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The Beautiful Land of Nod
A. H. Behrend
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Bertram L'Estrange

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Song - "MY CIGARETTE" - *E. Crampton*

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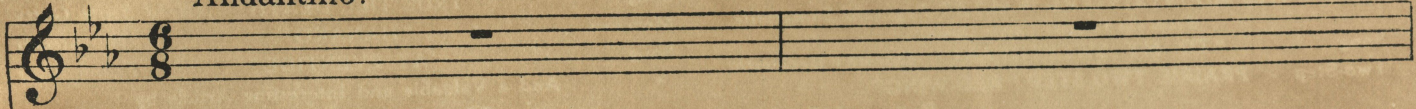
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DREAM VOICES.

Words by
G. HUBI NEWCOMBE.

Music by
M. PICCOLOMINI.

Andantino.

VOICE. 

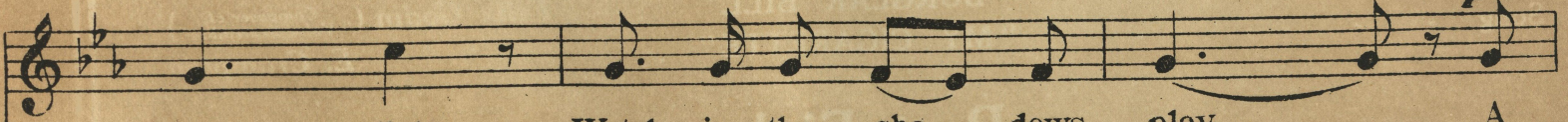
PIANO. 


rit. *a tempo.* I dream, a lone, in the





twi - - light, Watch - ing the sha - dows play, ----- A





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tear - drop falls as my heart re - calls Dear ones long passed a -

p colla voce.

way. When, o - ver the hush of twi - light.

O - ver the wind's low sigh, Sweet and clear, a

cres. *mf* *mf* *ped.* *

song I hear, Voi - ces from years gone by!

rall. *rall.* *ped.* *

LARGO. Very softly, as from afar.

Hearts that have loved can ne'er be part - ed,

ppp
due Pedale.

Fear not thy dear ones can for - get,

cres.

Still we are near thee, ten - der - heart - ed, Through

joy and sor - row, lov - ing yet!

Hear - ts that have lov'd can ne'er be part - ed,

due Pedale.

Fear not thy dear ones can for - get, Still we are near thee,

Ped. * *Ped.* *

ten - der - heart - ed, Through joy.... and sorrow loving yet

Ped. *

LARGO. *cantabile.* *rit.* **ANDANTINO.** The

Ped. *

pp

darkness of night has fall - en, I list for the song in vain;--- It

pp

passed a - way with the dy - ing day, But the light and the joy re - main;..... For

p colla voce.

res.

in my heart is a sing - ing, Ten - der and sweet and low,----- A

con espress.

song of love from the land a - bove, Voices I used to know:—

rit. dolce.

f

colla voce.

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

LARGO. Very softly, as from afar.

Hears that have loved can ne'er be part - ed,

ppp
due Pedale.

Fear not thy dear ones can for - get,

cres.

Still we are near thee, ten - der - heart - ed, Through

joy ----- and sor - row lov - ing yet!

Hear - ts that have loved can ne'er be part - ed,

due Pedale.

Fear not thy dear ones can for - get,

Ped. * *Ped.* * *Ped.* *

Still we are near thee, ten - der - heart - ed, Through

joy and sor - row, lov - ing yet!

f *Ped.* * *Ped.*

ESTUDIANTINA.

EMILE WALDTEUFEL.

SUITE DE VALSES.

Nº 1.

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first system is marked with a dynamic of *mf* and includes several accents (>) over the notes. The second system continues the melody and accompaniment. The third system features a first ending (1^a) and a second ending (2^a), with the second ending marked with a dynamic of *f*. The fourth system shows a repeat sign at the beginning and continues the melodic line. The fifth system concludes with a triplet of eighth notes in the treble staff.

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First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with slurs and a bass line with chords and single notes.

Second system of musical notation. The treble clef part includes a dynamic marking of *ff* (fortissimo) and accents (>) over several notes. The bass line continues with chordal accompaniment.

Third system of musical notation. The treble clef part features a dynamic marking of *p* (piano) and accents (>) over notes. The bass line consists of steady chordal accompaniment.

Fourth system of musical notation. The treble clef part has accents (>) over notes. The bass line continues with chordal accompaniment.

Fifth system of musical notation, concluding the piece. It is divided into two sections: *1a* and *2a*. The *1a* section has a dynamic marking of *f* (forte). The *2a* section ends with the word *Fine.*

Espressivo.

Nº 2.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Espressivo.' and 'p'. The second and third systems continue the piece with various melodic and harmonic developments. The fourth system concludes with a 'Fine.' marking. The fifth system begins with a 'ff' dynamic and includes a 'p' dynamic later in the system. The sixth system also features 'ff' and 'p' dynamics. The seventh system concludes with a 'ff' dynamic and the instruction 'D. C.' (Da Capo). The score includes several triplets and slurs, indicating expressive phrasing.

No 3.

First system of musical notation for 'No 3'. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music starts with a forte (*f*) dynamic. The bass staff begins with a bass clef and the same key signature and time signature. The system contains four measures, with a repeat sign at the end of the first measure.

Second system of musical notation for 'No 3', continuing from the first system. It consists of a treble and bass staff. The treble staff continues the melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. The system contains four measures.

Third system of musical notation for 'No 3'. It consists of a treble and bass staff. The treble staff features a series of eighth notes with slurs and ornaments. The bass staff continues with chords and single notes. The system contains four measures.

Fourth system of musical notation for 'No 3'. It consists of a treble and bass staff. The treble staff has a first ending (*1a*) and a second ending (*2a*). The second ending is marked with a piano (*p*) dynamic. The system concludes with a final measure labeled 'last.'. The system contains four measures.

No 1. D. C. al Fine.

Fifth system of musical notation for 'No 3'. It consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic. The system contains four measures.

Sixth system of musical notation for 'No 3'. It consists of a treble and bass staff. The treble staff continues the melodic line. The bass staff provides harmonic support. The system contains four measures.

Seventh system of musical notation for 'No 3'. It consists of a treble and bass staff. The treble staff has a first ending (*1a*) and a second ending (*2a*). The second ending is marked with a forte (*f*) dynamic. The system concludes with a repeat sign. The system contains four measures.

DOUBTING.

ZWEIFEL.

Song.

Words by GUY EDEN.
German version by ALFRED H. QUARITCH.

Music by
REGINALD SOMERVILLE.

Andante Cantabile.

VOICE. *p* How can'st thou doubt that still I
Was macht Dich Dei - ne Lie - be

PIANO. *p* *rit.*

love thee, Why greet me now with words of pain?
wan - ken, Dass mir so schmerz-be-wegt Dein Gruss?

Hast thou for - got - ten my de - vo - - - tion,
Hast Du ver - ges - sen all mein Ban - - - gen,

Have all my vows been said in vain? Have I not sworn thy love to
 Als ich ge-haucht den ers-ten Kuss? Aus tief-ster See - le schwur Dir

cher - ish? Have I not prayed my life may be
 Treu - e, Nur Dir al-lein mein gan-zes Sein!

rit. One last-ing wit-ness of my glad - ness, One breath-ing proof of
 Dau - ernd des Le-bens lich-te Freu - de, Im Kampf des Da - seins

Meno mosso.

Tempo I.

love for thee?
 Dir zu sein.-

When ros-es cease to yield their fra - grance, When sun-rise fails to light the
 Wenn Ro-sen kei - nen Duft mehr spen - den, Wenn Son-nen-licht den Him-mel

p

sky, When might - y o - ceans stay their
 flieht, Wenn Mee - re ih - re Strö - me

p

meno mosso
 flow - ing, When flow'rs in spring-time droop and
 hem - men, Wenn Blü - then - pracht ver - welkt, ver -

p

a tempo
 die; Then, on - ly then can I for - get thee,
 - siegt, Dann nur, dann kann ich Dein ver - ges - sen,

p

Then, on - ly then our lives can part,
 Dann nur ein Tren - nen denk - bar ist;

p *mf*

rit.
 Speak, for thy slave am I for ev - er,
 Nur ich, Dein Skla - ve kann er - mes - sen,

f

appassionato *Meno mosso.*
 Fond - ly be - lov - ed as thou art, as thou
 Wie heiss Dich lie - be, wie Du bist, wie Du

mf *f* *ff*

a tempo largamente
 art!
 bist!

f *ff*

THE PREHISTORIC.

CAKE WALK or TWO STEP.

LUKE CAVENDISH EVERETT.

Marziale.

INTRO.

The musical score is written for piano and bass. It begins with an 'INTRO.' section in 2/4 time, marked 'Marziale' and 'ff'. The first system shows the piano and bass staves with a dynamic of 'ff'. The second system starts with a repeat sign and a dynamic of 'mf', followed by a 'ff' dynamic in the final measure. The third system also starts with 'mf' and ends with 'ff'. The fourth system starts with 'mf' and ends with a sharp sign in the bass staff. The fifth system starts with a sharp sign in the bass staff and ends with a dynamic of 'sf'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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First system of musical notation. Treble clef with a key signature of one flat (B-flat). The piece begins with a forte (*f*) dynamic. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. A repeat sign is present at the beginning.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Fourth system of musical notation, featuring a first ending (1.) and a second ending (2.). The first ending concludes with a sharp sign (#) and a sforzando (*sf*) dynamic. The second ending concludes with a sforzando (*sf*) dynamic.

Fifth system of musical notation. The treble clef melody begins with a mezzo-forte (*mf*) dynamic. The system concludes with a fortissimo (*ff*) dynamic.

Sixth system of musical notation, continuing the piece with a mezzo-forte (*mf*) dynamic.

mf

sf
Fine.

TRIO.

f

THE BEAUTIFUL LAND OF NOD.

Words by
ELLA WHEELER WILCOX.
By permission of Messrs Gay & Hancock.

Music by
A. H. BEHREND.

Allegretto.

con amore

VOICE.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a quarter rest, and then the lyrics "Come,". The piano accompaniment consists of two staves: the right hand plays a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat) and the time signature is 6/8.

The second system continues the musical piece. The voice line has the lyrics "cud - dle your head on my shoul - der, dear, Your head like the gold - en -". The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same.

The third system concludes the piece. The voice line has the lyrics "- rod, And we will go sail - ing a - way from here To the". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The key signature and time signature remain the same.

poco rit. beau-ti - ful Land of Nod. *a tempo* A - way from lites hur - ry, and

col voce *a tempo*

flur - ry, and wor - ry, A - way from Earth's shadows and gloom, To a

world of fair wea-ther we'll float off to - ge - ther Where ro - ses are al - ways in

bloom. *rall.* To a world of fair wea-ther we'll float off to - ge - ther Where

rall.

a tempo

ro-ses are al-ways in bloom.

mf a tempo

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "ro-ses are al-ways in bloom." The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The tempo marking "a tempo" is placed above the vocal line, and "mf a tempo" is placed above the piano accompaniment.

Just shut up your eyes, and fold your hands, Your

The second system continues the musical score. The vocal line has the lyrics "Just shut up your eyes, and fold your hands, Your". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one flat.

hands like the leaves of a rose, — And we will go sail-ing to those fair lands That

The third system continues the musical score. The vocal line has the lyrics "hands like the leaves of a rose, — And we will go sail-ing to those fair lands That". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one flat.

nev - er an at - las shows. — On the North and the West they are

mf

mp

The fourth system concludes the musical score. The vocal line has the lyrics "nev - er an at - las shows. — On the North and the West they are". The piano accompaniment continues with similar rhythmic patterns. The key signature changes to two sharps (D major) for the final phrase. The tempo marking "mf" is placed above the vocal line, and "mp" is placed above the piano accompaniment.

calando *a tempo*

bounded by rest, On the South and the East_ by dreams;— 'Tis the country i - de - al, where

calando *a tempo*

noth - ing is re - al, But ev - 'ry thing on - ly seems. ——— 'Tis the

rall.

coun - try i - de - al, where nothing is re - al But ev - 'ry thing on - ly seems. Just

rall. *poco rall.*

meno mosso

drop down the cur - tains of your dear eyes, Those eyes like a bright blue - bell, ——— And

meno mosso

we will sail out un-der star - lit skies, To the land where the fair - ies dwell. — Down the

rit.

cresc.

rit. e dim.

a tempo primo

riv - er of sleep, — our barque shall sweep, Till it reach-es that my - sti - cal

a tempo primo

Isle. — Which no man has seen, — but where all have been, And there we will pause a -

-while. — I will croon you a song as we float a - long To that

shore that is blessed of God, — Then ho! for that fair land, we're off for that rare land, That

beau - ti - ful Land of Nod. — Then ho! for that fair land, we're

off to that rare land, That beau - ti - ful Land of Nod: That beau - ti - ful Land of

rall.

Nod.

dim e rit. *pp*