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[FIFTH SERIES.]

RUSSELL'S



BOYLSTON CLUB

No.	Title	Voice Type	Composer	Cts.
No. 1.	MAY BELLS AND THE FLOWERS . . .	(Female Voices)	<i>Mendelssohn.</i>	25
" 2.	A TRAGIC TALE	(Male Voices)	<i>Rheinberger.</i>	25
" 3.	BOAT SONG.	(Male Voices)	<i>Gevaert.</i>	40
" 4.	SWEET EYES WITH DEEPEST SADNESS	FILLED (Male Voices)	<i>Kucken.</i>	15
" 5.	STABAT MATER	(Mixed Voices)	<i>Palestrina.</i>	50
" 6.	{ WHEN DIM THE LAMPS IN HEAVEN ARE BURNING }	(Female Voices)	<i>Folksong.</i>	15
" 7.	BIRD SONG	(Female Voices)	<i>Taubert.</i>	50
" 8.	INTER-MEZZO	(Mixed Voices)	<i>Lassen.</i>	50
" 9.	CRADLE SONG	(Female Voices)	<i>Taubert.</i>	10
" 10.	SPRING MEDITATION	(Male Voices)	<i>Kreutzer.</i>	15
" 11.				
" 12.				
" 13.				
" 14.				
" 15.				
" 16.				
" 17.				
" 18.				
" 19.				
" 20.				
" 21.				
" 22.				
" 23.				
" 24.				

J. M. RUSSELL, 89 Bromfield Street, Boston.

SPRING MEDITATION.

English version by MRS. L. T. CRAIGIN.

CONRAD KREUTZER.

Quietly and with expression.

1st TENOR.
2nd TENOR.
1st BASS.
2nd BASS.

p *pp*

Balm - y fra - grance fills the air, Murm'ring low each tree - top bend - eth,

cres.

In - cense sweet from vio - lets fair, Grate - ful - ly to Heaven as - cend - eth.

cres. *f*

mf

Pearly drops like silver rain, Rest on field and meadow light - ly, o - ver all the flow'ry plain,

mf

Tears of joy from Heav'n fall night - ly, *p* **3** *dot.* Feel'st thou not the source of power,
 Sweet af - fec - tion strong en - deav - or. Yes, yes, ah, from
 looks forth for
 ev - ery bud and flower, Love di - vine, Love di - vine looks forth for

p dot.
f *p* *fp*
f *p* *fp* *cres.*
f *p*
dim. *f* *p*



ev - er, *f* Yes, yes, ah, from ev - 'ry bud and flower.

The first system of the musical score features a vocal line in the upper staff with lyrics "ev - er, Yes, yes, ah, from ev - 'ry bud and flower." The vocal line is marked with a forte (*f*) dynamic and includes various musical notations such as slurs and accents. Below the vocal line is a bass line, also marked with *f*, and a grand staff for piano accompaniment with treble and bass clefs.

looks forth . . . for -
Love di - vine, love di - vine, *p* looks forth . . . for -

The second system continues the musical score with the lyrics "looks forth . . . for - Love di - vine, love di - vine, looks forth . . . for -". The vocal line includes dynamic markings for *fz* (forzando), *p* (piano), and *cres.* (crescendo). The piano accompaniment also features these dynamics and includes a *cres.* marking in the right hand.

ev - er, *ff* looks forth for ev - er, looks forth for - ev - er.

The third system concludes the musical score with the lyrics "ev - er, looks forth for ev - er, looks forth for - ev - er." The vocal line is marked with a fortissimo (*ff*) dynamic. The piano accompaniment continues with a *f* dynamic and concludes with a final chord.