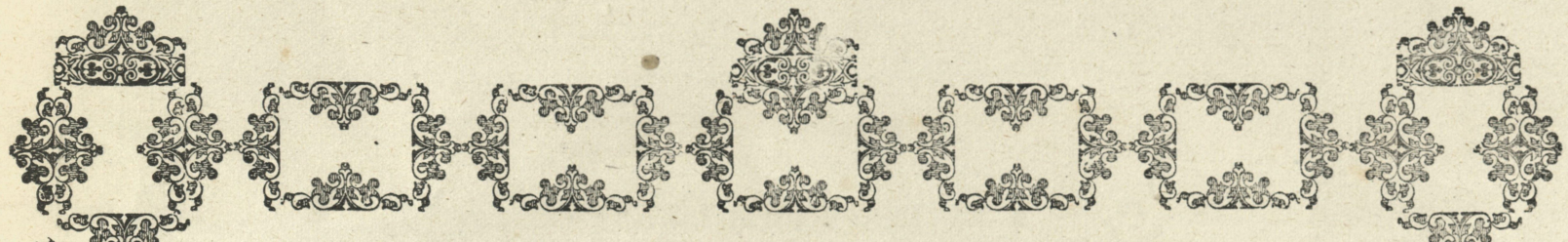


Mrs. H. M. Smith



To Mrs. Marie K. Abbott,
(Brooklyn, N. Y.)



Slumber on Baby dear

A
Mother's Cradle Song,

English words by

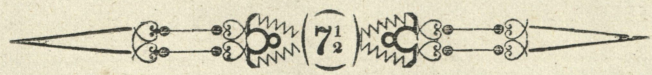
H. C. Watson.

Italian words by

A. Debrin.

COMPOSED BY

L. M. GOTTSCHALK.



NEW YORK:

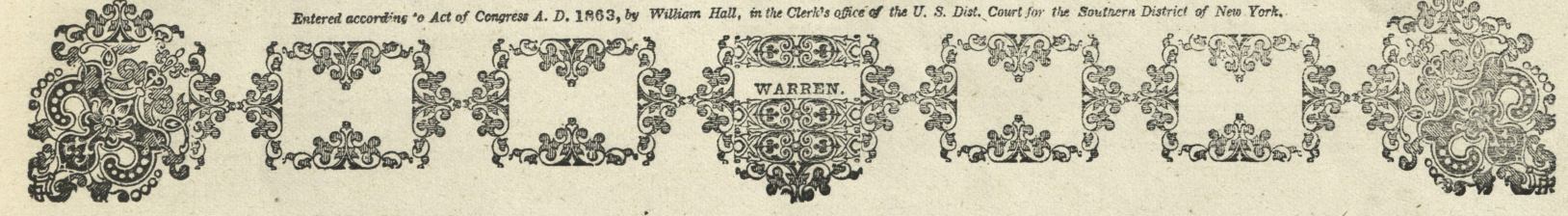
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A MOTHER'S CRADLE SONG.
"SLUMBER ON, BABY DEAR."

(LA NINNARELLA.)

Italian words by DEBRIN.



English words by H. C. WATSON.

Music by L. M. GOTTSCHALK.

Andante moderato.

Ben legato.
Very quiet.
pp

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a common time signature (C). It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is written on a grand staff (treble and bass clefs) with a common time signature. The right hand plays a continuous eighth-note pattern starting on G4, while the left hand plays a simple harmonic accompaniment of quarter notes.

The second system of music continues the vocal line and piano accompaniment. The vocal line has another four-measure rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

Slum-ber on, Ba-by, dear, Do not hear thy mother's sigh, Breath'd for
 Bar-col *ur* don-do-lar Nel-la cul-la ti fa-rò Dor-mi al-

him far a-way, Whilst she sings thy lul-la-by! Slum-ber
 -fin *mi-o* bam-bin Il tu-o son-no io ve-glie-rò Bar-col-

on Ba-by, dear, Do not hear thy mother's sigh, Breath'd for
 lar don-do-lar Nel-la cul-la ti fa-rò Dor-mi al-

him far a-way, Whilst she sings thy lul-la-by! Slum-ber
 fin *mio* bam-bin Il tuo son-no io ve-glie-ro L'au-ra

on, o'er thy sleep, Lov - ing eyes will watch with care, In thy
 pur fià gen - til Nè ti sve - gli il suo ru - mor Por - ga a

dreams, may thou see God's own an - gels hov' - ring here;... Slum - ber
 tè dal pen - sil I pro - fu - mi d'og - ni fior..... Bar - col -

on, may sweet sleep Soft - ly on thine eye - lids lie, While I
 lar don - do lar Nel - la cul - la ti fa - rò Dor - mi an -

watch, chaunt - ing low, Thy sweet sooth - ing lul - la - by.
 cor mio te - sor Il tuo son - no io ve - glie . rò.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains several rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system includes a vocal line with the following lyrics: "Slum-ber on, hap-py child, May life's Eg-li-è qui e i tuoi di L'An-giol". The piano accompaniment continues with a similar rhythmic pattern, marked with a *p* (piano) dynamic.

The third system features a vocal line with lyrics: "storms pass gen-tle by, When this voice, hush'd and still, No more tuo cus-to-di-rà Al tuo cor il Sig-nor L'in no-". The piano accompaniment continues with the same rhythmic structure.

The fourth system contains a vocal line with lyrics: "sings thy lul-la-by! Slum-ber on, hap-py child, May life's cen-za ser-be-rà E-gli-è qui e i tuoi di L'An-giol". The piano accompaniment concludes the system with the same rhythmic pattern.

storms pass gen - tle by, When this voice, hush'd and still, No more
 tuo cus - to - di - rà Al tuo cor il Sig - nor L'in no -

sings thy lul - la - by! In this heart, torn with
 cen - za ser - be - rà Mai cru - del st fe il

grief, Lies a doat - ing love for thee, — Fa - ther, come, bless our
 Ciel D'u - na ma - dre al sup - pli - car Lie - ti in - siem noi vi -

child, Sweet - ly slumb' - ring on my knee; Slum - ber
 vrem Niun da me ti può scos - tar Bar - col -

on, may sweet sleep Soft - ly on thine eye - lids
lar don - do - lar Nel - la cul - la ti fa -

lie, While I watch, chaunt - ing low, Thy sweet
rò Dor - mi an - cor mio te - sor Il tuo

sooth - ing lul - la - by.
son - no io ve - glie - ro.

This system contains piano accompaniment for the final section of the page, with no vocal line.

5

pp

Slum - ber on, hap - py
Bar - col - lar don - do

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in the right and left hands, with the right hand playing a series of eighth notes and the left hand playing a steady eighth-note bass line.

child, May life's storms pass gen - tly - by, When this
- lar, Nel - la cul - la ti fa - - rò, Dor - mi an -

The second system continues the vocal line with the lyrics 'child, May life's storms pass gen - tly - by, When this'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

voice hush'd and still, No more sings thy lul - la -
- cor mio te - sor Il tuo son - no io ve - glie -

The third system continues the vocal line with the lyrics 'voice hush'd and still, No more sings thy lul - la -'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

pp

- by. Oh, sleep,
- rò. Dor - mi.

The fourth system concludes the vocal line with the lyrics '- by. Oh, sleep, - rò. Dor - mi.'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

pp oh, sleep my
an - - - cor Dor

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a *pp* dynamic marking and contains the lyrics "oh, sleep my" with a long note on "sleep". The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

pp child, oh, sleep!
mi, Dor mi.

The second system continues the vocal line and piano accompaniment. The vocal line has a *pp* dynamic marking and the lyrics "child, oh, sleep!". The piano accompaniment maintains the same rhythmic pattern as the first system.

An empty musical staff, likely a placeholder for a second vocal line or a specific instrument part.

rit.

The piano accompaniment for the third system, showing a *rit.* (ritardando) marking. The bass line continues with eighth notes, and the right hand features a series of chords.

Rall. pp ppp

The piano accompaniment for the fourth system, featuring a *Rall.* (Ritardando) marking and a *ppp* (pianissimo) dynamic marking. The music concludes with a final chord in the right hand.

POPULAR BALLADS

PUBLISHED BY

WM. HALL & SON, 751 BROADWAY, N. Y.

MY DARLING'S SHOES. THEO. M. BROWN. 40c.
God bless the dar-ling lit-tle feet, that ne'er can go a-stray.

O JEWELLED SKIES. WM. VINCENT WALLACE. 35c.
O jeweled skies, watch o'er her slumbers; Send lovely dreams of pure delight.

COME AGAIN, HAPPY DAYS. J. R. THOMAS. 35c.
Come a-gain, hap-py days; Come a-gain to my heart as of old.

WHEN NO ONE ELSE IS BY. WM. VINCENT WALLACE. 35c.
How ros-es bloom no eye can tell, And lone-ly buds ap-pear.

THE NAME UPON THE TREE. WM. VINCENT WALLACE. 35c.
O sweet the dream that comes once more, While one by one our joys go by.

MUST WE SAY GOOD-BY? J. R. THOMAS. 35c.
Lay your hand in mine, my dar-ling, Fast the mo-ments fly.

O HUSH, OUR LITTLE ONE'S ASLEEP. JUSTIN JUCH. 35c.
O hush, our lit-tle one's a-sleep, The angels now their vi-gils keep.

ALONE, ALL ALONE. "Rip van Winkle." G. F. BRISTOW. 35c.
A-lone, all a-lone in this wide world of sorrow, No kind friend to—

THE MOON IS SOFTLY BEAMING. Waltz song. HENRY SCHOELLER. 50c.
The moon is soft-ly beam-ing up-on the waveless sea.

LITTLE FOOTSTEPS THAT ARE GONE. J. R. THOMAS. 35c.
O, the sweet and love-ly chil-dren, Blooming round us like the flowers.

THO' BORN IN WOODS. "Desert Flower." WM. VINCENT WALLACE. 35c.
Though born in woods, rude na-ture's child, A woman's heart is thine.

NIGHT, LOVE, IS CREEPING. "Love's Triumph." WM. VINCENT WALLACE. 50c.
Night, love, is creep-ing o'er moor and main...

COME TO MY HEART YE FADED FLOWERS. M. KELLER. 35c.
Come to my heart, ye fad-ed flowers, Rest there un-til its throbs shall cease.

THE DAY IS DONE. "Rip van Winkle." G. F. BRISTOW. 35c.
The day is done, the set-ting sun Has fad-ed in the West.

WHEN CIRCLED ROUND. "Rip van Winkle." G. F. BRISTOW. 35c.
When circled round in youth's glad spring, With friends we love, and hearts we prize.

IN CADENCE SOFT. "Cassilda." W. K. BASSFORD. 35c.
In cadence soft the night winds sigh Their love-songs to the trees.

A TRESS OF HAIR. "Cassilda." W. K. BASSFORD. 35c.
A tress of hair, a sin-gle tress The on-ly to-ken I pos-sess.

FLOWERS. "Cassilda." W. K. BASSFORD. 35c.
Ye blooming flow'rs, Love's symbols fair, To me ye e'er..... are showing.

GOOD NIGHT, AND PLEASANT DREAMS. WM. VINCENT WALLACE. 50c.
When on its couch of ro-sy clouds The burning sun has sunk to rest.

I HAVE WAITED FOR THY COMING. WM. VINCENT WALLACE. 50c.
I have wait-ed for thy coming, As the flow-er for the dew.

DAISIES IN HEAVEN. M. KELLER. 35c.
Out in the meadows, Close by the lane, Twining her hands in a dai-sy chain.

THE LEAVES THAT FALL IN SPRING. J. R. THOMAS. 50c.
When win-ter winds are wail-ing, And death rides on the breeze.

ANGEL OF BEAUTY. H. F. DANKS. 35c.
An-gel of beauty, all lovely and bright, Be with my spirit by day and by night.

MERRILY, MERRILY OVER THE SEA. WM. VINCENT WALLACE. 50c.
Mer-ri-ly, mer-ri-ly o-ver the sea, Clearing the billows we're bounding along.

THE LOST STAR. WM. VINCENT WALLACE. 50c.
With white hair streaming up-on the wind, And straining his wea-ry eye.

CHIME SOFTLY, YE BELLS. ARTHUR W. HAWTHORN. 35c.
Chime soft-ly, ye bells, softly chime, Summer breezes float lightly around.

THE MOONBEAM. Waltz Song. E. G. B. HOLDER. 35c.
Light-ly in our boat we row O'er the sil-var lake.

THE BELL-RINGER. WM. VINCENT WALLACE. 50c.
I set the bell a-ring-ing When the bride to the al-tar was led.

I'M TRUE TO THEE. WM. VINCENT WALLACE. 50c.
They say that all things change, Sweet flow-ers bloom and die.

OLD FRIENDS, AND OTHER DAYS. WM. VINCENT WALLACE. 50c.
Come take your lute, and sing to-night, The song of years gone by.

I DREAMED OF HOME LAST NIGHT. H. C. WATSON. 30c.
I dreamed of home last night, A fond and hap-py dream.

COME, THE BARK IS MOVING. Waltz Song. J. SLOMAN TORREY. 60c.
Come..... the bark is moving—Come..... the breeze is blowing.

BRIGHT STARS THAT SHINE ABOVE. C. FRADEL. 35c.
Bright stars that shine a-bove, I see your friend-ly greet-ing.

O LOVELY NIGHT. C. FRADEL. 50c.
O love-ly night, de-licious hour, When hearts are light and free.

YOUTH IS LIFE'S TIME OF MAY. WM. VINCENT WALLACE. 50c.
I will not yield my free-dom, no! Un-fettered still in heart I rove.

I LOVE THE STARRY NIGHT. H. F. DANKS. 35c.
I love the starry summer night, When all the world doth seem.

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J. W. TAYLOR, Music Printer, 27 Rose Street, N. Y.