilt al - lein, Ach komm, ich har - re dein; O Hol - de zög' - re

hours — And has - ten, sweet, thy com - ing; My soul in an - guish
 nicht — mich end - lich zu be - glü - cken; Mein Herz in ban - ger

rit.

yearns for thee, O come to me, O come, my love. —
 Sehnsucht schlägt, Ge - lieb - te komm, o komm zu mir.

rit. *f a tempo.* *p*

Serenade

(Good-night! good-night, beloved!)

ETHELBERT NEVIN

VOICE

Moderato con espressione

PIANO

sempre p

Good-night! good - night, be -

lov - ed, I come to watch o'er thee.

To be near thee, to be near thee a -

lone is peace for me. Good - night! good - night, be -

dolce.

poco rit. *a tempo.*

Copyright, 1884, by G. Schirmer

cresc. *dim.*

lov - - ed I come to watch o'er thee,

The first system of music features a vocal line and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a quarter note 'lov', followed by a dotted quarter note 'ed', and then a quarter note 'I'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with chords and single notes. A trill is marked with a '3' and a sharp sign. The system concludes with a half note 'thee' and a fermata.

To be near thee, to be near thee, a -

The second system continues the vocal line with 'To be near thee, to be near thee, a -'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand. A trill is again marked with a '3' and a sharp sign.

lone is peace for me.

The third system features the vocal line 'lone is peace for me.' The piano accompaniment continues with similar textures, including a trill marked with a '3' and a sharp sign.

Good night.

The fourth system concludes with the vocal line 'Good night.' The piano accompaniment features a trill marked with a '3' and a sharp sign, and ends with a final chord in the right hand.

piu rit.
a tempo.

Thine eyes are stars of morn - ing, Thy

staccato e sempre p
senza pedale.

lips are crim - son flow - ers, Good night! Good - night be -

sempre p

lov - ed, While I count the wear - y hours. Thine

eyes are stars of morn - ing, Thy lips are crim - son

Red. * Red. * Red. *

flow - ers. Good night! Good night be - lov - ed, While I

Red. * Red. *

piu rit.
count the wea - ry hours.

piu rit.

Good night.

L. H. p p

Words by
W. M. Chauvenet

In My Belovè's Eyes

G. W. CHADWICK

Adagio espressivo

Voice

Piano

I looked in-to the mid-night deep, And saw the stead-fast

stars, True sen-tinels that nev-er sleep, Be-yond earth's prison-

bars. I looked in my Be-lov-ed's eyes, And saw her radiant

soul, Still stead-fast in the heav'n-ly skies Of love's re-motest goal.

Joy of the Morning

Words by
Edwin Markham

Music by
Harriet Ware

Allegro

Obbligato

I

hear you, lit - tle bird, Shout - ing a - swing — a -

bove the bro - ken wall. Shout loud - er yet; — no

marcato

poco rit. *a tempo.*

song can tell it all. Sing to my

colla voce *a tempo.*

soul in the deep, still wood: 'Tis

won - der - ful, 'tis won - der -

ful be - yond the wild - est

word: 'Tis won - der -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of a steady stream of triplets in the right hand and a more melodic line in the left hand. The lyrics 'word: 'Tis won - der -' are positioned above the vocal line.

ful, 'tis won - der - ful:

rit.

The second system continues the musical piece. The vocal line has a long note followed by eighth notes. The piano accompaniment continues with triplets. A *rit.* (ritardando) marking is placed above the vocal line and below the piano accompaniment. The lyrics 'ful, 'tis won - der - ful:' are positioned above the vocal line.

a tempo

I'd tell it, too, if I could, if I

a tempo

L.H.

The third system begins with a *a tempo* marking. The vocal line has a long note followed by eighth notes. The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. The lyrics 'I'd tell it, too, if I could, if I' are positioned above the vocal line. A *L.H.* marking is placed above the piano accompaniment.

could.

The fourth system shows the piano accompaniment continuing with a melodic line in the right hand and a steady bass line in the left hand. The lyrics 'could.' are positioned above the piano accompaniment.

p

Oft when the white, still dawn

pp

L.H.

cresc.

Lift - ed the skies, and pushed the

cresc.

hills a - part, I've felt it

f

like a glo - ry in my heart, (The

pp

world's mys-ter-i-ous stir), But had no

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat major/D minor) and a common time signature. It begins with a *pp* dynamic marking. The lyrics 'world's mys-ter-i-ous stir), But had no' are written below the notes. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). It features a *pp* dynamic marking and includes a wavy line in the bass staff, likely representing a tremolo or a specific performance instruction.

throat like yours, my bird, Nor such a lis-ten-

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'throat like yours, my bird, Nor such a lis-ten-'. The piano accompaniment continues with chords and melodic lines in both hands.

er, nor such a lis-ten-er. I hear you, lit-tle

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'er, nor such a lis-ten-er. I hear you, lit-tle'. The piano accompaniment features a prominent bass line with a wavy line, possibly indicating a tremolo or a specific rhythmic pattern.

bird, Shout-ing a-swing a-bove the bro-ken

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics 'bird, Shout-ing a-swing a-bove the bro-ken'. The piano accompaniment continues with complex chordal textures and a steady bass line.

wall. Shout loud - er yet: no

marcato.

poco rit. song can tell it all. *a tempo.* Sing to my

colla voce *a tempo.*

soul in the deep, still wood; 'Tis

won - der - ful, 'tis won - der -

ful be - yond the wild - est

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line contains the lyrics "ful be - yond the wild - est". The piano accompaniment consists of a right-hand part with frequent triplet patterns and a left-hand part with sustained chords and moving bass lines.

word: 'Tis won - der - ful, 'tis

The second system continues the musical piece. The vocal line has the lyrics "word: 'Tis won - der - ful, 'tis". The piano accompaniment maintains the triplet patterns in the right hand and provides harmonic support in the left hand.

won - der - ful: rit. a tempo I'd tell it, too, if I

The third system includes tempo markings: "rit." (ritardando) and "a tempo". The vocal line lyrics are "won - der - ful: I'd tell it, too, if I". The piano accompaniment features a "rit." section with triplets, followed by an "a tempo" section with more complex rhythmic patterns.

could, if I could. 8va

The fourth system concludes the page. The vocal line lyrics are "could, if I could.". The piano accompaniment includes an "8va" (octave) marking over the right-hand part, indicating a change in register. The piece ends with a final chord in the piano part.

To Mr. Avery Belvor

Highland Mary

Scotch Song

Words by
Robert Burns

Homer N. Bartlett
Op. 224

Allegretto con moto

Voice

Piano

mf *cresc.* *f* *p* *mf*

Ye

banks and braes and streams a-round The cas - tle o' Mont - gom-'ry, — Green

be_ your woods, and fair your flow'rs, Your wa - ters nev - er drum - lie! — There

f *più lento* *rall.* *ten.* *rall.*

a tempo

Sim - mer first un - fauld her robes, And there the lang - est tar - ry! For

a tempo *f* *mf a*

Red. * *Red.* * *marc.*

tempo

più lento

there I took the last fare-weel O' my - sweet High-land Ma - ry. -

tempo with feeling *più lento* *mf a*

mf a

How

tempo *cresc.* *f* *lento* *mp* *mf a*

Red. *

tempo

sweet - ly bloom'd the gay green birk, How rich the hawthorn blos - som, As

tempo

f *più lento* *rall.*

un - der-neath their fra-grant shade I clasp'd her to my bo - som! - The

a tempo

gold - en hours on an - gel wings Flew o'er me and my dear - ie: For

a tempo *f* *mf*

ped. *marc.*

a tempo *più lento* *pp*

dear to me as light and life Was my - sweet High-land Ma - ry. - O,

a tempo with feeling *più lento* *pp*

più lento tenderly

più lento tenderly

pale, pale now, those ros - y lips I aft hae kissed sae fond - ly; - And

più lento tenderly

1 1 2
2 4 5

più lento

closed for eye the spark - ling glance That dwalt on me sae kind - ly; — And

moulder-ing now in si - lent dust. That heart that lo'ed me

a tempo

dear - ly! But still — with - in my bo - som's core Shall

espress. *fervently*

f espress. *mf fervently*

live — my High - land Ma - ry. —

maestoso *slowly* *pp adagio* *ppp*

A Moonlight Song

Words* by
John Proctor Mills

Charles Wakefield Cadman. Op.42, N^o2

Andante sostenuto

mezza voce

pp

Voice

The moon-light shimmers thro' the vine That

Piano

pp molto legato

to my porch is cling - - ing; The flow - ers

quieto

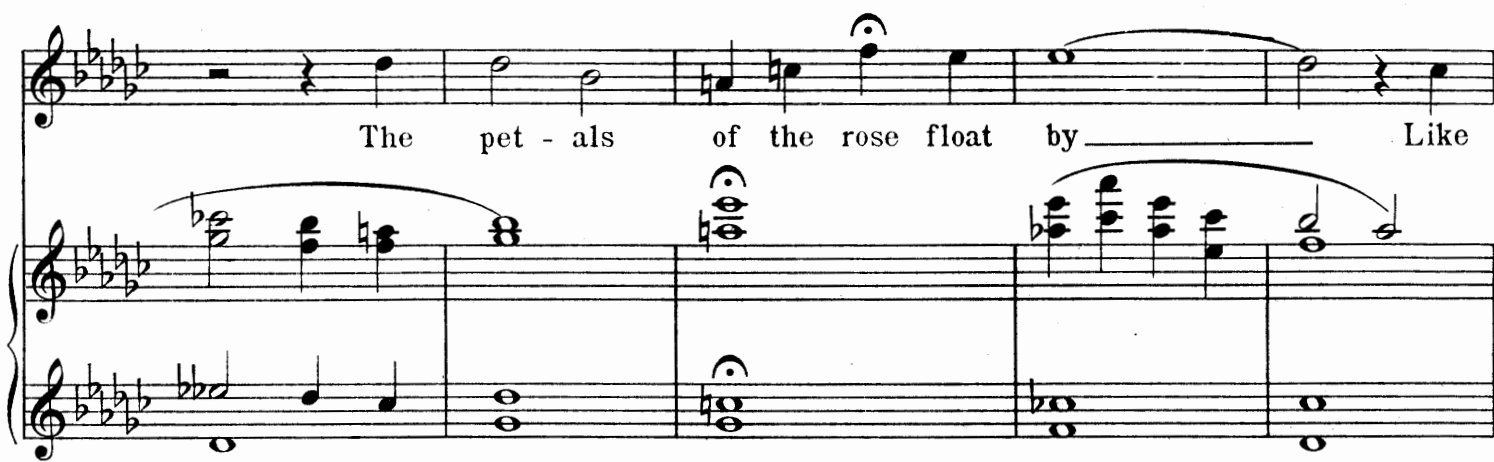
light-ly nod their heads, My love-filled heart is

sing - - ing.

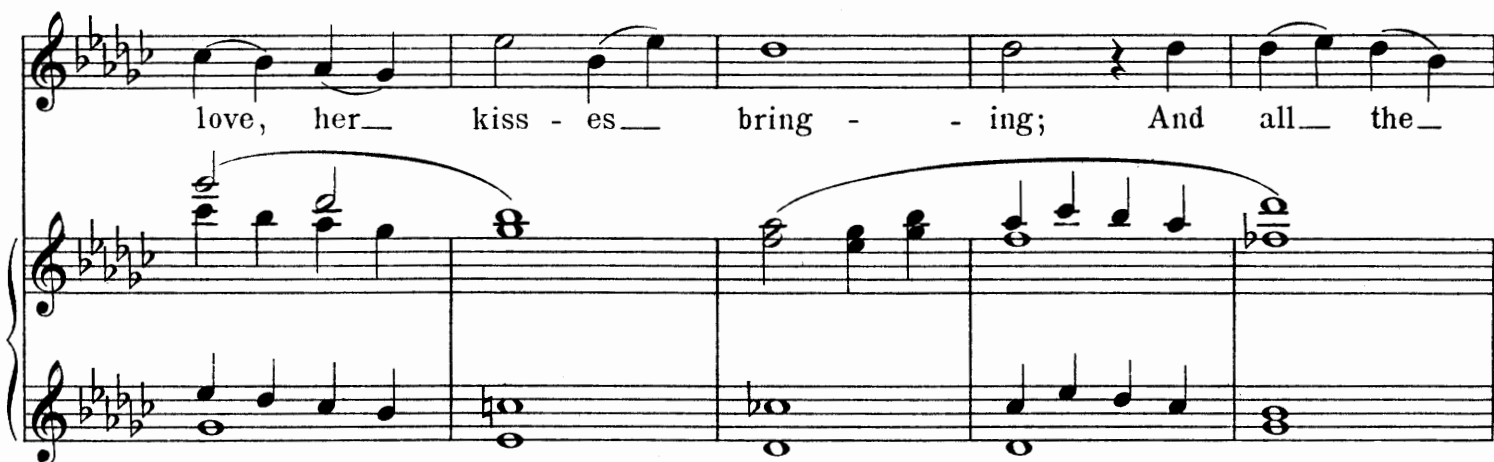
mp

* By permission of the author

The petals of the rose float by _____ Like



love, her kiss - es bring - - ing; And all the



night is glad to me, I hear thy dear voice



ring - - ing!



151365

Her Rose

A Love-Song

Words by
Jeanie Gallup Mottet

C. Whitney Coombs

Andante con estro poetico (♩ = 66)

Voice

Piano

p *con sordini* *rit.*

Red. *

Rose - - bud, you touched her, You breathed _____ with her breath And her

a tempo

Red. *

sighs; Fair rose, you kissed her, You

Red. *

rall. bloomed _____ in the light Of her eyes. *più rit.*

Sweet rose, _____ you loved her, You *poco più mosso*

seemed _____ of her-self Just a part; Dear rose, _____ you're *rit.*

mine now, You've brought me the warmth _____ Of her heart. *rit. molto*

colla voce

Rose-Time

C. Eldred

Henry Hadley. Op. 48, No 2

Joyous, buoyant with motion

Voice

Piano

mf

f

con Pedale

mf

It's rose - time,

rose - time, and the gar-den is a - glow With the crim-son of the ros-es on the

trees, _____ It's rose - time, rose - time! At the dawn the ros-es

blow _____ While the leaves are trembling in the gen-tle breeze. _____

decrease

p

decrease

p

p

Ros-es in the gar-den That shame my sweet-heart's lips, — Red ros-es, blooming here and

p

there, — Red ros-es, bloom-ing ev-ry-where, — Un-

cresc.

f

cresc.

til — the au-tumn strips Those ros-es from the gar-den That shame — my —

ff

f

ff

sweet - heart's lips. — It's

rit.

a tempo

p

rit.

fa tempo

decrease

ritard.

Tempo I

rose - time, rose - time, and red, and pink, and white Ope the

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a half note 'rose', followed by a quarter note 'time', and then a series of eighth notes: 'and red, and pink, and white'. The piano accompaniment starts with a piano (*p*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

ros-es at the break-ing of the day. It's rose - time,

The second system continues the vocal line with a half note 'ros-es' and a quarter note 'at the break-ing of the day.'. The piano accompaniment features a forte (*f*) dynamic. The system concludes with a fortissimo (*ff*) dynamic, marked with a fermata over the final notes.

rose - time, and in the wan-ing light Bloom the ros-es as the

The third system begins with a mezzo-forte (*mf*) dynamic. The vocal line includes the words 'rose - time, and in the wan-ing light Bloom the ros-es as the'. The piano accompaniment features a 'decrease' dynamic marking. The system ends with a mezzo-forte (*mf*) dynamic.

eve-ning fades a - way. Then rev-el in the flow - ers While

The fourth system starts with a piano (*p*) dynamic. The vocal line includes 'eve-ning fades a - way. Then rev-el in the flow - ers While'. The piano accompaniment features a piano (*p*) dynamic. The system concludes with a 12/8 time signature change.

still the month is June, — The ros - es ga - ther here and

there, — The ros-es ga-ther ev - 'ry - where; — They'll

cresc.

f

cresc.

van - ish all too soon, Those ros-es in the gar - den, Most love - - ly —

f

ff

while — 'tis June! —

rall.

ff a tempo

mf

p ritard.

April

Poem by
William Watson

Music by
Victor Harris

Fast and gaily

Voice

mf

A - pril, A - pril, Laugh thy girl - ish - laugh - ter,

Piano

mf

senza Ped.

f

p e rall. - sadly - - - *a tempo*

Then, the mo - ment af - ter, Weep thy - girl - ish tears.

p e rall. *a tempo* *sf*

f

A - pril, A - pril, that mine ears Like a lov - er greet - est,

The Nightingale and the Rose

(Soprano, or Tenor)

R. H. BECK

C. B. HAWLEY

Voice *Allegretto* *p*

Piano *p*

Night-in-gale bent to a crim-son rose, And whispering low in her ear,— Made her

mf

blush— as red as the light—that glows In the east, when the day is

cresc.

near. ————— Then back up - on — a

Red.

bough he sprang, And sweet, and clear, was the song he sang; And

accel. e cresc. - high - er and high - er the love - notes rang, Till all — the world could hear; — Then *p*

accel. e cresc. - *ff* *p*

rall. trilled as low as the winds that blow In the mid - day of the year. — *a tempo*

rall. *a tempo*

rall. *a tempo*

Red.

mf

For he sang of love that can-not die, This min-strel of the air; Love

p

tuned the notes of his mel-o-dy, And furnished a son-net rare.—

cresc.

For love will live when the world is dead, And

accel e cresc.

low - ly lies_ each maid - en's head, But nev - er a word of this he said, As he

accel. e cresc.

p rall.

sang with - out a care. — But he sang of the now from the

p rall.

p

swing - ing bough, Of the now, And his la - dy fair. —

p

To Mr. Heinrich Meyn

Requiem

("Underwoods")

SIDNEY HOMER

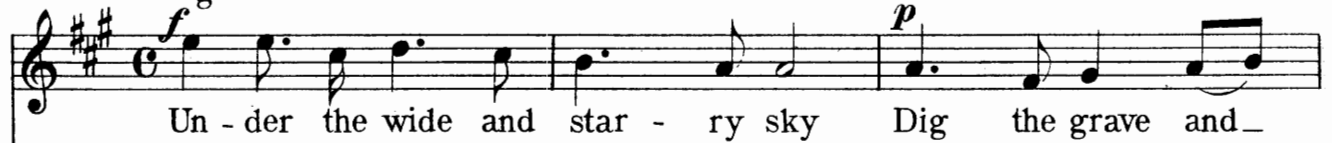
Op. 15, No. 2

Original key G^b major

Robert Louis Stevenson

Adagio

Voice

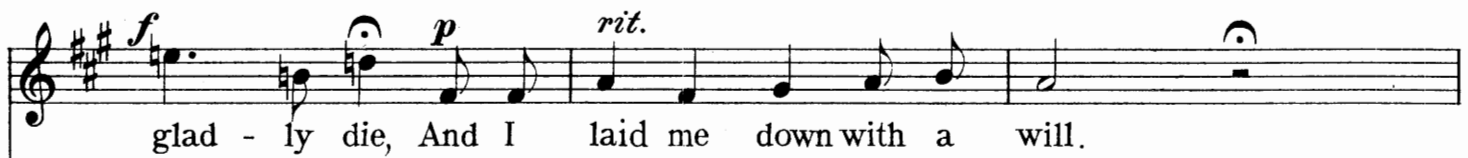


Un - der the wide and star - ry sky Dig the grave and _

Piano



let me lie. Glad did I live and _



glad - ly die, And I laid me down with a will.



f a tempo This be the verse you grave for me: *p* Here he lies where he

f a tempo *p*

mf cresc. longed to be; Home is the sail - or, — *f* home from sea, *p* And the

mf cresc. *f*

molto rit. hunt - er home from the hill.

p molto rit.

The Ferry for Shadow-Town

R. de KOVEN, Op. 58

Voice *Allegretto*

Piano *p* *rall.* *a tempo* *p*

p legato

Sway too and fro in the twi - light gray, Just as the darkness is clos - ing down;

p *poco rall.*

poco rall.

Always it sails at the end of the day, It is the Ferry for Shad - owTown.

poco rall.

a tempo.
p *legatiss.*

Rest, lit-tle head, on my shoul-der so, A sleep-y kiss is the

on-ly fare; Drifting a-way from the world we go,

cresc. *rall.* *con espress.*
Ba-by and I, in the rocking chair; To Shad-ow Town.

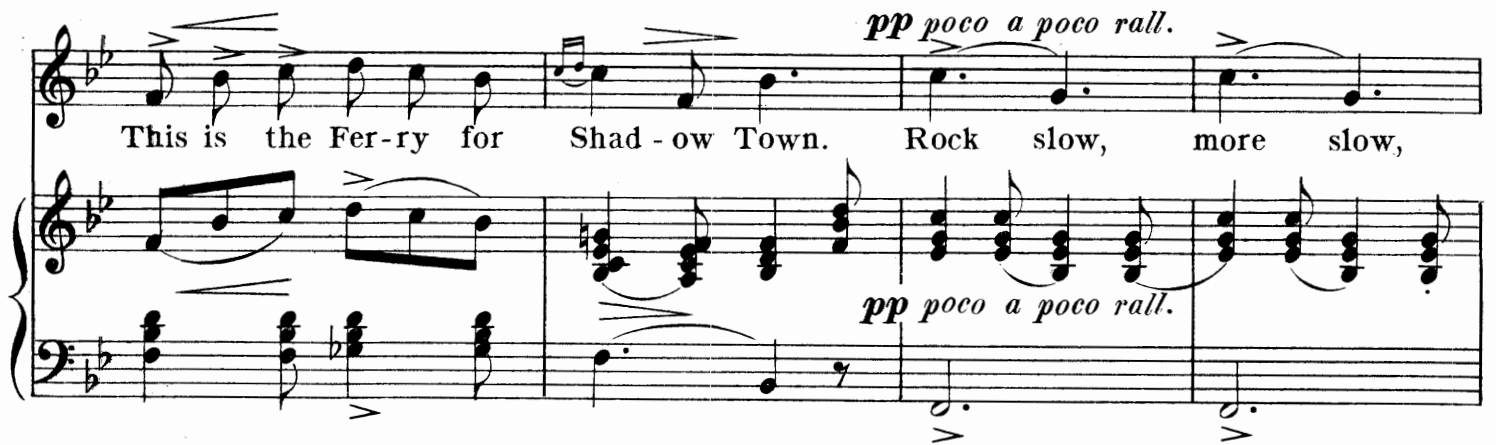
a tempo. legato.
Rock to and fro in the twi-light gray, Just as the dark-ness is
a tempo.

mf *rall.*
clos - ing down; Sail - ing al - way at the close of the day, —



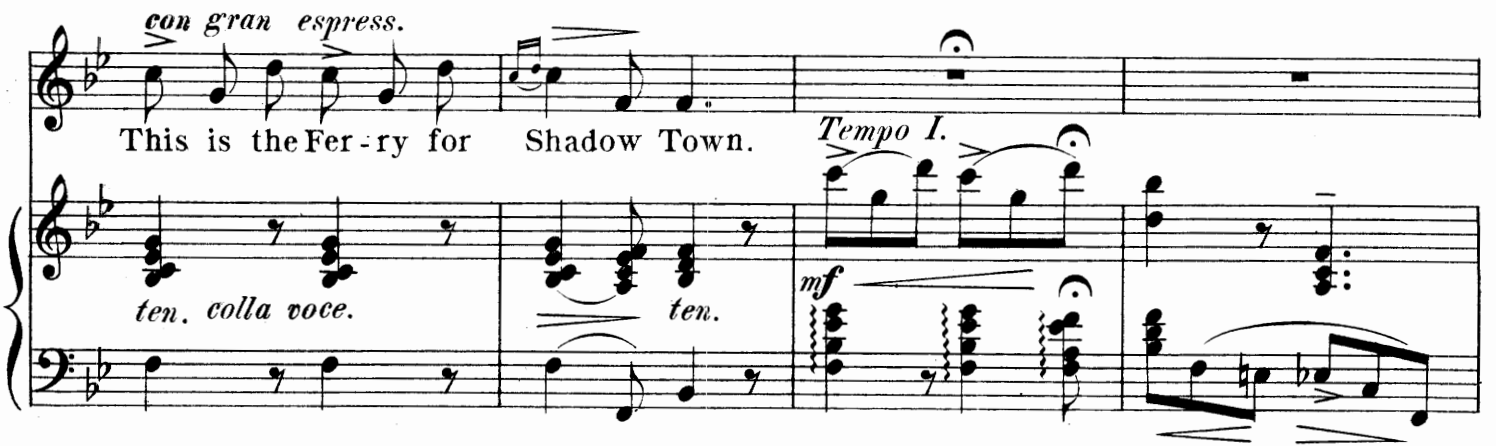
pp poco a poco rall.
This is the Fer - ry for Shad - ow Town. Rock slow, more slow,

pp poco a poco rall.



con gran espress.
This is the Fer - ry for Shadow Town. *Tempo I.*

ten. colla voce. *ten.* *mf*



p
See where the fire - logs glow and spark, Glisten the light of the Shad - ow - land.

p



poco rall.

Pelt- ing rains on the win - dow, hark! Are ripples lapping up - on his strand.

p a tempo.

Slow, rock slow, in the dusk - y light, And gen - tly low - er the

pp a tempo.

poco cresc.

an - chor down; Dear lit - tle Trav - el - er, say good night,

p poco cresc.

cresc. *rall.*

Here is the har - bor of Shadow Town; Of Shad - ow Town.

cresc. *rall.*

a tempo.
mf
 Rock to and fro, in the twi - light gray, Just as the dark-ness is

clos - ing down; Sail - ing al - way at the close of the day; —

mf *rall*

lento *pp poco a poco rall.*
 This is the Fer-ry for Shad-ow Town: Rock slow, more slow,

colla voce. *pp poco a poco rall.*

con gran espress.
 This is the Ferry for ShadowTown.

rall. *I.H.*

ten *sempre pp* *rall.* *pp*

To Miss LENA LITTLE

I Love, and the World is Mine

Words by

(Soprano or Tenor)

FLORENCE EARLE COATES

CLAYTON JOHNS

Con moto

Voice

Piano

sf *p* *mf* *riten.* *mp*

For me the jas - mine

buds unfold, And sil - - verdai - sies star the lea, The

cro - cushoardthe sun - set gold And the wild - rose breathes for

me. *à tempo.* I feel the sap through the bough re - turn - ing, I

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Con moto'. The voice part starts with the lyrics 'For me the jas - mine'. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The second system continues the melody with lyrics 'buds unfold, And sil - - verdai - sies star the lea, The'. The piano accompaniment continues with similar chordal textures. The third system has lyrics 'cro - cushoardthe sun - set gold And the wild - rose breathes for'. The piano part includes a 'riten.' (ritardando) marking. The fourth system concludes with lyrics 'me. à tempo. I feel the sap through the bough re - turn - ing, I'. The piano accompaniment ends with a final chord. Dynamics include sf, p, mf, riten., and mp.

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Words from "Harpers Weekly" Copyright 1891 by Harper & Brothers.

share the sky - lark's trans - port fine; I know the four - tain's

cresc.

f

way - ward yearning, I love and the world is mine.

ritard.

a tempo.

f *p*

I love, and thoughts that some - time grieved, Still

p

well remem - bered, grieve not me; From all that dark - ened

f *p* *cresc.*

and deceived, Up-soars my spir-it free. For

cresc. *ritard.* *a tempo.*

soft the hours re-peat onesto-ry, Sings the sea one

pp *cresc.*

strain divine, My clouds a-rise all flushed with glo-ry, I

f *ff*

love and the world is mine.

ritard. *accel. e cresc.* *ritard.*

Dedicated to and sung by Mme. Johanna Gadski

Like the Rosebud

Andreas Bard

Frank La Forge

Andantino

Voice

Piano

mp

Would, love, I were the

rose - - - bud, Which on thy bo - - som -

lies; Short is its day, but

p. dolce

bliss - - - ful, It buds, and blooms, and

p

cresc.

p

dies. Thus could I live, for -

get - - - ting That we for aye must

part, And live and love_ and_ per - - - ish So

close - ly to thy heart.

The Clover

Verse by
Margaret Deland

Edward Macdowell. Op. 26, No 3

Sturdily, with feeling (♩ = 80)

Voice

O rud-dy Lov-er! O brave red clo-ver!

Piano

mf

Didst think to win her Thou dost a-dore? She will not

love thee, She looks a-bove thee, The Dai-sy's gold

slower
p

slower
p

yet slower
pp

a tempo

doth move her more! If gold can win her, Then Love's not in her,

yet slower
pp

a tempo
mf
cresc.

f

If gold can win her, Then Love's not in her, So leave the

ff
mf

ff rit.

Sin - ner, And sigh no more!

ff rit.
ff
poco rit.

To
LIZZETTE M. MACK

"For Ever and a Day"

Poetry by Thomas Bailey Aldrich
Used by permission of Messrs.
Houghton, Mifflin & C^o, the
publishers

Albert A. Mack. Op. 12, No 1

Like an improvisation

Voice

I lit-tle know or care If the

Piano

lightly and softly

black-bird on the bough Is fill - ing

all the air With his soft crescen-do now;

For she is gone a-way, And when he went she

took The Springtime in his look, The peach blow on his cheek, The

poco a poco cresc.

laughter from the brook, The blue from out the May, And what she calls a

slower

week, Is for ev-er, for ev-er and a day.

very slow and soft

It's lit-tle that I mind How the

lightly and softly

blos-soms pink or white At ev-ry

touch of wind Fall a-trembling with de-light;

For in the leaf-y lane Be-neath the gar-den

boughs, And thro' the si - lent house, One thing a - lone I seek; Un -

poco a poco cresc.

til she comes a - gain, The May is not the May, And

what she calls a week, Is for ev - er, for

slower *very slow and soft*

ev - er and a day.

Serenade

W. H. NEIDLINGER

Andante con affezione

Voice

1. The wind — is whisp'ring low, my love, The

Piano

p

moon — is ris-ing slow, my love,— and I, love,— thy true love,— am

keep - ing watch o'er thee; — so sleep, love,— for I — am

keep - ing watch o'er thee. —

L.H

2. The stars — are shining bright, my love, — The

p

heav'n's — are all a - light, my love, — so sleep love, — my true love, — thou

gift — of God to me; — so sleep, love, — for I — am

keep — ing watch o'er thee. —

L.H

Milkmaid's Song

From Tennyson's
"Queen Mary"

Animated

Horatio Parker

Piano

f

dim.

poco f

Shame up-on you, Robin, Shame up-on you now! Kiss me, would you? With my

p

hands Milk-ing the cow? Dai - sies grow a-gain, King - cups

pp legato

pp legato

mf

blow a-gain, And you came and kiss'd me — Milk-ing the cow.

f
dim.

Robin came behind me, Kiss'd me well, I vow. Cuff him — could I? with my

hands Milk-ing the cow? Swal - lows fly a - gain,

pp
pp

Cuck - oos cry a - gain, And you came and kiss'd me —

f
f

Milk-ing the cow. Come Robin, Robin,

Come and kiss me now; Help it? Can I? With my hands Milk-ing the

con anima e cresc.

cow? Ring - doves coo a-gain, All things

woo a-gain; Come behind and kiss me, Milk-ing the cow!

„Auf Wiederseh'n!“

Poem by R. Dietrich
English translation by
Mrs. O. B. Boise

(Soprano, or Tenor)

ARTHUR NEVIN

Andante sostenuto

Voice

p

Auf Wie-der-seh'n! she mur - mur'd soft - ly, The
Auf Wie-der-seh'n! so sprachst du lei - se, doch

Piano

p

words were low, yet strangely clear; A - bove the world's be-wil-d'ring
war's ein Wort, das nie ver - klingt. Im Lärm der Welt zu mir die

tu - mult They fill'd and thrill'd my list -'ning ear.
lei - se, die all - ge-walt' - ge Stim-me dringt.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante sostenuto'. The voice part begins with a rest for two measures, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are presented in two columns, with English on the left and German on the right. The score is divided into three systems, each with a voice line and a piano grand staff.

'Midst joy or pain, a-wake or sleep - ing, That prom-ise sweet doth com-fort
Hab' ich ein Lächeln o - der Thrä - nen, dazwischen klingt das lei - se

cresc.
me, _____ It brightens joy and soothes my weep - ing, And bears me on hope's wings to
Wort, _____ die Freu-de dämpft es wie das Seh - nen und führt mich in die Fer-ne

mf
thee. And if 'midst hap-pi-ness or sor - row On
fort. Und sei's im Glü-cke, sei's im We - he, auf

mf

Fig. Basso Continuo

f animato

earth or on yon heav'nly shore, I know there'll dawn a bright to -
Er - den o - der jen - seits erst, Ich weiss, dass ich dich wie - der -

f animato

ped.

ff

mor - row When we shall meet to part no more. —
se - he, und dass du e - wig mir ge - hörst. —

ff

rit.

ped.

*

p *pp*
Auf Wieder - seh'n! —
Auf Wieder - seh'n! —

Tempo I.

mp subito dolce

p

pp

ped.

*

Let Miss Lindy Pass

Poem* by Frank L. Stanton

Winthrop L. Rogers

Con moto, rubato *mf*

Voice

Liz - ard on de fence_ rail,

Piano *mf* *p*

Black - snake in de grass, - Rab - bit in de bri - er patch, Oh,

let Miss Lin - dy pass! — Let Miss Lin - dy pass, Her

* From "Songs of the Soil," by permission of D. Appleton & Co., Publishers

cresc.

foot wont ben' de grass; Rab-bit, Liz-ard, Black-snake,

cresc.

f

Oh, _____ let _____ Miss Lin-dy pass!

f *mf*

mf

Squir-rel in de coñ-fiel', Eat yo' brak-fas' fas', _____

p

Set up straight an' watch de gate, An' let Miss Lin-dy pass. —

Let Miss Lin-dy pass, Lak' sun - shine on de grass;—

cresc. Set up straight an' watch de gate, An' let— Miss
f

Poco meno mosso
Lin - dy pass! White rose in de gyar - den walk,
p

Wid a dew-drap look - in' - glass, Bresh dat— dew fum
p
f

off - en you, An' let Miss Lin - dy pass. Let Miss Lin - dy

rit. *a tempo*

pass, She'll pin you on at las; De

good - ness_ knows, she's de sweet - es' rose: So,

molto rit. cresc. *colla voce* *f* *dim. a tempo*

let Miss Lin - dy pass!

rit. *pp*

The Pine-Tree

Words and Music by
Mary Turner Salter

Lento

Voice

O pine-tree lone-ly stand - ing, Out - lined a - gainst the

Piano

p

blue, I love thy soft, dark branch - es, Thy

garb of rest - ful hue. Hast thou ne'er felt im -

poco accel.

poco accel.

pa - tience, Am - bi - tion's vain de - sires, The

cresc. *allarg.* *f*

espress.

pain, the joy, the long - ing, Which mor - tal love in -

col canto

rit.

a tempo

cresc. e accel.

spires? — Thou lookest ev - er up - ward, E'en when the harsh wind

p

rit.

a tempo

allarg.

più lento

f

blows; — I long for the strength which up - holds thee, I long — for

f

f

dim.

thy — re - pose. —

p

pp

ppp

"Yet ah, that spring should vanish"

From the Rubáiyát of
Omar Khayyám

Arthur Whiting

Moderato e semplice.

p

Yet ah, that Spring should van - ish with the

Rose! That Youth's sweetscented man - u-script should close!

crese.

piu f

The Night - in - gale, that in the branch-es sang,

mf

legato * *legato*

Ah whence, and whith-er flown a - gain?

* *

Who knows, who knows!

Ah whence, and whither flown

a - - gain? Who knows!

diminuendo

Ashes of Roses

Words by
Elaine Goodale

Song for High Voice

R. Huntington Woodman

Andante *pp*

Voice

Soft on the sun - set sky Bright day-light

Piano

pp quasi arpa simile

clos - - - es, Leav - ing, when light doth die,

poco cresc.

Pale hues that ming - ling lie, Ash - es of ros - es,

f

This song is also published as a Trio for Women's voices

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pp

ash - es of ros - - - - es.

p *pp*

When love's bright sun is set, Love's bright-ness clos - - es;

p quasi arpa simile

p cresc. mf cresc. f

Eyes with hot tears are wet, eyes with hot tears are wet, In hearts there

poco rit. con passione lento rit. p

lin - ger yet Ash - - - - es of ros - - es.

poco rit. ff mf rit. p

To Clara Louise Jepson

My Laddie

A Scotch Love-song

Words by Princess Troubetzkoy

Copyright, 1889, by Harper & Brothers

William Armour Thayer

Andante

Voice

Piano

p

mf

p

mf

mf

Oh, my lad-die, — my lad-die, — I lo'e your very
 plaid - ie, — I lo'e your ver - y bon-net, Wi' the sil-ver buck-le on it; — I
 lo'e your col-lie Harry, — I lo'e the kent ye car-ry, — But oh! it's past my
 pow'r to tell, How much, how much I lo'e your - sel! Oh, my

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p

dear-ie, — my dear-ie, — I could luik and ne-ver wear-y — At your een sae blue and

laugh-in', That a heart o' stane wad saft-en, — While your mouth sae proud and curl - ie — Gars my

heart gang tir - lie - wir - lie; — But oh! your - sel', your ver - y sel', I

p ritard. *a tempo*
mf

p ritard. *a tempo*

loe ten thou-sand times as well! Oh, my dar - lin', — my

mf *mf* *pp*

dar-lin',— Let's flit whaur flits the star-lin',— Let's loll up-on the heath-er A' this

bon-ny, bon-ny weath-er!— Ye shall fauld me in your plaid-ie,— My

love, my love, my lad-die,— And close and close in - to your ear I'll

tell ye how I lo'e ye, dear.

Lento