

# COMPOSITIONS BY HOMER N BARTLETT



## VOCAL MUSIC.

A Beauteous Vision. Soprano.	35
Come to me, Dearest. Sop. in D. M.-Sop. in C.	35
Come unto me. Sacred Song. Sop. in F. Alto in E <sub>7</sub> .	35
The same, with Violin or Flute or 'Cello. Sop. in F. Alto in E <sub>7</sub> .	50
Contemplation. e. f. Mezzo-Soprano.	50
Dearest Robin. Mezzo-Soprano.	40
Fairy's Slumber Song. Soprano.	50
Finland Love Song. Bass.	50
Good Night! Dear one. e. g. Sop. in E <sub>7</sub> . M.-Sop. in D <sub>7</sub> .	50
Gray are Love's gentle Eyes. Sop. or Ten.	50
I hear the Brooklet murmur. e. g. Sop. in A <sub>7</sub> . M.-Sop. in F.	35
Just a Little. Sop. in E <sub>7</sub> . M.-Sop. in D <sub>7</sub> .	50
Laughing Eyes. Concert Song. M.-Sop. (or Baritone).	50
Moonbeams. Soprano.	50
My Dreams are of thee. Soprano.	50
O Lord, be merciful! Sacred Song. Sop. in D. M.-Sop. in C.	50
O Lord God, hear my Prayer. Sacred Song. Adapted to an Etude of Cramer. With Violin, Piano and Organ.	1 00
Refuge of my Soul. Sacred Song. Sop. in D <sub>7</sub> . M.-Sop. in B <sub>7</sub> . Alto in A <sub>7</sub> .	50
Rosebud. e. g. Sop. in A <sub>7</sub> . M.-Sop. in F.	35
Say yes, Mignon, say yes. Mezzo-Soprano.	40
Thy dear Eyes. Sop. in A <sub>7</sub> . M.-Sop. in F. Alto in E <sub>7</sub> .	50
What means this Tear so lonely. e. g. Mezzo-Soprano.	40
Three Sacred Songs for Alto:	
No. 1. I heard the Voice of Jesus say,	50
No. 2. Nearer, my God, to Thee,	50
No. 3. Just as I am,	35
The same 3 Songs transposed for Soprano.	
Forever with the Lord. Sacred DUET for Soprano and Alto,	50

NEW YORK · G. SCHIRMER

# THY DEAR EYES.

(SOPRANO or TENOR.)

HOMER N. BARTLETT.

Semplice.

Voice.

Piano.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo is marked 'Semplice.' and the time signature is 3/4. A 'rall.' marking appears in the piano part towards the end of the system.

I want no stars in heav'n to guide me, I need no moon, no sun to

The second system continues the vocal melody and piano accompaniment. The lyrics are: "I want no stars in heav'n to guide me, I need no moon, no sun to". The piano part continues with chords and a bass line.

shine, While I have you, sweet-heart, be - side me, While I know that you are

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "shine, While I have you, sweet-heart, be - side me, While I know that you are". The piano part continues with chords and a bass line.

mine. I need not fear what-er be - tide me, For straight and

sweet my path - way lies; I want no stars in heav'n to

*con passione.*

guide me, While I gaze in your dear eyes; I want no

*ff.*

stars in heav'n to guide me, While I gaze — in your dear

*ff dolce e con espr.*

*sotto voce.*

*ff p dolce e con espr.*

eyes.

*a tempo.*

I hear no

*rall.*

birds at twi-light call - ing, I catch no mu - sic in the streams; But when your

gold - en words are fall - ing, When you whis - per in my dreams. Then ev-'ry

*cresc.*

sound of joy en - thral - ling Speaks in your dear — voice a -

gain; 'Tis then I hear your fond lips call - ing, When you

speak to me, mine own; 'Tis then I hear your fond lips

call - ing, When you speak — to me, mine own.

The first system of the score shows a piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly silent, and a grand piano accompaniment (treble and bass clefs). The piano part features a series of chords and moving lines in the right hand, and a more active bass line in the left hand.

I want no king - dom where thou art, love, I want no

The second system contains the first line of the vocal melody. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment continues with a similar texture. A *rall.* (rallentando) marking is placed over the piano part.

throne to make me blest; And while with - in thy ten-der heart, love, Thou wilt

The third system contains the second line of the vocal melody. The piano accompaniment features some dynamic markings, including accents (>) and a crescendo (*cresc.*).

take my heart to rest: For kings must play a weary part, love, And thrones must

The fourth system contains the third line of the vocal melody. The piano accompaniment continues with a *f* (forte) dynamic marking.

ring with wild a-larms; Know thou the king - dom of my heart, love, Lies with-

*cresc.*

in thy lov-ing arms; Know thou the king - dom of my heart, love, Lies with-

*f* *ff* *sotto voce.*

*lento.*  
in — thy lov ing arms.

*pp*

*rall.*

# NEW SONGS AND DUETS

SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

- FRANCIS BÖHR**  
Dolly Mandarin. High voice, D to A. Low voice, C to G .\$.75  
The gate of life (*Mors janua vitae*). Low voice (*original*), C# to E. High voice (*transposed*), E to G .60
- MARY HELEN BROWN**  
Love's way. Words by WILBUR TERRAULD. D# to F .60
- CHARLES S. BURNHAM**  
Sing me a song of a lad that is gone. Poem by R. L. STEVENSON. High voice, F to Ab. Low voice, D to F .60  
Your kiss, beloved. Poem by GOUVERNEUR MORRIS. High voice, D# to Gb. Low voice, Bb to Eb .40
- F. MORRIS CLASS**  
Two Love Songs:  
Oh, love, you could not love me. E to E .40  
High up, on yonder hill. After the German of UHLAND, translated by A. D. FICKE. High voice (*original*), E to F#. Low voice (*transposed*), D to E .40  
Three Songs:  
If I had but two little wings. (COLERIDGE.) Medium voice, C to Eb .50  
A nocturne. (ARTHUR D. FICKE.) High voice, Eb to F. Low voice, C to F .50  
Romance. (ARTHUR D. FICKE.) High voice, C# to G. Low voice, C to F# .50  
Four Songs of Spring:  
The apple bough. High voice (*original*), E to A. Low voice (*transposed*), D to G .50  
Old roses. Eb to F .50  
When the fishing boats come in. C to E .50  
The wood-song. High voice (*original*), E to G. Low voice (*transposed*), C# to E .50
- H. CLOUGH-LEIGHTER**  
Three Songs. Op. 38:  
No. 1. Possession. High voice, D# to Ab .75  
No. 2. Ave, astral! Medium voice, E to G .40  
No. 3. Who knows? Medium voice, D to F .40
- ELIZABETH COOLIDGE**  
Echoes. Song for medium voice. F to G .40  
Fifteen Mother Goose melodies 1.00
- C. WHITNEY COOMBS**  
Two Songs for medium voice:  
My heart, it was a cup of gold. Bb to F .50  
You hold me for a day. Bb to Eb .50  
Under the silent stars. High voice, Eb to Ab, with accompaniment of violin ad lib. and piano. Low voice, C to F, with violoncello ad lib. and piano .75
- DOROTHY A. GANDY**  
Three Songs for medium voice:  
Spring. C# to F# .40  
Under the rose. Eb to Eb .40  
Nur wer die sehnsucht kennt (*Ye who have yearned alone*). Words by W. VON GOETHE. B to E .50
- E. M. GRANT**  
Two Songs. Words by HENRY TYRRELL:  
The song of the cavalry sabre. High voice, D# to Ab. Low voice, Bb to F .75  
Where'er thou art. High voice, E to A. Low voice, D to G .75
- GUY D'HARDELLOT**  
J'avais mis mon cœur (*My heart is thine*). High voice, D to G. Low voice, C to F .60  
The song of my love. High voice, in Em., E to Gb. High voice in Dm., D to F#. Medium voice, C to E. Low voice, Bb to D .60  
My lady's garden. High voice, F to G. Low voice, D to E .60
- SYDNEY P. HARRIS**  
Love's serenade. Words by the composer. High voice, D to A. Low voice, C to G .60
- VICTOR HARRIS**  
A man's song. Bass, F# to C. Bar., A to Eb. Ten., D to G \$.60
- FRANK SEYMOUR HASTINGS**  
Two Songs:  
The cheerful sunbeam. High voice, E to A. Low voice, C to F .60  
Contentment. High voice, D to G. Low voice, Bb to Eb .50
- HELEN HOPEKIRK**  
Five Songs. Verses by FIONA MACLEOD:  
Mo-lennav-a-chree. D to F .60  
Hushing song. D to G .60  
Eilidh, my fawn. D to F# .60  
Thy dark eyes to mine. B to G# .60  
The bandruith (Song of spring). C to F .60
- BRUNO S. HUHNE**  
Hear me when I call. Sacred song. Words from the Psalms of David. High voice, D to Ab. Low voice, Bb to E .60  
Two Irish Songs:  
A broken song. High voice, C to F .50  
A song of Glennan. High voice, C to F .50
- CH. M. LOEFFLER**  
Op. 5. Quatre poèmes pour voix, alto et piano:  
1. La cloche fêlée. Poem by CH. BAUDELAIRE. A to F 1.00  
2. Dansons la gigue! Poem by PAUL VERLAINE. C to F 1.00  
3. Le son du cor s'afflige vers les bois. Poem by PAUL VERLAINE. D# to F# 1.00  
4. Sérénade. Poem by PAUL VERLAINE. A to F 1.00
- ALBERT A. MACK**  
Op. 14. Three Songs:  
1. April. Poem by WILLIAM WATSON. Medium voice, E to G .60  
2. Nocturne. Poem by THOMAS BAILEY ALDRICH. Low voice, C to D .60  
3. The enchantress. Poem by BLISS CARMAN. Low voice, Bb to D# .50
- LILIAN MACKENZIE**  
Two Songs for medium voice:  
1. The ould tunes. Bb to F .60  
2. Looking back. (Irish emigrant song.) C to F .60
- A. MILDENBERG**  
Her eyes. Poem by W. H. GARDENER. High voice, D# to G. Low voice, Bb to E .40  
Two Songs:  
Good-bye. Medium voice, Ab to Gb .60  
The ivy-leaf. High voice, D to G. Low voice, Bb to Eb .60
- GERTRUDE NORMAND-SMITH**  
Six Songs for medium voice:  
1. Im klostergarten (*In the cloister garden*). Words by HEINRICH LEUTHOLD. C to F .40  
2. Soldatenbraut (*The soldier's bride*). Words by MARTIN GREIF. C to E .50  
3. Liebessorgen (*Love's sorrow*). Words by MARTIN GREIF. D to F .40  
4. Schlafen, schlafen (*Slumber, slumber*). Words by FRIEDRICH HEBBEL. Bb to D .40  
5. Schlehenblüthe (*Thorn blossoms*). Words by RUDOLF BAUMBACH. Eb to F .60  
6. Dein bildniss (*Thine image*). Words by Peter Cornelius. Bb to G .40
- OTTOKAR NOVÁČEK**  
Ten Songs (*posthumous*):  
Ahnung (*Forboding*). High voice, E to Fb. Low voice, D to Eb .40  
Du späte rose (*The belated rose*). High voice, D to G. Low voice, Bb to Eb .40  
Flammentod (*Death in flame*). High voice, F# to F#. Low voice, D# to D .50  
Ich will dich flich'n (*I would escape thee*). High voice, Eb to F. Low voice, D# to Eb .40  
In trägem schlummer schwieg mein herz (*In lazy slumber dozed my heart*). High voice, C to G. Low voice, Bb to F .75
- OTTOKAR NOVÁČEK (CONTINUED)**  
Liebeskampf (*Love's duel*). High voice, Eb to E. Low voice, C to C# \$.40  
Mondeszauber (*Moonlight witchery*). High voice, D# to E. Low voice, C to D# .60  
Nach dem sturm (*After the storm*). Op. 90, No. 2. High voice, Bb to E. Low voice, G to C# .50  
Schwül die luft, die regungslose (*Motionless the airy palace*). High voice, D to F#. Low voice, B to E .60  
Sturmfluth (*By the breakers*). Op. 90, No. 1. High voice, E to F. Low voice, C to D# .75
- HORATIO PARKER**  
Springtime of love. Medium voice, E to F# .60
- FRANKLIN RIKER**  
Two Songs for medium voice. Poetry by FRANK CHAFFEE:  
Dearie. D to E .60  
Good-night. C to F .50
- JAMES H. ROGERS**  
A song of changing love. Poetry by ROBERT LOVEMAN. Medium voice, D to G .50  
Two French Songs for a medium voice. f. e.:  
Barcarolle. C to F .60  
Chanson de printemps. D to G .75  
Five Songs:  
And love means—you. Words by CHAS. G. D. ROBERTS. High voice, C# to F# .50  
Reveille. Words by JOHN HAY. Bar., C to Eb .50  
Träumerei. e. Words by THOMAS S. JONES, Jr. Alto, Bb to Eb .50  
Voice of April. (Spring song.) Words by FRANK DEMPSTER SHERMAN. High voice, Eb to Ab .60  
Yesterday ran roses. Words by ROBERT LOVEMAN. High voice, F to G .50
- MARY TURNER SALTER**  
A bunch of posies. Four songs for medium voice:  
1. The chrysanthemum. C to A .50  
2. Morning-glories. C to G .50  
3. The dandelion. Eb to G .40  
4. The naughty tulip. C to G .60  
The cry of Rachel. Words by LISETTE WOODWORTH REESE. High voice, C to Ab .60  
A little while. Medium or low voice, Ab to Eb .50  
Love's epitome. Cycle of songs for medium or low voice:  
1. Since first I met thee  
2. In the garden  
3. She is mine  
4. Dear hand, close held in mine  
5. Requiem Complete, net 1.25  
Songs of the garden. Four songs for soprano or tenor:  
1. Come to the garden, love. F to Ab .40  
2. The pine tree. F# to F# .40  
3. A proposal. Eb to Ab .50  
4. Autumn song. D to A .50  
Song of April. Low voice, Bb to G .60  
The time of May. Low voice, C to G .60
- MAGDALEN S. WORDEN**  
The garden song. Hindu poem translated by LAWRENCE HOPE. High voice, E to A. Low voice, C# to F .60  
Serenade: La nuit est serene et douce (*How calmly the night reposes*). Poem by E. GUINAND. English translation by Dr. TH. BAKER. Sop. or ten., Eb to Ab. M.-sop., or bar., C to F. Alto or bass, Bb to Eb .60
- WALTER S. YOUNG**  
Thy parting kiss. Words by the composer. High voice, D# to F. Low voice, Bb to D .50

## VOCAL DUETS

- VICTOR HARRIS**  
Two Duets for contralto and tenor. Op. 25:  
Music, when soft voices die. Contralto, G to F. Tenor, D to A .60  
Venice. Contralto, Ab to E. Tenor, D# to Ab .60