

*Composed for and dedicated to*  
MR. THEODOR J. TOEDT.



THREE




LOVE SONGS



BY

G. W. CHADWICK.

OP. 8.



N <sup>o</sup> 1. ROSE GUERDON.....	35
N <sup>o</sup> 2. SERENADE.....	35
N <sup>o</sup> 3. BEFORE THE DAWN.....	50

BOSTON:  
ARTHUR P. SCHMIDT & C<sup>o</sup>

13 and 15 West Street.

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# SERENADE.

G.W. Chadwick,  
Op. 8. No. 2.

Andante tranquillo.

*pp dolce*

*sostenuto assai*

While stars above thee glow, And the red moon sinks,  
Weirdly the night-bird sings, sail - ing on si - lent  
low wings in - to the dusk - y sea,  
ov - er the new - y lea,

*f* In - to the dusk - y sea, Night vi - sious Come and  
 Ov - er the dew - y lea, Her note a rap - ture

*pp*

go brings Dear - est in dreaming so. Dream'st thou who lov - eth  
 Sweet - est with heavenly things. Dream'st thou who lov - eth

*f*

*cresc.*

thee. Dream'st thou who lov - eth thee. Dear - est in dream - ing  
 thee. Dream'st thou who lov - eth thee. Sweet - est with heaven - ly

*f*

so. things. Dream'st thou who lov - - - - eth thee.

*pp*

*pp*  
Deep long - ing fills his

*pp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, F3, E3, D3, C3, B2, A2. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

breast knows he no sleep nor rest sev - ered as

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note patterns as the first system. The key signature and time signature remain the same.

now from thee. sev - ered as now from

*p* *f*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a half note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment continues with the same eighth-note patterns. Dynamic markings *p* and *f* are present. The key signature and time signature remain the same.

thee. Fair - est one loved the best.

*p*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note patterns. A dynamic marking *p* is present. The key signature and time signature remain the same.

were the sweet truth con - fessed. *f* Dream'st thou who lov - eth

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 two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

thee Dream'st thou who lov - - eth thee.....

The second system continues the vocal line and piano accompaniment. The vocal line has a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4. The piano accompaniment continues with chords and a bass line. The dynamic marking *f* is present.

*f* Were the sweet truth con - fessed. Dream'st thou who lov - - -

The third system begins with a vocal line starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a dynamic marking of *f* in the lower left. The system concludes with a half note E5.

*pp* - - eth thee. *pp*

The fourth system features a vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the lower left. The system ends with a double bar line.

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 — The Sunbeam . . . . . 40  
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 Kennedy, Walter. Whether my heart be glad or no . . . . . 35  
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 No. 4. Whither oh Bird so fast? (Soprano) . . . . . 25  
 No. 5. With thy blue Eyes (Contralto) . . . . . 25  
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 Loewe, Carl. Henry the Fowler. Sung by Georg Henschel . . . . . 50  
 Lucchasi, R. A. To Thee (A Te) . . . . . 35  
 Marston, G. W. The Boat of my Lover (Contralto or Mezzo Soprano) . . . . . 30  
 — Cavaliers Song . . . . . 30  
 — Days are long (Contralto) . . . . . 30  
 — Don't Forget . . . . . 35  
 — Douglas my Douglas . . . . . 30  
 — Oh heart of my heart . . . . . 30  
 — Lonely . . . . . 30  
 — Milkmaid's Song . . . . . 35  
 — Morning Star (Romanza for Tenor or Soprano) . . . . . 30  
 — The old clock on the stairs . . . . . 35  
 — Promise . . . . . 25  
 — Waiting by the Hedges (Tenor or Soprano) . . . . . 30  
 — My God and Father. Sacred Song . . . . . 25

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 Mayr. As thy wav'ring footsteps . . . . . 35  
 Napravnik, E. Cossack Cradle Song . . . . . 30  
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 Parker, M. W. Slumber Song . . . . . 30  
 — Wedding Song . . . . . 30  
 — Goldlocks . . . . . 30  
 Radecki, Olga v. The Sea hath its Pearls Ritter, G. P. In Maytime . . . . . 35  
 Rogers, Clara K. Six Songs f. Sopr. or Tenor. No. 1. She never told her Love . . . . . 35  
 No. 2. The Clover Blossoms . . . . . 35  
 No. 3. The Year's at the Spring . . . . . 25  
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 No. 5. From the close shut Window . . . . . 35  
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 — Christmas Lullaby . . . . . 25  
 Salaman, Charles. Of thee I fondly dream Scalle, L. Beyond all lights . . . . . 30  
 — Exultation . . . . . 30  
 Scheilmann, Louis. Op. 23. No. 1. Upon the vast wide Ocean (Die helle Sonne leuchtet) . . . . . 25  
 No. 2. Spring Song (Gruss) . . . . . 35  
 No. 3. The Fisher Lad (Der Fischerknabe) . . . . . 35  
 No. 4. The Tear (Die Thräne) . . . . . 25  
 Skelly, J. P. Our loved ones far away. Song and Chorus . . . . . 30  
 Smith, Wilson G. A. Op. 10. Two Songs for Sopr. or Tenor. No. 1. Shadow Song . . . . . 25  
 No. 2. Obeauteous Maiden, whither? . . . . . 40  
 Strachauer, Hermann. The Sailor's Return (Baritone or Contralto) . . . . . 60  
 Strong, Amalie, Dietrich. Here under the Linden . . . . . 30  
 Uimann, Aug. Last Adieu . . . . . 35  
 Vanalini, Vincenzo. The floweret (Il fiore) — Malinconia. Romanza . . . . . 40  
 — S'io fossi un Angelo (Oh were I blest above) Mezzo Soprano or Baritone — Thee will I love (Jo t'amerò) . . . . . 50  
 Victor. Again . . . . . 35  
 — Farewell . . . . . 35  
 — In our boat . . . . . 30  
 — Our own . . . . . 35  
 — Reconciliation . . . . . 30  
 — Spring Song . . . . . 30  
 Wall, Oscar. Autumn Blossoms (Nachknospen) . . . . . 30  
 — Ave Maria . . . . . 30  
 — Devotion (Die helle Sonne scheint) — Farewell (Abschied) . . . . . 30  
 — When the day is done (Abendlied) . . . . . 30  
 Wilson, J. H. How it came about . . . . . 50  
 — Lullaby (Sleep, sleep) . . . . . 50  
 Wister, O. Arabian Love Song for Barit. or Contralto . . . . . 35  
 Woolf, S. E. Courtship (Contralto) . . . . . 50  
 — Margery Daw. Ballad . . . . . 50  
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 — How many a time do I love thee dear . . . . . 35

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 Koschat. Cruel Cuckoo . . . . . 15  
 — The Lovers . . . . . 15  
 Kramser, E. Two Starlets . . . . . 15  
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 Wilm, N. v. The Jolly Musician . . . . . 15

b) Female Voices.

Brown, O. B. O Lord be merciful (Motet) . . . . . 15  
 — Winter Song . . . . . 15  
 Chadwick, G. W. Op. 9. Spring Song . . . . . 30  
 Downs, S. M. Jubilate Deo . . . . . 30  
 Emery, S. A. The night has a thousand Eyes . . . . . 15  
 Hatten. Ballade of the Weaver . . . . . 30  
 Hiller, F. Cradle Song . . . . . 20  
 — Evening in the Vale . . . . . 15  
 — Morning Song . . . . . 30  
 — My Polly Wog (Trio) . . . . . 30  
 Hoffmann, G. The Nightingale . . . . . 15  
 Howe, J. H. The Lark now leaves . . . . . 20  
 Marcollo. Jehovah's Power and Majesty (Trio) . . . . . 30  
 Malley. Song of the Triton . . . . . 30  
 One, R. In Autumn . . . . . 15  
 Otto. Sparrows Twitter . . . . . 30  
 Poutet, O. Thou art so like a flower. — Day-break . . . . . 30  
 Philipp, G. Greeting . . . . . 20  
 — Little blue eyed Flower . . . . . 20  
 Ritter, G. P. In Maytime . . . . . 30  
 Södermann. A Wedding March . . . . . 30  
 St. Saens. Ave Verum . . . . . 15  
 Such, G. F. Bird's Message . . . . . 30  
 Tadel, J. Sunshine follows the Rain . . . . . 30  
 — Little blue eyed flower . . . . . 20

c) Mixed Voices.

Brown, O. B. Two sacred Trios f. Sopr., Ten. and Bass. No. 1. I will lay me down . . . . . 20  
 No. 2. The Lord will comfort Zion . . . . . 20  
 — Op. 8. 2 Anthems f. Church Service. No. 1. Whoso dwelleth in the secret Place . . . . . 20  
 No. 2. Unto thee, O Lord . . . . . 20  
 Capen, C. L. O Wedding Guest. Hymn from the Ancient Mariner . . . . . 40  
 Chadwick, G. W. Op. 6. Three Anthems for Church Service. No. 1. Praise the Lord (Benedic, anima mea) . . . . . 30  
 No. 2. Blessed be the Lord (Benedictus) . . . . . 25  
 No. 3. O thou that hearest (Hymn) . . . . . 30  
 Cirillo, Vincenzo. O salutaris hostia . . . . . 60  
 Dana, Henshaw. As when the weary traveller gains . . . . . 40  
 Dunham, M. M. Hymn Music. 3 books ea. — Oh tell me thou life and delight of my soul . . . . . 30  
 Fenellosa. Under the greenwood tree Ford, Charles R. Te deum laudamus in B flat . . . . . 30  
 — Christmas Carol (Soprano Solo, Chorus with Organ accompaniment) . . . . . 15  
 Hascall, W. F. Guide me o thou great Jehovah . . . . . 20  
 Hoffmann, H. Salve Regina . . . . . 20  
 Wood, Helen. The Robin . . . . . 20  
 Howe, J. H. Blessing, Honor, Glory . . . . . 20  
 Knox, J. C. Sleep! Holy Babe! Christmas Carol . . . . . 5  
 — Blessed be the Man that provideth . . . . . 20  
 — Give Alms of thy Goods . . . . . 20  
 — Be merciful after thy Power . . . . . 25  
 — O pray for the Peace of Jerusalem. Anthem for Barit. Solo and Chorus. — Te Deum Laudamus in C . . . . . 30  
 — Benedictus in C . . . . . 25  
 — Hymns and Responses . . . . . 25  
 Lanigan, R. W. Asperges me . . . . . 35  
 Marston, G. W. Venite exultemus (O come let us sing) . . . . . 25  
 — How beautiful on the Mountain . . . . . 25  
 — I will arise and go to my Father Oliver, Geo. E. A shout of mighty triumph. Christmas Carol . . . . . 10  
 Paine, J. K. The Realm of Fancy. Chorus, Soli and Orchestra . . . . . 75  
 — Op. 38. The Nativity . . . . . 80  
 Thayer, Eugene. Immanuel (Bass Solo and Chorus) . . . . . 25  
 — Sweet Day of Rest (Tenor Solo and Chorus) . . . . . 20  
 Uimann, Aug. Waken Christian Children. A Carol for Christmas . . . . . 10  
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 Attenhofer, C. Springs Warning . . . . . 15  
 Brown, O. B. Bugle Song . . . . . 25  
 Chadwick, Margarita . . . . . 20  
 — Reiterlied . . . . . 30

