

TOLD IN THE GATE

G. W. CHADWICK



HIGH VOICE

LOW VOICE

EDITION SCHMIDT N^o 71a.b.

LYRICS

FROM

"TOLD IN THE GATE"

BY ARLO BATES.

SET TO MUSIC BY

G.W. CHADWICK.

Sweetheart thy lips are touched with flame
Sings the nightingale to the rose.
The rose leans over the pool.
Love's like a summer rose.
As in waves without number
Dear love when in thine arms.
Was I not thine.
In mead where roses bloom.
Sister fairest why art thou sighing.
O let night speak of me.
I said to the wind of the south.

HIGH VOICE.

LOW VOICE.

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Edition Schmidt No.71a b

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To MAX HEINRICH.

Sweetheart, thy lips are touched with flame.

From "THE SWORD OF TAHBER"
"She ran
Her fingers down the liquid strings
And broke into a lay?"



G. W. CHADWICK.

Molto appassionato.

Sweet - heart thy lips are touched with flame; Sweet - heart, thy

glow-ing ar - dor tame; Sweet-heart thy love how can I blame, When

I _____ too, feel its fire, _____ When

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note, followed by the lyrics "I _____ too, feel its fire, _____ When". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *sf* (sforzando) is placed above the vocal line at the start of the second measure.

all thy fond de - sire _____ Sweet - heart _____ I

The second system continues the musical score. The vocal line has the lyrics "all thy fond de - sire _____ Sweet - heart _____ I". The piano accompaniment features a more active bass line with triplets. A dynamic marking of *sf* is present above the vocal line.

know the same _____ I know the same _____

The third system shows the vocal line with the lyrics "know the same _____ I know the same _____". The piano accompaniment continues with chords and a bass line. A dynamic marking of *sf* is visible above the vocal line.

pp amoroso

Sweet - heart thine

The fourth system begins with the dynamic marking *pp amoroso* above the vocal staff. The vocal line has the lyrics "Sweet - heart thine". The piano accompaniment features a complex texture with chords and a bass line. Dynamic markings of *f*, *sf*, and *pp* are used throughout the system.

eyes like ru - bies glow; Sweet - - - heart no

more re-gard me so; Sweet - heart I can-not chide thee though since

my looks too are burn - - - ing, Since I, too, throbb with

yearn - - - ing, Sweet - heart thy pangs I know thy

pangs — I know.

ff *p*

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a long note on 'pangs', followed by a melodic phrase for 'I know.' The piano accompaniment consists of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with some chordal support. Dynamic markings include *ff* (fortissimo) and *p* (piano).

Sweet - - - heart, the blood leaps in thy cheek.

p *sf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Sweet - - - heart, the blood leaps in thy cheek.' The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p* (piano) and *sf* (sforzando).

Sweet - - - heart, thy ve - ry heart throbs speak;

p cresc. *sf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'Sweet - - - heart, thy ve - ry heart throbs speak;'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p cresc.* (piano crescendo) and *sf* (sforzando).

Sweet - - - heart, to chide I am too weak, My

f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'Sweet - - - heart, to chide I am too weak, My'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* (forte).

heart so hot - ly beat - - - ing Is

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics 'heart so hot - ly beat - - - ing Is'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major), and the time signature is 4/4.

still thy name re - peat - - - ing, Sweet

The second system continues the vocal line with lyrics 'still thy name re - peat - - - ing, Sweet'. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the left hand. The musical texture remains consistent with the first system.

heart to still it seek to

The third system features a vocal line with lyrics 'heart to still it seek to'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand. The accompaniment becomes more active with triplets in the bass line.

still it seek. (ARLO BATES.)

The fourth system concludes the vocal line with lyrics 'still it seek.' followed by the name '(ARLO BATES.)'. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in the bass line, leading to a final cadence.

cry!
 breast.

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

p
 Sings the foun - tain as it flows: Oh li - ly com-fort
 Sings the moon on high to the sea: I shine for thee a

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *p* (piano).

give, Sweet - heart for thee I live, Sweet - heart — for
 lone, Sweet - heart I am thine own, Sweet - heart — I

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *cresc.* (crescendo).

thee I live. Oh!
am thine own.

piu f

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and consists of four measures. The lyrics are "thee I live. Oh!" on the first line and "am thine own." on the second line. The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *piu f* is placed below the piano part.

Un poco meno mosso.
Sweet-heart, sweet-heart, sweet-heart, dear I love thee and I

p *f*

Detailed description: This system contains a vocal line and piano accompaniment. The tempo marking is *Un poco meno mosso.* The vocal line is in a 4/4 time signature and consists of four measures. The lyrics are "Sweet-heart, sweet-heart, sweet-heart, dear I love thee and I". The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. Dynamic markings of *p* and *f* are placed below the piano part.

wait thee here. (ARLO BATES.)

Allegro.
p *f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and consists of four measures. The lyrics are "wait thee here. (ARLO BATES.)". The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. A tempo marking of *Allegro.* is placed above the piano part, and dynamic markings of *p* and *f* are placed below the piano part.



The rose leans over the pool.



From "THE CITY OF IREM."

"Then playful down the strings her fingers ran,
And mocking in alluring witchery
She carolled, bending on him night black eyes
And laughing till her dimples twinkling shown?"

G. W. CHADWICK.

Scherzando.

The rose leans o-ver the
The moth to the jas-mine

p legg. *p*

pool; _____ Oh, touch me not, touch me not, love! When the
flies; _____ Oh, touch me not, touch me not, love! Drunk with

legato

sun _____ bursts a - bove her, The rude _____ bee will
fer - - via de - sire, _____ With love's pas-sion - ate

cresc. *f*

love her; Oh touch me not, touch me not, love!
 fire, Oh touch me not, touch me not, love!

When the
 In her

sost.
 night breeze is cool; Oh, kiss me not, kiss me
 bo - - - som he lies; Oh, kiss me not, kiss me

not, love! With song that pursues her, The
not, love! Till smothered in kisses, He

night in-gale woos her; Oh, touch me not, kiss me
dies of love's blisses; Oh, touch me not, kiss me

not love, kiss me not, touch me not!
not love, kiss me not, touch me not! (ARLO BATES.)



Love's like a summer rose.



From "THE RING OF HAROUN AL RASCHID."

"And she sat
Beside him, singing lightly, while he ate
The luscious, spicy sweetness of the fruit!"

G. W. CHADWICK.

Andantino.

p

Love's like a sum-mer rose, Whose fra-grant buds un-close,

p

But ah, how soon it goes, Fa-ding and wast-ing!

Fal-len its pet-als lie, Quick-ly to fade and die, Thus do love's

p *f*

pleas-ures fly, *p* Lost in the tast - ing.

animando
Yet as new ros - es blow, As fresh-er foun-tains flow,

p cresc.

So will new rap - tures glow, New joys de - light

thee; Lips that en - treat - ing press,

p *ten.*

cresc.

Arms warm in soft ca-ress, Bo - soms of love - li - ness

To bliss in - vite thee.

p

Is not the new love fair? Why for the old de - spair?

p

As song dies on the air, So love is fleet - ing.

Why then the past re - gret? Pleas - ure re - main - eth yet,

f Love on - ly, and for - get Mem - ory's en - treat - ing.

pp ad lib. *a tempo*
for - get — Mem - ory's en - treat -

ing. — (ARLO BATES.)

rall. *piu p* *pp*



As in waves without number.



From "THE RING OF HAROUN AL RASCHID."

"Then from her slender hand he caught the lute
And sang, his looks with longing eloquent."

G.W. CHADWICK.

Molto moderato e sostenuto.

p

As in waves — with-out num - - ber the

sea — Beats still — in im-mor - - tal un -

rest, — So ev - - er with yearn - - ing for

cres — cen - - - do — sem - - - pre

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

thee, The swell - - ing heart throbs in my

più

breast. As the moon keeps its

f *p*

course all un-moved, How - - ev - - er the o - cean may

sway, So thou, with thy

heart all un - proved, Go - est calm on thy beau - - - teous

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains the lyrics "heart all un - proved, Go - est calm on thy beau - - - teous". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

way.

cresc. *f*

ped. *

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyric "way.". The piano accompaniment includes dynamic markings such as *cresc.* and *f*, and performance instructions like *ped.* and an asterisk (*). The piano part features complex textures with arpeggiated chords and rhythmic patterns.

p sostenuto

O thou moon of de - sire, on me With kind - li - er

pp *cresc.*

The third system of music features a vocal line and piano accompaniment. The vocal line is marked *p sostenuto* and contains the lyrics "O thou moon of de - sire, on me With kind - li - er". The piano accompaniment is marked *pp* and *cresc.*, and consists of dense chordal textures in both hands.

glance look down; Draw me up like a flame un-to

fp

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "glance look down; Draw me up like a flame un-to". The piano accompaniment is marked *fp* and features a driving rhythmic pattern with chords and arpeggios.

thee, Let my soul in thy ra-di-ance

f *fp*

drown! Draw me up like a flame un-to

largamente

sf *sf*

thee, Let my soul Let my soul in thy

sf *p* *cresc.*

ra - - - diance drown! (ARLO BATES.)

ff



Dear love, when in thine arms I lie.



From "THE RING OF HAROUN AL RASCHID"

"Then, when the feast was done, she sang this lay,
Which from her lips in wooing accents fell
Like silver bells heard far off in the night?"

G. W. CHADWICK.

Larghetto, Molto espressivo.

Dear love, when in thine arms I lie And feel thy faith-ful

heart Throb-bing with love which can - not die — And know how

true thou art. Ah, why un - bid-den to mine eyes

p *sostenuto* *p* *f* *cresc.*

The musical score is written in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is marked with dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also performance markings like *sostenuto* and accents. The lyrics are placed below the vocal line.

cresc. *f*

Should fool-ish tear-drops throng - ing rise Why should I

p

weep? Why should I weep?

p

Dear love, thy kiss falls on my mouth, Thine arms hold me a -

f *3*

gain; I drink thy looks, as earth in drouth Drinks drops of

p

wel - come rain; Once more, up - on thine ar - dent breast,

p

cresc.

cresc.

My glow - ing cheeks are hid - - den pressed, And yet I

f

f

p

weep. And yet I weep.

p

f

p

pp

When thou art gone, and I am lone, Be - reft of life in

pp

thee, When all this joy — which we have known Lost in the

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat major/D minor). The lyrics are: "thee, When all this joy — which we have known Lost in the". The piano accompaniment starts with a bass clef and the same key signature. It includes dynamic markings of *f* and *p*, and triplet markings (*3*) over several notes.

past shall be; Then, when un-done by sor - row's ache,

The second system continues the vocal line and piano accompaniment. The lyrics are: "past shall be; Then, when un-done by sor - row's ache,". The piano accompaniment includes dynamic markings of *f*, *p*, and *cresc.* (crescendo).

In death my heart shall re - fuge take; I shall not

The third system continues the vocal line and piano accompaniment. The lyrics are: "In death my heart shall re - fuge take; I shall not". The piano accompaniment includes dynamic markings of *cresc.* and *f*.

weep, I shall not weep. (ARLO BATES.)

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "weep, I shall not weep. (ARLO BATES.)". The piano accompaniment includes a dynamic marking of *p*.

To MAX HEINRICH.



Was I not thine.



From "THE RING OF HAROUND AL RASCHID."

"Haroun

With soft endearments dried her blinding tears;

And when her sobs were done, took up the lute

In his turn singing verse fragrant with love."

G.W. CHADWICK.

Andante maestoso.

Was I not thine when Al - - lah spoke the

word, Which formed from earth the sky? Were not our

twin hearts one, when heav-en heard The first faint stars re-

ply? Canst thou then doubt that while the a-ges roll, — Our

be - ing one shall be — As flame and light, as flame and light are

one, so is my soul One, O my love, with thee! The

Molto largamente.
eb - - bing star floods of the judg - - ment day, Shall

leave my heart still thine, And

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "leave my heart still thine, And". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part is marked with a forte *f* dynamic and includes various articulations such as slurs and accents.

Par - a - dise it - self shall fade a - way, Ere

The second system continues the vocal line with the lyrics "Par - a - dise it - self shall fade a - way, Ere". The piano accompaniment is marked with a forte *f* dynamic and the instruction *sempre*. The piano part features a consistent rhythmic pattern with slurs and accents.

I thy love re - - sign, Ere

The third system shows the vocal line with the lyrics "I thy love re - - sign, Ere". The piano accompaniment is marked with a piano *p* dynamic and *cresc.* (crescendo). It includes the instruction *stringendo* and features triplet markings in both the vocal and piano parts.

I thy love re - sign.

The fourth system concludes the vocal line with the lyrics "I thy love re - sign.". The piano accompaniment is marked with a fortissimo *ff* dynamic and includes triplet markings. The system ends with a double bar line.



In mead where roses bloom.



From "THE VOICE OF SAKINA."

"Quick were all others hushed, while that voice sang.
Enchantments of bewitching melody."

G. W. CHADWICK.

Moderato e mesto.

p
In

f *dim.* *p*

Detailed description: This block contains the piano introduction for the piece. It is written in 2/4 time and consists of two systems of staves. The first system shows the vocal line starting with a half rest followed by a quarter note G4, and the piano accompaniment starting with a half rest followed by a quarter note G4. The second system shows the piano accompaniment with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The piano part features a melody in the right hand and a bass line in the left hand.

mead, where ro - ses bloom I saw a with - ered rose.

Detailed description: This block contains the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "mead, where ro - ses bloom I saw a with - ered rose." The piano part continues with the same accompaniment as the introduction, with a decrescendo (*dim.*) and then a piano (*p*) dynamic.

"Ah," sighed I how hath doom Struck thee, — as love's fierce woes Have

Detailed description: This block contains the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "'Ah,' sighed I how hath doom Struck thee, — as love's fierce woes Have". The piano part continues with the same accompaniment as the introduction, with a decrescendo (*dim.*) and then a piano (*p*) dynamic.

p

blight-ed my sad heart, Faint with their bit-ter smart. *a tempo*

p dolce

"I dreamed" the rose re-plied "My

p *dolce*

night-in-gale was near, Morn waked me, and de-nied That

fz

f

dream's be-guile-ment dear. Be-reft and lone, I die, Since love no

f dim.

more is nigh.”

f *p* *f* *dim.*

“A - las poor rose” I wept “Thy lot and mine are one.

p

Joy found me where I slept, But fled when sleep was done.

f *rall.*

Why could not morn de - lay Un - til the Judg - ment day!” (ARLO BATES.)

cresc. *f* *con forza*

To PERRY AVERILL, New York.



Sister fairest, why art thou sighing?



From "THE VOICE OF SAKINA"

"He stood foot-tangled in the snare of love
And listened, while Sakina trilled this song"

G. W. CHADWICK.

Andante. *ad lib.*

Sis-ter, fair-est, why art thou

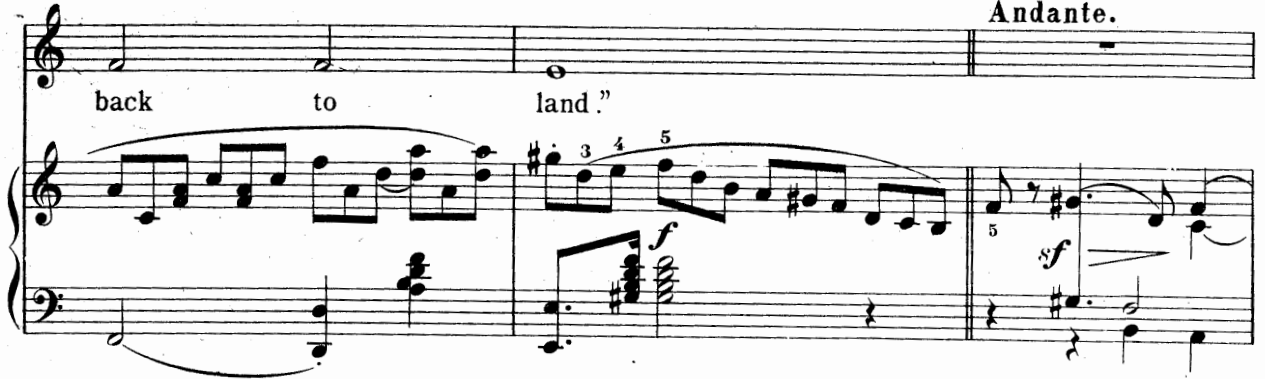
Allegro agitato.

sigh-ing? "Dear one, a ring was on my hand;

Now in the sea's cold deeps 'tis ly-ing, No di-ver brings it

Andante.

back to land."

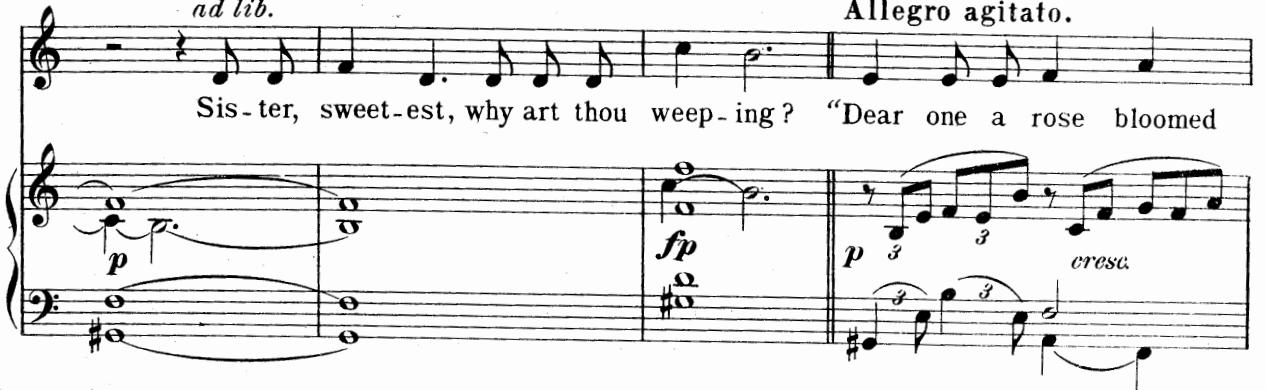


The first system of music consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante.' The vocal line has the lyrics 'back to land.'" The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. There are some fingerings indicated (3, 4, 5) and dynamics like *f* and *sf*.

ad lib.

Allegro agitato.

Sis-ter, sweet-est, why art thou weep-ing? "Dear one a rose bloomed



The second system of music begins with the tempo change to 'Allegro agitato.' The vocal line has the lyrics 'Sis-ter, sweet-est, why art thou weep-ing? "Dear one a rose bloomed'. The piano accompaniment is more active and rhythmic. Dynamics include *p*, *fp*, and *cresc.* There are also triplets and fingerings indicated.

on my tree; Some cru-el hand, while I was sleep-ing,



The third system of music continues the vocal line with the lyrics 'on my tree; Some cru-el hand, while I was sleep-ing,'. The piano accompaniment remains rhythmic and active. Dynamics include *f*.

Hath reft my rose a - - way from me.



The fourth system of music concludes the vocal line with the lyrics 'Hath reft my rose a - - way from me.' The piano accompaniment features a complex rhythmic pattern with fingerings like 2, 4, 1, 2, 3, 1. Dynamics include *p* and *f*.

ad lib.

Andante. Sis - ter, sad - dest, why art thou pi - - ning?

Allegro agitato.

“Dear one, I had a lov - - er true; Death smote him, in my

p cresc. *f molto cresc.*

f molto largamente

arms re - - clin - - ing, And I for death, for death am

ff

*
Led.

pi - - - ning too!” (ARLO BATES);

a tempo

dim. *p* *senza ritard.* *pp*

To MAX HEINRICH.



Oh, let night speak of me.



From "THE VOICE OF SAKINA"

"He strove to ease his sorrows with a song,
While hot tears to his eyelids pressed like doves
Which beat against their prison to be free?"

G. W. CHADWICK.

Molto Moderato.

Oh, let night speak of me,

f

*And. **

for day knows not how breaks with woe my heart;

dim. *p*

Day knows not how I mourn-ful stray, Weep-ing for

p

thee, so dear thou art. *pp* The sad night -
 weeps with me, and lays Her tear wet cheek a - gainst my
 own; *f* Al - though I walk in sun - - lit
 ways, *p* Still doth my heart in dark - - - ness

moan. _____ The night shall speak of me _____

8va
basso

_____ and say All things to thee / I dare not show; _____

p

_____ And to thy dreams my love dis-play, _____ Till thou art

p

melt - - - ed by my woe. (ARLO BATES.)

p

To Miss GERTRUDE EDMANDS.



I said to the wind of the south.



From "THE VOICE OF SAKINA."

"Yet once again
That voice beat at the bosom of Zobeir
Like storm-tossed dove, entreating entrance there?"

G. W. CHADWICK.

Allegretto con moto.

sol" The gen-tle south-wind

p

p dolce

This system contains the first two lines of music. The vocal line begins with a fermata over the word "sol" and then continues with the lyrics "The gen-tle south-wind". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings include *p* and *p dolce*.

blew, — With soft-ly mourn-ful sound; O'er hill and dale it —

This system contains the third and fourth lines of music. The vocal line continues with "blew, — With soft-ly mourn-ful sound; O'er hill and dale it —". The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a fermata over the word "it".

blew, — But my love it ne-ver found.

f

This system contains the fifth and sixth lines of music. The vocal line concludes with "blew, — But my love it ne-ver found." The piano accompaniment features a more complex harmonic texture in the right hand, including some chromaticism. A dynamic marking of *f* is present.

rall.

This system contains the seventh and eighth lines of music, which are purely instrumental for the piano. The right hand features a complex, chromatic texture. The tempo marking *rall.* is indicated. The system ends with a double bar line and a key signature change to three flats.

Molto meno mosso.

O love, dear love, so long a - - way,

p *sost.*

While I am lone, where dost thou stray?

f *p* *rall.*

Tempo Primo.

p

said to the wind of the west: "O sweet west-wind, make

haste, And wak - en in his breast Long - ing, my lips to

taste. The west-wind swift - ly

ped, With sob - bing, mourn - ful sound; Ah, thou canst not be

dead: Then why art thou not found?

Molto meno mosso.

O love, dear love, so

rall. *p*

long a - - way, Come; for I die if thou de - - lay,

f

O love, dear love, so long a - - way, Come; for I die if

p *f*

thou de - - lay. (ARLO BATES.)

Compositions by G. W. Chadwick

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Op. 11.	No. 1. Request. F (c-f or a)	40
	No. 2. Gay little Dandelion. B♭ (d-f)	40
	No. 3. Thou art so like a Flower. E (e-g#)	30
Op. 14.	No. 1. The Danza. F (f-g or b♭)	50
	No. 2. He Loves me. F# (e♯-f# or a)	40
	No. 3. In Bygone Days. E♭ (f-a♭ or b♭)	30
	No. 4. I know two Eyes. D (a-e)	30
	No. 5. Sweet wind that blows. B♭ (d-a)	30
	No. 6. Lullaby. F (c-f)	40
Allah.	E (c#-g#), D♭ (b♭-f)	30
	The Lament. C min. (c-g), A min. (a-e)	40
	The Lily. G (d#-g), E♭ (b-e♭)	30
	Green grows the Willow. A min. (g-e)	50
	The Miller's Daughter. E♭ (d-g♭)	40
	Sorais' Song. D min. (a-e♭)	50
	King Death. C# min. (g#-e)	40
	The Sea King. C min. (b♭-e♭)	40
	Nocturne. A min. A (c-a)	40
	Song from the Persian. A min. (e-a)	40
	A Bonny Curl. D (b-f#)	40
	The Maiden and the Butterfly. D (c#-f#)	40
	A Warning. F (c-f)	30
	When our heads are bowed with woe. D♭ (b♭-f)	40
	O Mother dear, Jerusalem. A♭ (e♭-f or g)	30
	Let not your heart be troubled. C (a-f)	40
	Bedouin Love Song. D min. (b-a), B♭ min. (g-b)	50
	There is a river. E♭ (e♭-a♭)	50

He maketh Wars to cease. B♭ (c-f)	50
Brightest and Best (Christmas). G (d-f# or g)	40
Two Folk Songs. A group of two short Folk Songs. The first in G min. (c-f). The second in G maj. (b-e)	40
A Flower Cycle.	
No. 1. The Crocus. G (d-e)	30
No. 2. The Trillium. F (d-a)	50
No. 3. The Waterlily. A♭ (e♭-a♭)	50
No. 4. The Cyclamen. A♭ (e♭-a♭)	40
No. 5. The Wild Briar. C (f-g)	40
No. 6. The Columbine. F (c-g)	40
No. 7. The Fox Glove. F (d-f)	40
No. 8. The Cardinal Flower. D min. (f-g#)	40
No. 9. The Lupine. B♭ (e-f)	40
No. 10. The Meadow Rue. A min. (c-g)	30
No. 11. The Jasmine. E♭ (f-a♭)	40
No. 12. The Jacqueminot Rose. C min. (c-a♭)	50

Lyrics from "Told in the Gate". (Words by Arlo Bates.)

Sweetheart, thy lips are touched with flame. C (d-g), B♭ (c-f)	50
Sings the Nightingale to the Rose. E♭ (d-g), C (b-e)	40
The Rose leans over the Pool. G (d-g), E (b-e)	40
Love's Like a Summer Rose. A (c#-f#), G (b-e)	40
As in waves without number. D♭ (c-a♭), B♭ (a-f)	40
Dear Love when in thine arms. F (d-a), D♭ (b♭-f)	40
Was I not Thine. G (d-g), E♭ (b♭-e♭)	40
In Mead where Roses Bloom. C min. (c-g), A min. (a-e)	40
Sister fairest, why art thou sighing? C min. (e♭-a♭), A min. (c-f)	40
O let Night speak of me. E♭ (d-g), D♭ (c-f)	40
I Said to the Wind of the South. B (b-g), A♭ (a♭-e)	50
Were I a Prince Egyptian. A min. and maj. (d-a), F min. and maj. (b♭-f)	40
Complete. (<i>Edition Schmidt No 71 a, b.</i>) High or Low Voice	75
Lochinvar. Ballad for Baritone Solo and Orchestra	125
Songs of Brittany. A collection of Breton songs. Words by Arlo Bates. (<i>Edition Schmidt No. 20</i>)	75
Loud trumpets blow — Proudly Child Haslin — How flowers fade — The autumn winds — A summer wind — Love is fleeting — My Sweetheart — How youth with passion plays — The lark that sang — Proudly at morn — The trumpet sounds — The distaff whirled.	

Song-Album. 17 Songs for Alto or Bar. (*Edition Schmidt No. 38*) 100

Bedouin Love Song — Allah — He loves me — A Bonny Curl — The Maiden and the Butterfly — Nocturne — The Lament — The Miller's Daughter — O Love and Joy The Northern Days — Thou art so like a Flower — I know two eyes — In bygone days — Sweet wind that blows — Before the Dawn — The Danza — Song from the Persian.	
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Song Album. 15 popular songs. Sop. or Ten. (<i>Edition Schmidt No. 13</i>)	n. 100
Nocturne — Song from the Persian — He loves me — Allah — The Danza — In Bygone Days — Sweet Wind that blows — Lullaby — Gay little Dandelion — Request — Thou art so like a Flower — The Lament — The Lily — Serenade — Before the Dawn.	

Oratorios, Cantatas etc.

The Viking's last voyage. Baritone Solo, Male Chorus and Orchestra	60
Ecce Jam noctis. (Lo, now Night's Shadows) Male Chorus, Organ and Orchestra	25
Phönix Expirans. Soli, Mixed Chorus and Orchestra	75
Lovely Rosabelle. Ballad for Mixed Chorus and Orchestra	35
The Pilgrims. Soli, Mixed Chorus and Orchestra	50
The Lily Nymph. Dramatic Poem. Soli, Mixed Chorus and Orchestra	100
Dedication Ode. Mixed Chorus, Solo and Orchestra	50

Part Songs.

Men's Voices.

Jabberwocky	16
Margarita	10
Reiterlied. Trooper's Song	16
Song of the Viking	30
The Boy and the Owl. (Humorous)	20
Serenade "Softly the Moonlight"	10
Drinking Song	20
When love was young. (Humorous)	20

Women's Voices.

Spring Song	20
Lullaby	08

Mixed Voices (Sacred).

Praise the Lord (Benedic, Anima Mea)	20
Blessed be the Lord (Benedictus)	16
O Thou that Hearest (Hymn)	20
As the Hart pants (Psalm)	20
God who madest Earth and Heaven. (Evening Prayer)	16
God to whom we look up blindly. (Prayer)	16
O Day of rest. (Trio A. T. B.)	15
O cease, my wandering Soul. (Trio A. T. B. or S.)	20
Abide with me. (Trio S. A. T.)	15
There were Shepherds. (Christmas)	20
Brightest and Best. (Christmas)	16
Prayer "Thou who sendest sun and rain"	20
God be merciful.	16
Art thou weary?	12
Come hither, ye faithful. (Christmas)	12
Behold the Works of the Lord	08
While Thee I seek	08
Saviour, like a Shepherd	08
Awake up my Glory	15
Peace and Light	10
Lord of all Power	10
Jubilate in B♭	15
Sentences and Responses	12
The Beatitudes	10
Thou who art Love Divine	15
Welcome Happy Morn. (Christmas)	15
O Holy Child of Bethlehem (Alto Solo and Chorus)	10
Shout, Ye High Heavens! (Easter)	16

The grading is from 1 A easiest to 6 C most difficult, with subdivisions of the grades as follows 1 A, 1 B, 2 A, 2 B, 3 A, B, C, etc. The key of all songs has been given in capitals, and their compass in small letters.