

S. J. Steadman

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THE

RED CROSS BANNER,

Song,

THE POETRY BY

W. H. Bellamy,

THE MUSIC BY

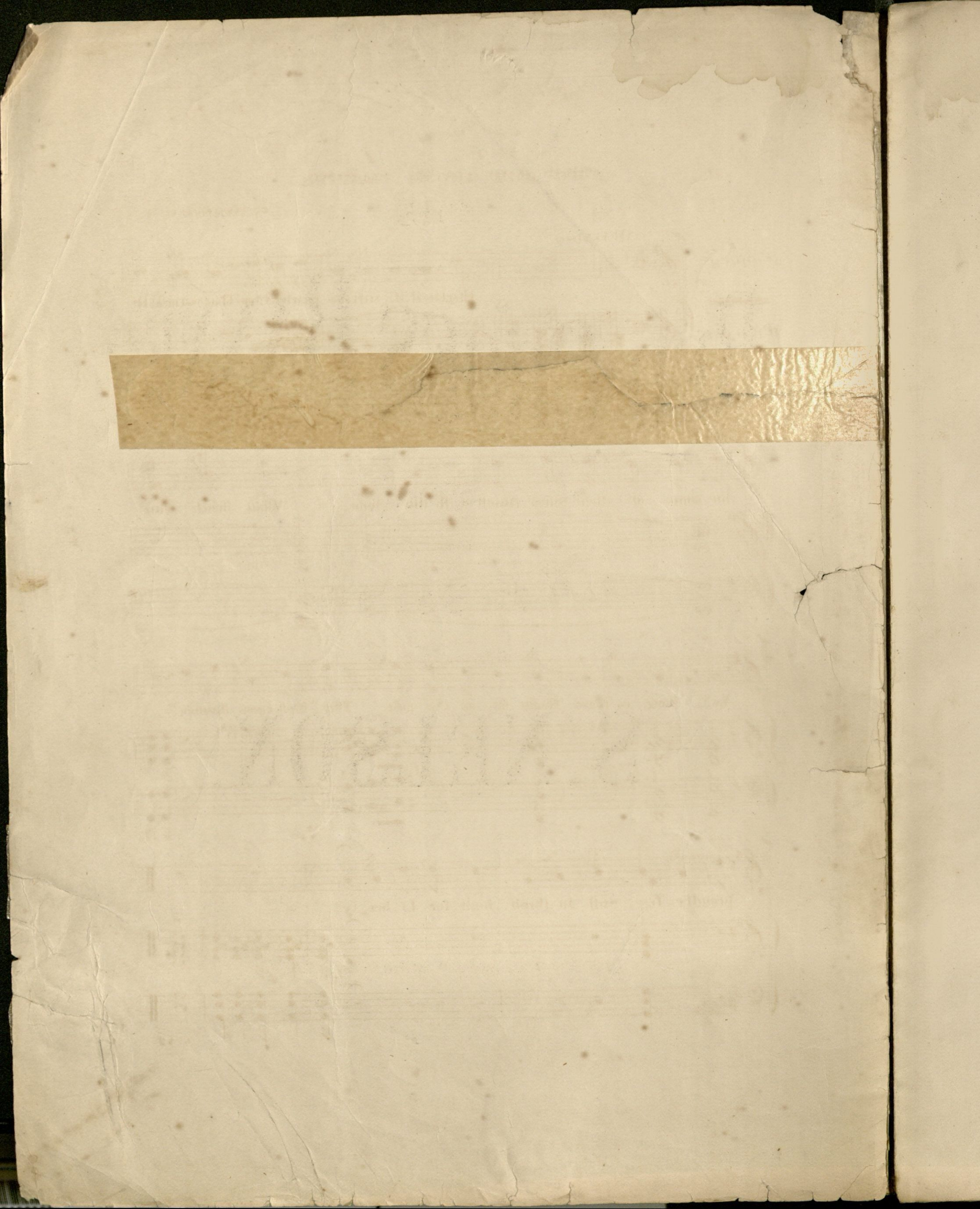
S. NELSON.

Ent. Sta. Hall.

Price 3/.

London,

JOSEPH WILLIAMS, 24, BERNERS STREET, W.



THE RED CROSS BANNER.

S. NELSON.

MAESTOSO.

VOICE.

PIANO

FORTE.

England! If, still, the patriot fires That warm'd the

bo-soms of their Sires Dwell with thy Sons— What heart can

fail, Long as there floats up on the gale Thy "Red-cross Banner,"

proudly free, Still to throb high for Li-ber-ty?

ALLEGRETTO CON SPIRITO.

mf

f

cres:

When first on Albion's

f

ff

p

sea-girt shore Her foot fair Freedom press'd, Its hills and vales she

cres:

f

p

wander'd o'er, And thus the soil she bless'd And thus the soil she bless'd..

cres:

ff

p "Land of the fair, the free, the brave! Rule thou the roll- ing
p *cres:* *f* *colla voce*

Sea! There let thy Red-cross Banner wave, The fore-most of the
mf

free There let thy Red-cross Banner wave, The foremost of the
f *p* *f* *f*

free"
f *f* *cres:* *ff*

Forth flew the word, from pole to pole, And con-quer'd worlds can

cres:

tell,.... As yet_, where'er the bil_lows roll, We've

f *p*

kept our char_ter well_ We've kept our char_ter well, There's

cres:

not a shore that O_cean laves, But Free_dom, there, may

cres: f colla voce

see That En - - glands' Red-cross Banner waves, The

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "see That En - - glands' Red-cross Banner waves, The". The piano part includes a dynamic marking of *p* (piano).

fore - - most of the free, That En - - glands' Red-cross

The second system continues the vocal line and piano accompaniment. The lyrics are: "fore - - most of the free, That En - - glands' Red-cross". The piano part includes dynamic markings of *mf* (mezzo-forte) and *f* (forte).

Banner waves, The fore - - most of... the free.

The third system continues the vocal line and piano accompaniment. The lyrics are: "Banner waves, The fore - - most of... the free.". The piano part includes dynamic markings of *f* (forte).

The fourth system shows the piano accompaniment concluding the piece. It includes dynamic markings of *f* (forte), *cres:* (crescendo), and *ff* (fortissimo).

And, while one single shred will fly, Lit by its glo-ries

p *cres:*

past England must lift that Banner high! Must

f *p*

nail it to the mast! Must nail it to the mast! For

cres: *ff*

England's Sun will set . . . in shame And dark her doom will

p *cres:* *f colla voce*

he If e'er her vaunting foes shall claim, The

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'he' followed by a melodic phrase. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

Em- pire of the Sea, If e'er her vaunting

The second system continues the vocal line and piano accompaniment. The vocal line has a half note rest followed by 'Em-'. The piano accompaniment features a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section with a more active texture, and then returns to piano (*p*) dynamics.

foes shall claim, The Em- pire of the Sea.

The third system concludes the vocal line with 'foes shall claim, The Em-'. The piano accompaniment continues with a forte (*f*) dynamic, featuring a more complex texture with many notes in both hands.

The fourth system shows the piano accompaniment continuing with a forte (*f*) dynamic, followed by a crescendo (*cres.*) leading to a fortissimo (*ff*) section. The texture is very dense with many notes in both hands.

ELECTED SONGS

By J. L. ROECKEL.

IN THE OLD, OLD WAY.

Words by G. CLIFTON BINGHAM.

Andante.

Here on the shore we stood one day gone by, Watching the dusk that crept o'er sea and sky,

Here on the shore we stood one day gone by,
Watching the dusk that crept o'er sea and sky,
Lost in a dream we had not dreamt before,
What were the words we whispered o'er and o'er?

Ever the river flows to meet the sea,
Ever my dreaming flows to thine and thee,
Here in the twilight ere the world is grey,
Here we will dream in the old, old, way.

Only that time for us has long gone by;
Life has its dusk that deepens o'er the sky.
Yet in our hearts there beats the love of yore,
Oft in our dreams those words come back once more.

Ever the river flows to meet the sea,
Ever my dreaming flows to thine and thee,
Here in life's twilight all our world is grey,
Still we can dream in the old, old, way.

In E flat, compass C to E. In C, compass A to C. In F, compass D to F. 4s.

THE LOVE OF OLD.

Words by FRED. E. WEATHERLY, M.A.

Andante espressivo.

A - nigh the dark-en'd lat - tice still sat we and a - lone, I

Anigh the darkened lattice still sat we and alone,
I heard her heart's quick beating, her hand lay in mine own;
Then wept she, 'plaining, 'plaining, her warm tears seem'd to say,
"Forget not thy true maiden, though thou art far away,
The world is wide and lonely, my hopes live all in thee,

For thou art father, mother, art all in to me."

Ah me! those days, where are they, of love bright golden May?
My heart is cold as winter, my hair long years turned grey,
But she has found her father in God's de home of rest,
And mother earth enshrines her soft in her own green breast.

In E flat, compass D to F. 3s.

AMONG THE HEATHER.

Words by ALICE NEVILLE.

Allegretto grazioso. Semplice.

A-mong the hea-ther stood a maid, Her eyes were fill'd with tears,..... For she had oft stood

Among the heather stood a maid,
Her eyes were fill'd with tears,
For she had oft stood there to wait
For one unseen for years.
With anxious gaze she watch'd each form
Pass up the mountain side,
And when she found it was not he,
She turn'd away and cried
Oh how lonely, sad and dreary,
This world now seems to be,
I wish that he would soon return,
And never more leave me.

She turned again in deepest grief,
For home across the moor,
When thro' the air a voice she knew,
Came from her cottage door.
They met, and in his arms once more
He press'd her to his heart,
And said, my darling, never more
Will I from you e'er part.
How bright, and happy now, she said,
You've made my life to day,
All sorrows gone and joy instead
Lives in my heart alway.

In F, compass E to F. 4s.

WHEN ROSES BLOW

Words by S. H. BRADBURY.

Allegro comodo.

It was the time when ro - ses blow, The sweetest time in all the year, 'Twas when the sun wa

dolce.

It was the time when roses blow,
The sweetest time in all the year,
'Twas when the sun was red and low,
And when the skies were warm and clear.
We met and whispered by the gate
That led into a field of corn,
Where often we had loved to wait
At dewy eve and cloudless morn,
For love in secret longs to hide
Beneath green leaves when day's no more,
And when its fall'ring words have died,
It turns its idol to adore.

We lingered long beside the gate,
And all our love was slowly told,
Until the happy hours grew late,
And stars appeared like drops of gold.
Rare odours seemed with us to stay,
Faint music reached us from a rill,
We loved the night more than the day,
So lone, so beautiful, and still.
Then hearts in union gladly beat,
And eyes with rarest brightness glow,
For there's no other time so sweet
For love as that when roses blow.

In E flat, compass D to E. 4s.

AS THE SUN WENT DOWN.

Words by EDWARD OXENFORD.

Andantino. Dolce.

I sat by the porch as the sun went down, And the day died a-way in the West; I

I sat by the porch as the sun went down,
And the day died away in the West;
I thought of the dross of the world's renown,
And the haven of Infinite Rest.
I thought of the time when all care should
cease,
And a brighter dawn have birth,
When conflicts should end, and the message of
peace
Be proclaim'd to the welcoming earth.
The hum of the bee on its homeward flight,
And the soft sweet notes of the bird
As it dreamily warbled a lay to the night,
Were the heart soothing sounds I heard.

But soon on the breeze, from the village green,
Stole the voices of children at play;
And the thoughts of my heart were no more
serene,
For they fled to a shadowy day.
The laugh of the child did but echo mine own!
As it rang full of joy and truth,
And I caught my own voice in the jubilant tone
Of each lass in the hey-day of youth!
The words softly whisper'd in youth's sweet
prime,
Ere the white was entwined with the brown
Came again with the thoughts of that golden
As the sun in the West went down. [time,

In E flat, compass D to E. 4s.

SILVER LILIES (Rosamond's Song).

Words by FRED. E. WEATHERLY.

Andantino moderato. With great feeling.

Li - lies ta'en from lov-ing hands, Pluck'd but yes-ter e-ven-tide, Where, thro' yon-der

sempre legato.

Lilies ta'en from loving hands,
Pluck'd but yester eventide
Where, thro' yonder quiet lands,
We two wander'd side by side.
Moonlight letting from the height,
Silver arrows o'er us glide,
When we cleft the hush of night,
We two wand'ring side by side!

Now be near me, when with rest
Gometh sleep to lay me low,
Silver lilies on my breast,
Moonlight on my couch of snow.

Lilies, ye will gleam and blow,
When through yon still lands shall glide
Phantoms of the long ago,
When we wand'ring side by side:
Moonlight, thou wilt kiss his face,
When the earth my face shall hide;
Mind him of the short glad space
When we wand'ring side by side,

So, when I in death have rest,
This is all on earth I crave,
Two white lilies for my breast,
Moonlight for my forest grave!

In A flat, compass E to F. In F, compass C to D. 4s.