

Charles Howe

BOOSEY'S MUSICAL CABINET

VOCAL SERIES

No. 2.

Songs

BY

Longfellow and Balfe.

(NEW SELECTION.)

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BOOSEY'S MUSICAL CABINET.

Vocal Series.

No. 168. ARTHUR SULLIVAN.

Birds in the night	The Troubadour
Dove song	None but I can say
'Tis the mid-watch	Mother's Dream
Dear and only love	Love not the world
Mary Morison	O that thou hadst

No. 169. VIRGINIA GABRIEL.

Across the Sea	Remembered
Alone	Beauty is so shy
Light in the window	Be my own again
We two	Little flowers
Weep not for me	Ripples just touched

No. 158. CLARIBEL.

Always	November flowers
The snow lies white	Firelight
Voices holy	Sorrow
We must part	Why can I not forego
You come to me	The strife is over
Song of a boat	Age

No. 163. ALFRED SCOTT GATTY

Voices of the past	A Ditty
Queen of the roses	Midnight bells
One by one	Coming home
A little longer yet	Sunshine after rain
Inconstancy	We were standing
Cousin Robert	A shadow

No. 162. OFFENBACH.

Hawk and the dove	Chanson de Fortunio
I'm loved, and love again	Ripple, pretty streamlet
Echo's Oracle	A maiden fair
Love and poetry	Some other day
See yonder blooming rose	Outward bound
Cupid and Hymen	Gently yields our skiff

No. 145. DOLORES.

A kiss	Sleep
William Rufus	Goldlocks
Child of Ocean	Tell her not
Skylark	Racing river leaped
Didge of Time	No longer mourn
O my lost love	Song of a nest

No. 139. SULLIVAN & MOLLOY.

Blue eyes	Give
Gleaners [dows]	The night winds
Tripping thro' the meadow	She is not fair
Colleen	Thou art lost to me
Child's vision	He will return
Parting	Wake, gentle maiden

No. 13. HATTON.

NEW EDITION.

Lass of Watertown	Don't come teasing me
I stood on the beach	Bird of song
Come back, Annie	Fifty years ago
The maid I love	I wander by
The good old days	My mountain life
The Meeting	Kyrtle Red

No. 2. LONGFELLOW & BALFE.

NEW EDITION.

Reaper and the flowers	Daybreak
Green trees whispered	Stars of the summer
Two locks of hair	Arrow and the song
This is the place	Good night, beloved
Rainy Day	Village Blacksmith

No. 76. SIR H. BISHOP.

Pilgrim of Love	Lo, hear the gentle lark
Bid me discourse	My native highland bonce
Sons of freedom	Pretty mocking bird
Be mine dear maid	Should he upbraid
Soldier's gratitude	By the simplicity of
Tell me my heart	Venus' doves
Dashing white sergeant	Love has eyes

No. 215. DIBDIN SONG BOOK.

While the lads of the	Bleak was the morn
Anchorsmiths [village]	Jolly young waterman
Tom True-love	Lamp-lighter Dick
Blow high, blow low	Lass that loves a sailor
I locked up all my trea-	Farewell my trim-built
Sailor's Journal [sure]	Tom Bowling [Wherry]
Poor Jack	Soldier's Adieu
Token	High mettled racer
Tom Tough	Lovely Nan
True Courage	

No. 170. SANTLEY'S NEW SONGS.

The Bells ... Hatton	Once more fill the cup
The Iron Blacksmith	Schumann
	Absent yet present [Anat]
	The British Tar [Hatton]
A life that lives	Devotion ... Schumann
for you [Sullivan]	My Queen of Love [Phillips]
Forging of the	A short year ago [Santley]
Anchor [Benedict]	

No. 98. BARITONE AND BASS SONGS.

The Pilot	Who deeply drinks
'Tis when to sleep [man]	The reefer
Fine old English gentle-	The gold-beater [stream]
Years roll on	Flow, thou regal purple
Leather bottle	Safely follow him
My lodging is the cellar	Ruddier than the cherry
A freshening breeze	Vicar of Bray
The showman	The Wolf [men]
The lads of the village	Down among the dead
Mad Tom	The beer song [Martha]
Friar of orders grey	Maid, those bright eyes

No. 14. NEW BALLADS.

FIRST SELECTION.
(WRIGHTON, LODER, CAMPANA, &c.)

Speak gently	Home beyond the sky
Adieu, dear home	The minstrel
Too late!	Those dear old times
I do not watch alone	Moonlit sea
Heather's purple flower	You chide me for loving
Winds are hushed	Russian driver's song
When you and I	I saw her in the violet
Christmas Bells	Love and Friendship
Love of happier days	The rose's errand
Poor orphan child	The Vivandière

No. 77. NEW BALLADS.

SECOND SELECTION.
(CLARIBEL, BALFE, GABRIEL, &c.)

Alexandra	The bark dashes wildly
Old pink thorn	I'm leaving thee
Angels call me	What was I to say?
Sweetheart	Home of my youth
'Tis not purple and gold	'Twas he, my only thought
Star and water lily	Foolish shepherd
One by one	I will not ask
Say sleep't thou	Two nests
How sweet this hour	Cusha

No. 147. NEW BALLADS.

THIRD SELECTION.

(GABRIEL, HATTON, OFFENBACH, &c.)

Light in the window	Say to him
Dream, baby, dream	Song of the Glass
Nightfall at Sea [say?]	Sabre song
What does little Birdie	Bonnie new moon
Power of love	Summer bloom
Old cottage clock	Maiden in the greenwood
Rose of Erin	Blue-eyed violets
Gentle flower	What does it matter?
Beacon that lights me	Hawthorn spray
Letter song	One joy alone

No. 94. FAVOURITE OLD SONGS.

Tell me, Mary, how to woo	Soldier's tear
By the margin of fair	I've been roaming
Zurich's water	Bessie was a sailor's wife
Cherry ripe	My pretty gazelle
Gaily the troubadour	Meet me by moonlight
Oh! no, we never men-	Away to the mountain's
tion her	brow
Softly sleep, my baby boy	We met, 'twas in a crowd
Norah, the pride of Kil-	Maid of Llangollen
dare	Alice Gray
I'd be a butterfly	Love was once a little boy
Isle of beauty	Home, sweet home

No. 28. STANDARD SONGS.

FIRST SELECTION.

(GENTLEMEN'S VOICES.)

Hearts of Oak	Farewell, my true built
Sally in our Alley	wherry
Lass of Richmond Hill	Tom Bowling
Lass that loves a sailor	Wapping old stairs
The Wolf	Black-eyed Susan
The Arcthusa	Ray of Biscay
Ye Gentlemen of England	Down among the dead
Old Towler	men [board]
Come, if you dare	Glasses sparkle on the
Roast beef of old England!	The Thorn

No. 29. STANDARD SONGS.

SECOND SELECTION.

(LADIES' VOICES.)

My mother bids me bind	When daisies pied
She never told her love	Primroses deck the bank's
Now the dancing sun-	Julia to the wood-robin
beams	I have a silent sorrow
Bid your faithful Ariel fly	Come unto these yellow
Hark! what I tell to thee	sands
Cease your funning	Under the greenwood
Those evening bells	tree
Banks of Allan Water	Where the bee sucks
Hope told a flattering tale	

No. 73. STANDARD SONGS.

THIRD SELECTION.

(GENTLEMEN'S VOICES.)

Vicar of Bray	Cease, rude Boreas
Here's to the maiden	Come, lasses and lads
High-mettled racer	Near Woodstock town
Bud of the rose	A hunting we will go
Drink to me only	Barbara Allen
Soldier's adieu	Begone, dull care
Jolly young waterman	Once I lov'd a raider
Britons strike home	Bailiff's daughter

TEN SONGS BY LONGFELLOW AND BALFE.

The Green Trees whisper'd low and mild.

Andantino cantabile.

PIANO. *p* *dolce.* *cres.*

accell. *rall.* *cresc.* *dim.*

dolce. *cresc.*

Tempo. *p*

dim.

The green trees whis - per'd low and mild, It was a sound of
 joy,..... They were my play - mates when a child, And rock'd me in their

THE GREEN TREES WHISPER'D LOW AND MILD.

arms so wild, Still they look'd at me and smil'd, As if I were a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "arms so wild, Still they look'd at me and smil'd, As if I were a".

boy,..... As if I were..... a boy.

cresc. *rall.* *dolce.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "boy,..... As if I were..... a boy." Performance markings include *cresc.* (crescendo), *rall.* (rallentando), and *dolce.* (dolce). The piano part features triplets and a *dolce.* section.

dolce.

And e-ver whisper'd mild and low. And e-ver whis-per'd

The third system continues the vocal line and piano accompaniment. The lyrics are: "And e-ver whisper'd mild and low. And e-ver whis-per'd". The piano part features a *dolce.* section.

rall. *scand.* *Anmato molto quasi allegro.*

mild and low, mild and low, mild and low, Come,.... be a child once more,.....

pp *colla parte.* *mf* *cres.*

The fourth system concludes the piece. The lyrics are: "mild and low, mild and low, mild and low, Come,.... be a child once more,.....". Performance markings include *rall.* (rallentando), *scand.* (scandalo), *Anmato molto quasi allegro.* (Animo molto quasi allegro), *pp* (pianissimo), *colla parte.* (colla parte), *mf* (mezzo-forte), and *cres.* (crescendo). The piano part features triplets and a sixteenth-note figure.

Come,.... be a child once more,..... Come, be a child,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Come,.... be a child once more,.....' followed by 'Come, be a child,'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and arpeggios. There are some performance markings like 'pp' and '3' in the piano part.

child once more, And wav'd their long arms to and fro, And beck-on'd so-lemn-ly and

The second system continues the vocal line with the lyrics 'child once more, And wav'd their long arms to and fro, And beck-on'd so-lemn-ly and'. The piano accompaniment includes markings such as 'p molto riten.', 'p stacc.', 'cres. riten.', and 'cres.'. The tempo is marked 'rall.'.

slow. Oh! I could not choose but go..... In - to the wood - lands

The third system features the vocal line starting with 'slow. Oh! I could not choose but go..... In - to the wood - lands'. The piano accompaniment is marked 'mf' and 'Animato assen.'. There is a dynamic marking 'f' at the beginning of the piano part.

hoar,..... in - to the wood - lands hoar.....

The fourth system continues with the vocal line 'hoar,..... in - to the wood - lands hoar.....'. The piano accompaniment includes markings 'dim.', 'p dolce.', and 'Tempo 1mo.'. The tempo changes to 'Tempo 1mo.' in the final part of the system.

THE GREEN TREES WHISPER'D LOW AND MILD.

p *a piacere.* *dolce assai.* *Tempo lmo.* *cres.*

..... The green trees whis-per'd low and mild, It was a sound of

joy.... They were my play-mates when a child, And rock'd me in their arms so wild,

Still they look'd at me and smil'd, As if I were a boy, as....

3 rall. *3* *dolce.* *riten.*

if.... I.... were a boy. Still they look'd at me and smil'd, As

riten. *dim.* *stacc.* *dim.*

a piacere. *cres.* *f*

if I were a boy.

f *dim.* *pp* *ppp*

The Arrow and the Song.

Words by LONGFELLOW.

Music by M. W. BALFF

Molto moderato.

I shot an ar-row in - to the air.....

PIANO. *p* *cresc.* *pp* *dimn.*

..... It fell to earth, I knew not where; For so swift - ly it flew, The sight could not

p *cresc.* *f* *pp*

fol-low it, The sight could not fol-low it in its flight.

cresc. *dimn.* *dimin.* *p* *cresc.*

I breath'd a song in - to the air,..... It fell to earth I knew not where; For who has sight....

dim. *pp* *cresc.* *p*

..... so keen and strong, That it can fol - low the flight of a song? For who has sight so keen and so strong...

cresc.

THE ARROW AND THE SONG.

..... That it can fol - - low the flight of a song? *dim.*

Long, long af-ter - ward, in an oak,..... I found the ar-row still un-broke; And the song, from be-gin-ning to end,

I found a-gain in the heart of a friend, And the song, from be - gin-ning to end... I found a-gain in the

heart of a friend, I found a-gain, I found a-gain, I found a-gain in the heart..... of a

friend!

The two locks of hair.

PIANO.

Andantino.
pp
cresc.
p
dimin.
rall.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from pianissimo (pp) to piano (p), with markings for crescendo (cresc.), decrescendo (dimin.), and a final rallentando (rall.).

A youth, light-heart-ed and con-tent, I wan-der thro' the world; Here, A-rab-like, is

pp tempo.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "A youth, light-heart-ed and con-tent, I wan-der thro' the world; Here, A-rab-like, is". The piano accompaniment includes a *pp* marking and a *tempo.* instruction.

pitch'd my tent, And straight a - gain... is furl'd; Yet oft I dream, that - once, a - wife Close in my heart was

The second system continues the vocal and piano accompaniment. The lyrics are: "pitch'd my tent, And straight a - gain... is furl'd; Yet oft I dream, that - once, a - wife Close in my heart was".

lock'd..... And in the sweet re - pose of life, A bless - ed child I rock'd, And

cresc.
pp

The third system concludes the vocal and piano accompaniment. The lyrics are: "lock'd..... And in the sweet re - pose of life, A bless - ed child I rock'd, And". The piano accompaniment features a *cresc.* marking and a *pp* marking.

THE TWO LOCKS OF HAIR.

rall.
 in... the sweet re - pose of life, A bless-ed child I rock'd. I wake! a-way that

colla parte. dimin. f mf poco accel.

dream.... A - way! too long did it re-main, So long..... that both by night and day

f stacc. cresc.

accel. pp (quasi piangendo.)
 It ev - er comes a - gain, It ev - er comes a - gain. The end lies ev - er

rall. dimin. pp.

in my thought, To a grave so cold and deep, The mo - ther beau - ti - ful was brought; Then

fell the child..... a - sleep. But now the dream is whol - ly o'er, I bathe my eyes and

THE TWO LOCKS OF HAIR.

see,.... And wan-der thro' the world once more, A youth so light..... and free..... Two

poco accelerando.
locks—and they are wond'rous fair, Left me that vi-sion mild, The brown is from the mo-ther's hair, The

blonde is from.... the child. And when I see that lock of gold, Pale grows the eve-ning

red,..... And when the dark lock I be-hold, I wish that I were dead, and

rall.
when... the dark lock I be-hold, I wish that I were dead.

"Stars of the summer night."

SERENADE.

Music by M. W. BALFE.

Words by LONGFELLOW.

Andantino moderato.

PIANO.

The piano introduction consists of two staves. The right hand begins with a melodic line in G major, marked *p dolce*. The left hand provides a harmonic accompaniment. The tempo is *Andantino moderato*.

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked *dolce assai* and *pp*. The lyrics are: "Stars of the sum-mer night, Far... in yon a-zure deeps, Hide, hide your gold-en light,". The piano accompaniment consists of chords in the left hand and a rhythmic accompaniment in the right hand.

The second system continues the vocal and piano accompaniment. The vocal line is marked *cresc.*. The lyrics are: "She sleeps, she sleeps, my La - dy sleeps, my La - dy sleeps,". The piano accompaniment continues with a steady accompaniment.

The third system features a change in tempo and meter. The vocal line is marked *pp adagio molto.* and *tempo lmo.*. The lyrics are: "sleeps... Moon of the sum - mer night,". The piano accompaniment includes a *rall.* section and a *dimin.* section, with a *pp* dynamic marking.

The final system of the song features a vocal line and piano accompaniment. The vocal line is marked *mf* and *dimin.*. The lyrics are: "Far..... down yon wes - tern steepes, Sink, sink in sil - ver light, She sleeps, she sleeps". The piano accompaniment includes a *pp* dynamic marking and a *dimin.* section.

my La - dy sleeps, my La - dy sleeps, sleeps.....

cresc.

pp

6/4

..... Wind of the sum - mer night, Where yon - der wood - bine creeps,

Adagio molto. *tempo lmo.* *cresc.*

Adagio molto. *pp* *p tempo.* *cresc.* *rf*

6/4 12/8 6/4

Fold, fold thy pin - ions light, She sleeps, she sleeps, my La - dy sleeps,

mf *dimin.* *cresc.*

dimin. *cresc.*

6/4

my La - dy sleeps, sleeps.....

Adagio molto. *Adagio molto.*

p

6/4 12/8 6/4

"STARS OF THE SUMMER NIGHT.

Tempo lmo.
pp dolce.
 Dreams of the sum - mer night, Tell her, her lov - er keeps watch, While in slum - bers light she

pp *tempo.* *p*

ritard. *tempo.* *cresc.* *cresc.*
 sleeps, sleeps, sleeps, my La - dy sleeps,.. my La - dy sleeps,.. my La - dy

pp stacc. *cresc.*

smorzando. *dim.* *rall.* *p* *pp*
 sleeps,..... She sleeps, my La - dy sleeps, my La - dy

dimin. *dimin.* *p rall.*

ppp *dimin.*
 sleeps.....

ppp *ppp* *ppp*

The Rainy Day.

Andante.

PIANO

Marcato.

1. The day is
2. My life is

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in 3/4 time, and the piano accompaniment is in 3/4 time. The piano part features a marcato texture.

cold, and dark, and dreary; It rains, and the wind... is never weary;
cold, and dark, and dreary; It rains, and the wind... is never weary;

p dolce.

The vine still clings to the mould'ring wall, But at ev'ry gust the
My thoughts still cling to the mould'ring Past, But the hopes of youth fall

dead leaves fall, At ev'ry gust the dead leaves fall, And the day is dark and
thick in the blast, The hopes... of youth fall thick in the blast, And the days are dark and

Musical notation for the final system, including vocal line and piano accompaniment. The piano part features a dolce texture.

THE RAINY DAY.

drea - ry. And the day,.... and the day,.... the day is dark and drea - -
 drea - ry. And the days,.... and the days,.... are dark, are dark and drea - -

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *dim* (diminuendo) and *rit* (ritardando).

en - - do.
 - - - - ry.
 - - - - ry.

The second system continues the vocal line and piano accompaniment. The vocal line has a few notes with a *do* syllable above. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. Dynamics include *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), and *f* (forte).

cres - cen - - do.
 3. Be still, sad heart!..... and cease re -

poco più animato.

The third system introduces a new section marked *poco più animato*. The vocal line has a *do* syllable above. The piano accompaniment is more active, with a rapid eighth-note pattern in the right hand. Dynamics include *fp* (fortissimo) and *pp* (pianissimo).

cres - cen - - do.
 - pin - ing;..... Be - hind the cloud..... is the sun still

The fourth system continues the *poco più animato* section. The vocal line has a *do* syllable above. The piano accompaniment maintains the rapid eighth-note pattern. Dynamics include *cres.* (crescendo).

shin - ing,..... *f* Thy fate is the com-mon fate of all.....

cresc.

..... *ad lib.* In - to each life some rain must fall ; Some days must be

f *fp*

dark and drea - ry, Some days must be dark and drea - ry, Some days must be dark, must be dark.....

fp *accel.* *cresc.* *f* *allegro.* *cresc.*

..... and drea-ry.

f *ff*

- cen - do.

The Village Blacksmith.

Allegro giusto. *marcato.*

Un - der a spread - ing

PIANO. *f* *p* *p stacc.*

chest - nut tree, The vil - lage smith - y stands: The smith, a migh - ty man is he, With large and sin - ewy

hands; And the mus - cles of his braw - ny arms Are strong, as i - ron bands. His hair is crisp, and

cresc. *f* *dimin. p*

black, and long, His face is like the tan; His brow is wet with hon - est sweat, He earns whate'er he can, And

cresc. *cresc.*

cresc.

looks the whole world in the face, For he owes not a - ny man. Week in, week out, from morn till night, You can

cresc.

hear his bel-lows blow: You can hear him swing his hea - vy sledge, With mea-sur'd beat and slow, Like a

cresc.

f

sex-ton ringing the vil-lage bell, When the eve-ning sun is low, When the eve - ning

cresc.

ff

sun is low. And chil - dren com-ing home from school Look

mf

ff *p* *marcato.*

in at the o - pen door; They love to see the flam - ing forge, And hear the bel-lows roar, And catch the burn-ing

cresc.

cresc.

sparks that fly Like chaff from a threshing floor. He goes on Sun-day

to the church, And sits a-mong his boys; He hears the par-son pray and preach, He hears his daughter's voice, Sing -

Andante sostenuto. - - ing in the vil-lage choir, It makes his heart... re-joice. *rall.* *tr* It sounds to *dolce.*

him like her mo-ther's voice..... Sing - - ing in Pa-ra-dise! He

needs must think of her once more,..... How in the grave she lies;

riten. And with his hard, rough hand he wipes..... *rall.* A tear,..... a tear out of his eyes. *f presto.* Toil-ing, re

p adagio. - joic-ing, *presto.* sor - row - ing, *moderato.* On - ward, on - ward, on-ward thro' life he goes; *tempo lmo.* Each morn-ing sees some

task be-gin, Each eve-ning sees its close; *cresc.* Some-thing at-tempt-ed, something done, *cresc.* Has earn'd a night's re-

- pose. *cresc.* Thanks, thanks to thee, my worthy friend, For the les-son thou hast taught! *cresc.* Thus at the flam-ing forge of life, Our

for - tunes must be wrought; *rall.* Thus on its sound - ing an - vil shaped..... *cresc.* Each burn - ing deed and *f*

pù mosso.

thought! Thanks, thanks to thee, my wor - thy friend. For the les - son, for the

stacc.

les - son, for the les - son thou hast taught! Thanks, thanks to thee, my wor - thy

friend, For the les - son, for the les - son, For the les - son thou hast taught; Thanks... to

stacc. *p*

thee, thanks to thee, my wor - thy, wor - - - thy..... friend.

cresc. *f* *ff*

tr.....

Daybreak.

Molto moderato.
pp dolce

PIANO *pp* *poco cresc.*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple harmonic accompaniment. The tempo is marked 'Molto moderato' and the dynamics are 'pp dolce' and 'poco cresc.'.

1. A wind came up out of the

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes a 'pp' dynamic marking and a '6' (sixteenth notes) marking.

sea, And said, "O mists! make room for me." It hail'd the ships, and cried, "Sail

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a 'p' dynamic marking and a '6' marking.

on, Sail on, Ye ma - ri - ners, the night is gone." And hur - ried land - ward far a - -

poco accel.

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a 'poco accel.' marking.

- way, Ory-ing, "A - wake! it is the day." It said un - to the fo-rest.

f
"Shout! Hang all your lea - fy ban - ners out!" "Hang all your lea - fy ban-ners

pp poco riten.
out!" It touch'd the wood-bird's fold - ed wing, And said, "O bird, a - wake and

sing." And o'er the farms, "O chan - ti - cleer, Your cla-ri-on blow, the day is

f riten. *poco riten.*

near Your cla- rion blow, the day is near." It whis- per'd to the fields of

col canto. *poco riten.*

cresc.

corn, "Bow down, and hail the com- ing morn." It shout- ed through the bel - fry

cresc.

cresc. *f* *p* *molto rall.*

tow'r, "Awake, O bell! proclaim the hour." It cross'd the church- yard with a sigh, And said, "Not

cresc. *f*

adagio.

yet! in qui - et lie." It cross'd the church- yard with a sigh, And said, "Not yet! in qui - et lie."

adagio.

Good night, beloved!

SERENADE.

PIANO. *ff Allegretto moderato.*

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The music is marked *ff* and *Allegretto moderato*. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment.

The second system continues the piano introduction. It includes dynamic markings *p*, *dim.*, and *pp*. The right hand has a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

The third system of the piano introduction includes dynamic markings *pp* and *stacc.*. The right hand has a melodic line with a *stacc.* marking. The left hand continues with eighth-note accompaniment.

..... good night,..... good night,..... good night,..... be - lov - - -

The fourth system shows the vocal line and piano accompaniment. The vocal line has a *cres.* marking. The piano accompaniment includes a *cres.* marking. The lyrics are: "..... good night,..... good night,..... good night,..... be - lov - - -"

- ed! I come,.... I come.... to watch o'er thee.... I come,.... I come ... to

The fifth system shows the vocal line and piano accompaniment. The vocal line has *cres.* markings. The piano accompaniment includes *cres.* markings. The lyrics are: "- ed! I come,.... I come.... to watch o'er thee.... I come,.... I come ... to"

dim. *p*

watch o'er thee. To be near thee, to be near thee, a - lone,.... a -

dim. *p*

- lone.... is peace for me. To be near thee, to be near thee, a -

pp

- lone,..... a - lone..... is peace for me. Thine eyes are stars of morn - ing, Thy

f

lips are crim - son flow'rs,.... Good night, good night, be - lov - - - ed! Thine

p *f*

GOOD NIGHT, BELOVED!

eyes are stars of morn - ing, Thy lips are crim - son flow'rs,.... Good night! good night, be -

- lov - - ed, while I count the wea - ry hours,.... while I count the wea - ry hours,.... Good

night,..... be - lov - - ed, while I count the wea - ry hours,.... while I

count the wea - ry hours,.... Good night,..... be - lov - - ed.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are a grand staff (treble and bass clefs). The music features a series of chords and arpeggiated figures in the right hand, and a steady accompaniment of chords in the left hand.

Ah! thou moon that shinest argent clear a -

f *staccato.* *rf*

The vocal line is on a treble clef staff with a key signature of two flats. The lyrics are written below the notes. The piano accompaniment is on a grand staff. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *rf* (ritornello forte).

- bove,..... a - bove, All night long enlighten

rf *rf*

The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff with the same rhythmic pattern. Dynamics include *rf* (ritornello forte).

my sweet lady love, my lady love..... enlighten

pp *smorz.*

The vocal line concludes on the treble clef staff. The piano accompaniment concludes on the grand staff. Dynamics include *pp* (pianissimo) and *smorz.* (smorzando).

GOOD NIGHT, BELOVED!

pp

en. Good night,..... good night,..... Good

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "en. Good night,..... good night,..... Good". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It begins with a *pp* dynamic and includes a *dim.* marking.

cresc. night,.... good night,.... *dim.* be - lov - - - - ed,..... *cresc.* Good night,.... good night,.... be -

The second system continues the vocal line with lyrics "night,.... good night,.... be - lov - - - - ed,..... Good night,.... good night,.... be -". The piano accompaniment includes dynamics such as *cresc.*, *f*, and *p*.

dim. - lov - - - - ed. *f* Thine eyes are stars of morn - ing, *cresc.* Thy lips are crim-son flow'rs,..... *ff*

The third system features the vocal line with lyrics "- lov - - - - ed. Thine eyes are stars of morn - ing, Thy lips are crim-son flow'rs,.....". The piano accompaniment includes dynamics like *dim.*, *cresc.*, and *ff*.

dim. *cresc.* Good night, be - *rall.*

The fourth system shows the vocal line with lyrics "..... Good night, be -". The piano accompaniment includes dynamics such as *f*, *dim.*, *p*, *cresc.*, and *rf*.

ritenuto.
lov - - - ed. While I count the wea - ry hours..... while I count the wea - ry

p *ritenuto.*

cresc. *f*
hours,..... Good night,..... be - lov - - - ed.

cresc. *f* *p*

To be near thee, to be near thee, a - lone,.... a - lone,.... is

f

Allegro.
peace.. for me. Good night! good night! good night!..... good.....

Allegro. *f* *ff*

night.

ff

"This is the place."

Andantino giusto.
Pianissimo e dolce assai.

The piano introduction consists of two staves. The right hand features a melody of eighth notes with triplets, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andantino giusto' and the dynamics are 'Pianissimo e dolce assai'. There are two accents marked 'A' at the end of the piece.

(almost spoken.)
 This is the place; stand still, my steed,

The first vocal line begins with a rest followed by the lyrics 'This is the place; stand still, my steed,'. The piano accompaniment continues with a similar eighth-note pattern. The tempo and dynamics from the introduction apply.

Let me re-view the scene; And sum-mon from the sha-dow-y past, The forms that once have been!

The second vocal line continues with the lyrics 'Let me re-view the scene; And sum-mon from the sha-dow-y past, The forms that once have been!'. The piano accompaniment remains consistent.

The past, the pre-sent, here u-nite Be-neath time's flow - ing tide; Like foot-prints hid-den by a brook, But

The third vocal line continues with the lyrics 'The past, the pre-sent, here u-nite Be-neath time's flow - ing tide; Like foot-prints hid-den by a brook, But'. The piano accompaniment continues.

seen on ei - ther side. Here runs the high-way to the town, There, the green lane de-scends, Thro'

The fourth and final vocal line on this page continues with the lyrics 'seen on ei - ther side. Here runs the high-way to the town, There, the green lane de-scends, Thro''. The piano accompaniment concludes with a *pp* (pianissimo) dynamic marking.

cresc. *rall.* *3*
 which I walk'd to church with thee, O gent-lest of my friends, O gent-lest of my friends.

cresc. *rall.* *dim.* *tempo 1mo.* *dolciss.* *ppp* *3*

The sha - dow of the

pp

3 *3* *3*
 lin - den trees, Lay mov - ing on the grass, Be - tween them and the mov - ing boughs, A sha - dow, thou didst

stacc. *3*

3 *3* *cresc. riten.*
 pass; Thy dress was like the li - lies, And thy heart as pure as they, One of God's ho - ly

3 *3* *cresc. riten.*

a piacere. *pp* *tempo 1mo.* *3*
 mes - sen - gers Did walk with me that day. I saw the branch - es of the trees, Bend down, thy touch to

rall. dimin. *col canto.* *ppp* *tempo 1mo.* *3*

"THIS IS THE PLACE."

meet; The clo-ver blos-soms in the grass, Rise up, to kiss thy feet. "Sleep, sleep to-day, tor-

-ment-ing cares, Of earth and fol-ly born." So-lemn-ly sang the vil-lage choir, On that sweet Sab-bath

slower and softer. morn. But now, a-las! the place seems chang'd, Thou art no long-er here, Part of the sun-shine of the *cresc.*

scene, With thee did dis-ap-pear, With thee did dis-ap-pear. *rall.* *dim.* *tempo lmo.* *dolce.* *ppp*

ral. *pp*

The Reaper and the Flowers.

Words by LONGFELLOW.
Moderato.

Music by M. W. BALF3

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *p*.

1. There is a reaper whose name... is Death, And with his sic - kle
keen,..... He reaps the beard - ed grain at a breath, And the flow - ers that

The first system shows the vocal line starting with a *mf* dynamic and the piano accompaniment with a *stacc.* marking.

grow be - tween..... " Shall I have nought that is

The second system continues the vocal line and piano accompaniment, featuring dynamics like *cres.*, *f*, and *p*.

fair ?" saith he, "Have nought but the beard - ed grain ?..... Tho' the

The third system continues the vocal line and piano accompaniment, with a *With energy.* instruction above the vocal line and a *cres.* marking in the piano part.

The final system shows the concluding vocal line and piano accompaniment, ending with a *cres.* marking.

THE REAPER AND THE FLOWERS.

breath of these flow - ers is sweet..... to me, I will give them all back & .

- - gain..... I will give them all back a - gain."

RECIT *pp Allegro Moderato.* *cres.*

He gaz'd at the flow'rs with tearful eyes, He kiss'd their droop - ing leaves; It was for the Lord of

f Pa - ra - dise He bound them in His sheaves. *pp dolce.* *Andante.*

"The Lord hath need of these

flow'r - ets gay," The reap - er said, and smil'd,..... *cres.* *f* "Dear to - kens of the

THE REAPER AND THE FLOWERS.

earth are they, Where He was once a child.

mf Tempo 1mo.
 2. They shall all bloom in fields..... of light, Trans-plant - ed by my

care,..... And saints, up - on.... their gar - ments white, These sa - cred

bios - soms wear..... And the mo - ther gave, in

tears..... and pain, The flow'rs she most did love..... She

THE REAPER AND THE FLOWERS

crec.

knew she should find them all..... a - gain, In the fields of light a -

- bove,..... In the fields of light a - bove. Oh, not in cru - el - ty,....

f With great energy.

f marcato.

..... not in wrath, The reap - er came..... that

RECIT. Calmly. *f Adagio.*

day, 'Twas an an - gel vi - sit - ed the green earth, And took the flow'rs a - way.

f *tempo lmo.*

deces. *dim. e ritenuto.* *p* *pp*