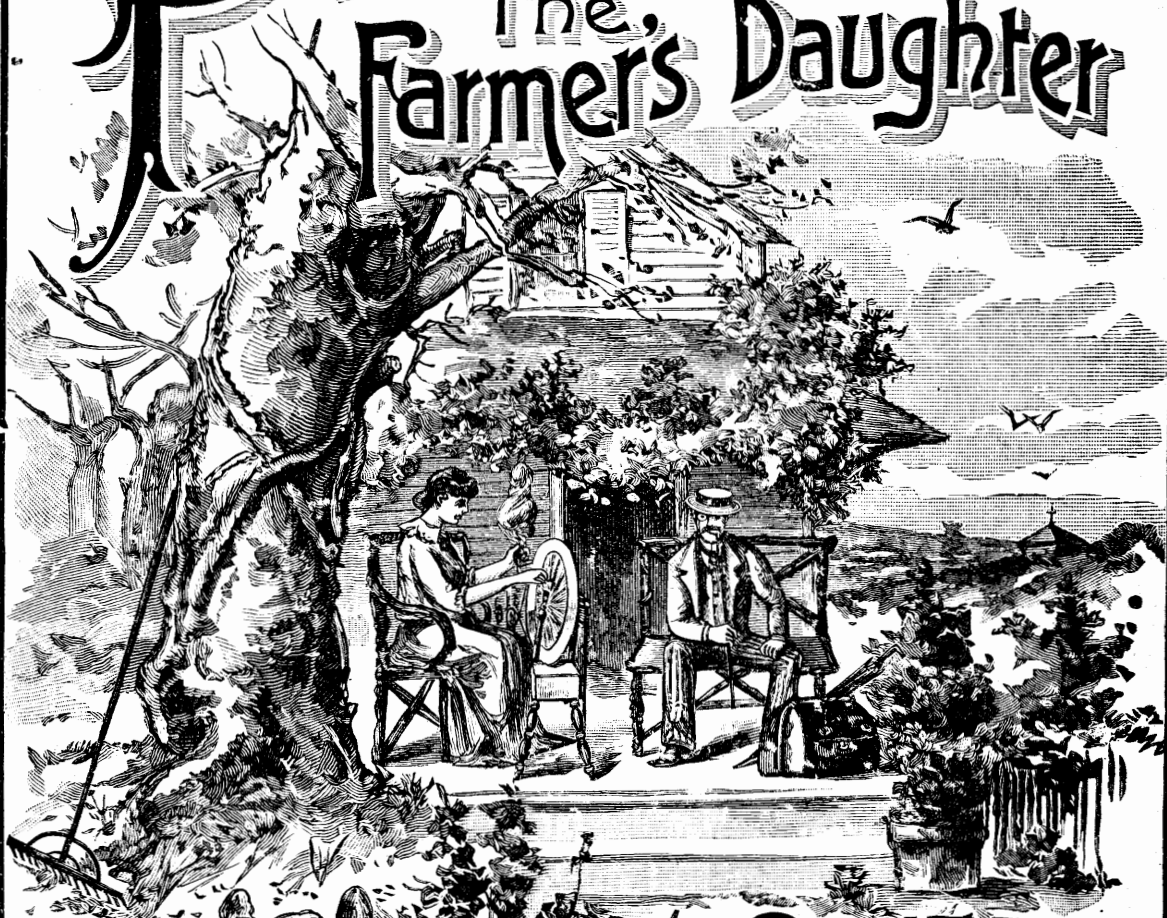


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PHYLLIS

The Farmers' Daughter



AN OPERATIC **CANTATA**
 LIBRETTO BY
CLARA LOUISE BURNHAM,
 Composed by **GEO. F. ROOT.**

PUBLISHED BY
THE JOHN CHURCH CO.
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FOLGER-DINO

Price 75 Cents.

☀ PHYLLIS ☀

THE FARMER'S DAUGHTER

AN OPERATIC CANTATA

— WORDS BY —

CLARA LOUISE BURNHAM.

— MUSIC BY —

GEO. F. ROOT.

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Broude Bros.
Music

115 W. 57th St., N. Y. C.

EXPLANATORY.

It is expected that this Cantata will commonly be given, book in hand, as a concert, but it may be given in costume with scenery and appropriate action. When that is done the following hints may be of use.

The stage should be set with an out-of-door country scene, and at one side should appear the end of Farmer Meadows' house, with a door for exit and entrance, and upper windows which can be thrown open by Phyllis and Margaret during the serenade.

Costumes may vary according to the tastes of the performers. As the situations are rustic, the dressing should be according to the surroundings; and in the case of the women, the more picturesque the simple dresses are, the prettier will the scene appear.

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CHARACTERS.



#160
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- PHYLLIS, the Farmer's Daughter, *Soprano.*
- MARGARET, the Adopted Daughter, *Contralto.*
- DOUGLAS, a Young Farmer, *Tenor.*
- FARMER MEADOWS, *Base.*
- CHAPLEIGH, a Dude from the City, *Baritone.*
- Semi-Choruses of Women.
- Semi-Choruses of Men.
- Full Chorus of Villagers.

The Semi-Choruses are in three parts;—for the women's voices 1st and 2d Soprano and Alto:—for the men, 1st and 2d Tenor and Base. Where semi-choruses are connected with the full chorus (as in No. 2) let all the women be on one side and all the men on the other, in the order indicated above, for the full chorus; then, when the semi-choruses are sung, those taking part will be together without having to change places.

The success of this Cantata will depend greatly upon the audience's hearing all the words. Come well to the front, sing directly and distinctly to them. Spare no pains to secure that result.

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PHYLLIS,

THE FARMER'S DAUGHTER.

No. 1. INTRODUCTION.

Moderato.
m Cres. *m* Cres.

The first system of the introduction consists of two staves. The treble staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It starts with a piano (*m*) dynamic and a crescendo (*Cres.*) leading to a mezzo-forte (*m*) dynamic. The bass staff begins with a bass clef and a 4/4 time signature, starting with a piano (*m*) dynamic and a crescendo (*Cres.*) leading to a mezzo-forte (*m*) dynamic. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

m *mf* *m* *mf*

The second system continues the introduction with two staves. The treble staff starts with a treble clef and a 4/4 time signature, featuring dynamics of mezzo-forte (*mf*), piano (*m*), mezzo-forte (*mf*), piano (*m*), and mezzo-forte (*mf*). The bass staff starts with a bass clef and a 4/4 time signature, maintaining a consistent piano (*m*) dynamic throughout the system.

m

The third system consists of two staves. The treble staff begins with a treble clef and a 4/4 time signature, marked with a mezzo-forte (*mf*) dynamic. The bass staff begins with a bass clef and a 4/4 time signature, marked with a mezzo-forte (*mf*) dynamic. The music continues with a steady accompaniment and melodic lines.

mf

The fourth system consists of two staves. The treble staff begins with a treble clef and a 4/4 time signature, marked with a mezzo-forte (*mf*) dynamic. The bass staff begins with a bass clef and a 4/4 time signature, marked with a mezzo-forte (*mf*) dynamic. The music concludes with a final chord in the bass staff.

Allegretto.

First system of the 'Allegretto.' section. The music is in 2/4 time with a key signature of one flat. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady accompaniment of eighth notes. Dynamics include *m* (mezzo) and *mp* (mezzo-piano).

Second system of the 'Allegretto.' section. It includes dynamic markings *Cres.* (crescendo), *f* (forte), *Bim.* (bimbo), and *mf* (mezzo-forte). The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Third system of the 'Allegretto.' section. Dynamics include *m* and *mf*. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Andantino.

First system of the 'Andantino.' section. The music is in 6/8 time with a key signature of one flat. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Second system of the 'Andantino.' section. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Third system of the 'Andantino.' section. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features a steady accompaniment in the bass with chords and eighth notes, and a more active melody in the treble with eighth and sixteenth notes.

The second system continues the piece. The bass line remains consistent with the first system. The treble staff shows a melodic line with some rests and a half-note chord in the second measure.

The third system shows a change in the bass line, with more frequent chordal accompaniment marked with 'x' symbols. The treble staff continues with a melodic line, also featuring some rests.

The fourth system features a more complex texture. The bass line has a dense accompaniment of chords, while the treble staff has a melodic line with many sixteenth notes.

The fifth system concludes the piece. The bass line has a rhythmic accompaniment of eighth notes. The treble staff has a melodic line that ends with a double bar line and repeat dots.

When the curtain rises the full chorus, including the Farmer, Douglas and Margaret, is discovered on the stage.

No. 2. THERE'S A TIME FOR WORK AND A TIME FOR PLAY.

Chorus and Semi-Choruses.

mf CHORUS. *Moderato.*

There's a time for work and a time for play,— Or so the wise - a - cles tell us ;

The first system of the musical score for the chorus. It consists of four staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (treble and bass clefs). The music is in 4/4 time and marked 'mf' and 'Moderato'. The lyrics are: 'There's a time for work and a time for play,— Or so the wise - a - cles tell us ;'.

And al - tho' we play with a right good will, In work we are no less zealous.

The second system of the musical score. It continues the vocal line, bass line, and piano accompaniment. The lyrics are: 'And al - tho' we play with a right good will, In work we are no less zealous.'

mp
Oh, a - las ! for those who must toil and slave In sti - fled and nar - row plac - es ; Let our

The third system of the musical score. It continues the vocal line, bass line, and piano accompaniment. The lyrics are: 'Oh, a - las ! for those who must toil and slave In sti - fled and nar - row plac - es ; Let our'. The dynamic marking changes to 'mp'.

m **Cres.** *f*

thanks as-cend that our la-bors lie 'Mid Nature's en-nobling gra - ces, 'Mid Nature's ennobling graces.

This system contains a vocal line with lyrics and a piano accompaniment. The vocal line starts with a mezzo-forte (*m*) dynamic, followed by a crescendo (**Cres.**) leading to a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

mf **SEMI-CHORUS. Men.** *f*

If we drive the plough or we drop the seed, Or thresh from the grain its boo - ty,

This system is for a men's semi-chorus. It begins with a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The music is in 4/4 time. The vocal line and piano accompaniment are shown.

m **Cres.** *f*

Tho' the work be hard, yet the spread-ing skies Smile down and make light the du - ty.

This system continues the vocal line and piano accompaniment. It features a mezzo-forte (*m*) dynamic, a crescendo (**Cres.**), and a forte (*f*) dynamic. The piano accompaniment includes some chromatic movement in the left hand.

m SEMI-CHORUS. Women.

And we skim the cream in the shining pans, And churn in - to gold the but - ter, While out-side the

Cres.

win-dow the blossoms bend, And songsters their sweet notes ut - ter, And songsters their sweet notes ut-ter.

mf *m* *mp*

mf CHORUS.

Then when we hie to the vil - lage green, For play we will all be ready,

mf

There the lads and las - sies will trip it gay To mu - sic both tune - ful and steady.

Cres. Then the games will fol - low and food and drink Will bur - den the ta - bles to *f*

Dim. quak - ing, And the jest will fly and the laugh - ter ring From hearts that are mer - ry *m* *Cres.*

mak - ing, From hearts that are mer - ry mak - ing.

FARMER. Yes, friends, a healthy life in the country is the happiest of all the lives that God gives to his creatures, and although you have been invited here to-day to lend a helping hand, I hope some enjoyment may be mingled with the labor. Margaret claims the lassies first for her quilting.

MARGARET. Yes, soon our needles must be flying.

DOUGLAS. And your tongues too, maybe.

MARGARET. I hope so, truly. A sad affair would a quilting bee appear, where tongues were mute.

DOUGLAS. That is a wonder that will never be seen I am sure; and I have heard that sometimes the tongues are sharper than the needles.

MARGARET. Fie, Douglas! Do you suppose our tongues are any sharper than yours?

The women form as if on three sides of a quilting frame (the open side to the audience) and at the Refrain make the motions of weaving the needles and drawing up the threads as indicated by the form of the melody.

No. 3. THE QUILTING FRAME.

Semi-Chorus. Women.

Allegretto. *m*

1. The quilt - ing frame is a
2. Then take the scis - sors that

7930

*mp**Cres.*

cheer - ful place With its hum of hap - py voic - es; We gath - er round like
glit - ter bright, Snip a - way with care - ful meas - ure The e - ven thread with

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part includes some notes marked with an 'x', likely indicating a specific performance technique or a correction. The dynamic marking *mp* (mezzo-piano) is placed above the vocal line, and *Cres.* (crescendo) is placed above the piano accompaniment.

*f**Dim. m*

ees in - deed, And the house-wife's heart re - joic - es, For in and out the
prac - ticed hand, For the per - fect work's a pleas - ure; The ends then take in

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *f* (forte) and ends with *Dim. m* (diminuendo mezzo). The piano accompaniment continues with the same structure as the first system, including the 'x' marks in the right-hand part. The lyrics are written below the vocal line.

*Cres.**mp**m*

nee - dles fly With the long thread trail - ing af - ter, Till ma - ny lines all
fin - gers deft, Tie them fast in knots en - dur - ing. So shall the quilt a

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *Cres.* and *mp*, and ends with *m*. The piano accompaniment continues with the same structure, including the 'x' marks in the right-hand part. The lyrics are written below the vocal line.

Cres. *f*

straightly lie 'Mid bursts of talk and laughter, 'Mid bursts of talk and laughter.
treas - ure be, Sweet peace to us en - sur - ing, Sweet peace to us en - sur - ing.

mp REFRAIN. *Cres.* *mp* *Cres.*

Weave the needles keep the line, Work and pleas - ure thus com - bine,

m *Cres.* *mf* *Cres.* *f*

Light - en toil with harm - less chat - ter, What the men say does not mat - ter.

mp SEMI-CHORUS. Men.

But woe to her who at home has stayed, For her fate is now a sad one; Her

m

Cres.

p

m

rep - u - ta - tion as good house - wife Is gone, if she ev - er had one. Her

mf *mp*

cook - ing is vot - ed a fail - ure, quite, She can't e - ven make good but - ter, And the

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics 'cook - ing is vot - ed a fail - ure, quite, She can't e - ven make good but - ter, And the'. The middle staff is the bass line, also in one flat, with lyrics 'way she lets her chil - dren go Brings tho'ts too deep to ut - ter, Brings tho'ts too deep to'. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and arpeggiated patterns.

m *mf*

way she lets her chil - dren go Brings tho'ts too deep to ut - ter, Brings tho'ts too deep to

The second system continues the musical score. The vocal line (top staff) has lyrics 'way she lets her chil - dren go Brings tho'ts too deep to ut - ter, Brings tho'ts too deep to'. The bass line (middle staff) has the same lyrics. The piano accompaniment (bottom two staves) continues with similar harmonic and rhythmic patterns.

f

ut - ter. Sharp are the nee - dles! Sharp - er still the tongue! O ma - ny are the

The third system concludes the musical score. The vocal line (top staff) has lyrics 'ut - ter. Sharp are the nee - dles! Sharp - er still the tongue! O ma - ny are the'. The bass line (middle staff) has the same lyrics. The piano accompaniment (bottom two staves) features a more active melody in the right hand, with some notes marked with an 'x'. The number '7930' is printed at the bottom center of the page.

vic - tims that the quilt-ing bee has stung, has stung, has stung, The quilt-ing bee has

mp

stung.

mf SEMI-CHORUS. Women. *mp* Cres.

3. For shame, to think all you hear is true, You're aw-ful - ly mis - tak - en, Just lis - ten while we're

7930

at our work, And your con - scienc - es will wak - en, You'll ask our par - don with

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a dynamic marking of *f* and includes a *Dim.* marking over the final two notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

hum - ble mien, And then we will not flout you, For af - ter all you are

The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings of *p* and *m*, and a *Cres.* marking. The piano accompaniment continues with chords and a bass line.

on - ly men, And we know all a - bout you, Yes, we know all a - bout you.

The third system concludes the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *f* and a *Cres.* marking. The piano accompaniment continues with chords and a bass line.

mp REFRAIN. *Cres.* *mp* *Cres.*

Weave the needles keep the line, Work and pleasure thus combine,

m *Cres.* *mf* *Cres.* *f*

Light-en toil with harm-less chat-ter, What the men say does not mat-ter.

MARGARET. Have done with nonsense. Here comes Phyllis. (*Enter Phyllis.*) I am going to let the child take her place with us at the frames to-day if she likes. She scarcely knows the meaning of the word gossip; and she will find that quilting bees like other bees spend more time gathering honey than using their stings.

(Let the solo singers come well to the front and remember that they are really singing to the audience and not to each other).

No. 4. THE FIELDS OF RED CLOVER AND HUMMING CHORUS.

Duet. Phyllis and Margaret.

Andante grazioso.

1. The
2. So

fields of red clo-ver bend low in the breeze That sweeps o'er the home-land dear;..... Each
boun-ti-ful nat-ure pre-pares ev-er new Her hon-ey for all to find;..... And

lit-tle pink tube filled with sweets for the bees Brings thousands of gold-en wings near;..... Full
sweets may be gathered if searchers be true In hearts tho' they may seem un-kind;..... If

p

well they have learned of the path they must come To emp-ty each ti - ny jar,..... While
 we, like the bees, shin-ing hours im-prove, And ne'er give an i - dle sting,..... Some

Cres. *mf*

clear-er and sweet-er the sound of their hum Is borne from the mead-ow a - far.....
 beau-ty we'll find will re-spond to our love For ev - 'ry cre - a - ted thing.....

pp

The fields of red clo-ver bend low in the breeze That sweeps o'er the home-land dear,..... Each

pp Chorus, humming. The sound can easily be kept continuous, as all will not take breath at the same time.

hm.....

Accompaniment very light.

lit - tle pink tube filled with sweets for the bees Brings thousands of gold-en wings near.....

This system contains the first two systems of a musical score. The first system has two vocal staves with lyrics: "lit - tle pink tube filled with sweets for the bees Brings thousands of gold-en wings near.....". The second system continues the vocal lines. Below these are two staves of piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

Dim. *Play Prelude for Interlude.*

List! list! thousands of gold - en wings near.....

Dim. *pp*

7930

This system contains the third and fourth systems of the musical score. The third system has two vocal staves with lyrics: "List! list! thousands of gold - en wings near.....". The fourth system continues the vocal lines and includes dynamic markings: *Dim.* and *pp*. Below the vocal lines are two staves of piano accompaniment, continuing the rhythmic pattern from the first system. The number "7930" is printed at the bottom of the page.

FARMER. And now, boys, we must make ready for our labors. What a glorious season this is when the earth yields her fruit so generously to us.

No. 5. WHEN EARTH WAKES FROM COLD WINT'RY SLUMBERS.

Song. Farmer.

Moderato. *mf*

When earth wakes from cold win - t'ry slum - bers, And

m

birds pipe their call to the flowers, The far - mer must work tow'rd his plant - ing Thro'

mp *Cres.*

ma - ny la - bor - ious hours, Thro' ma - ny la - bor - ious hours. Yet

7930

Cres. *mp* *Cres.* *Dim.* *mf*

nought can he know of the won - ders, Be - ginning where his work must cease. The

mir - a - cle old as the ag - es, Which brings in the au - tumn's in - crease.

m

2. What won - ders be - neath the earth's sur - face When

mf

bursts from the seed the green blade! None knows how the mar - vel's un - fold - ing, Save

mp *Cres.* *m* *Cres.*

He who the u - ni - verse made, Save He who the u - ni - verse made. The

mp *Cres.* *Dim.* *mf*

rain falls from sum - mer clouds grate - ful, The sun shines with life giv - ing power, And

Cres.

si - lent 'neath the Hand di - vine The fruit fol - lows fast the flower.

(If thought best, at the Refrain, the motions of threshing by alternate blows may be made as indicated by the music.)

No. 6. THE FLAIL SONG.

Semi-Chorus. Men.

The piano introduction consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a series of chords and single notes. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes. Dynamics change to mezzo-forte (*m*) and then forte (*f*) as the piece progresses.

The first system of the vocal part features a mezzo-forte (*mf*) dynamic. The melody is written in a treble clef with a key signature of two sharps (D major). The piano accompaniment continues with chords and rhythmic patterns. The lyrics are:

1. High piled 'neath the shel - ter of thrift - y barns The fruits of the year lie snug,
2. What per-fume now steals thro' the great barn doors, What pic-tures they frame be - yond ;

The second system of the vocal part continues the melody. The piano accompaniment provides harmonic support. The lyrics are:

And good - ly the sight to the eyes of those Who have planted and reaped and dug.
Who'd sigh for the ci - ties of brick and stone When the leaves redden round the pond ?

m

Now past are the days when the reap - ers sang, And fol - lowed the creaking wain,
The In - di - an sum - mer now spreads o'er all Her beau - ti - ful haz - y veil,!

mf *f*

Then come where the sheaves rise in mounds of gold, We'll thresh out the shin - ing grain.
And glad - ly we know that the time's now come For swing - ing the hea - vy flail.

f

So down, **REFRAIN.** down on the sheaves the flail is pound - ing, Down, down,
Down, down, down, down, down, down,

From the floor the stroke rebounding, Down, down, While the rhythmic blows are sounding,

down, down, down, down, down, down,

down, down, Sounding thro' the trees, Then down, down. Now the wheat be-

down, down, Sounding thro' the trees. Down, down, down,

low is ly - ing, Down, down, While our stea - dy blows we're ply - ing,

down, down, down, down, down,

7930

down, down, Soon shall all the chaff be fly - ing, down, down,
down, down, down, down, down, down,

On the sum - mer breeze.

No. 7. HUSKING CHORUS.

All the voices.

(In the Refrain, the motion of husking the corn may be made. At the words, "Pile the corn," the motion of throwing the corn into a pile will be appropriate.)

Moderato.

mf

1. Then comes the time of the short-ning days, When frost touch-es all the land,
 2. The torch-es flick-er and glow a-gain, And sha-dows in cor-ners lie,

When fires leap high on the broad hearthstone, We ral-ly, a so-cial band;
 The cheer-ful light's on each hap-py face, And shines in each friend-ly eye;

m

The lads and las-sies on work in- tent Sit round in a bus-y throng,
 The corn up- ris-es in gold-en piles, The husks make a leaf-y screen,

1980

mf

To husk the corn, how the fin - gers fly In the even - ings cold and long.
 Tho' fut - ure days may be full of care, We shall ne'er for - get this scene.

77 REFRAIN.

Strip the husk from the treasure it en - cas - es, Tear the silk from its lov - ing close em -

Pile the corn,
 brac - es, Of these guardians we must leave no trac - es. Pile the corn, pile the

mf

corn. Hap - py hearts make the bus - y fin - gers clev - er, Leaf and grain you must

f Pile the

say fare-well for - ev - er, It is said that the best of friends must sev - er,

corn.

Pile the corn, pile the corn.

7980 [Exeunt.]

DOUGLAS (*enters and looks about*). Phyllis is not here. Why should I expect she would leave the others and come to meet me. She does not know how I long to see her, and I have not the courage to tell her.

No. 8. AS YEARNs THE SEA.

Song. Douglas.

Andantino. *m*

1. As
2. With

Cres. *f* *m*

yearns the sea.... up - on the shore, To rise to great and greater height; So
life this pas - sion in - ter - twines, And ev - 'ry heart . beat pants with thirst; If

mf

longs the tide.... of love in me..... To rise.... in - to her sight,... To
she would on - ly smile on me..... My sto - ry forth would burst, My

7930

f *m* *mp*

rise..... in - to her sight. Not rea-son's sooth - ing gen-tle power Can
sto - ry forth would burst. My ev - 'ry breath I breathe for her, And

Cres. *mf*

all the leap - ing flame re-press, It shoots with tongues that speak and burn To
all my dreams her form doth fill, Death on - ly can my shackles break, My

Rit.

gain.... her ten - der - ness,.... To gain.... her ten - der - ness....
earn - est long - ings still, ... My earn - est long - ings still....

m **REFRAIN.** *Cres.* *mf* *m*

I love, I love but her a - lone, And seek her with a - doring eyes; Could

I but gain her for my own, This earth would be a par - a - dise, This earth would be a

par - a - dise....

DOUGLAS (*speaks*). I must return or I shall be missed; yet after a while I shall come back here again. Phyllis will be sure to leave the house before long, and I may meet her for one word alone. (*Exit*).

(*Enter Chapleigh, dressed as a dude with eyeglass, large stick, and satchel, and looks about him.*)

CHAPLEIGH. Well, I fancy this is the place. Perfect west and mild wecweation was what the doctor—aw—ordered for me. ‘Chapleigh, my dear fellah,’ he said, ‘I appwehend sewious results for you unless you leave the city’s excitements at once. I see symptoms—howible thought—of softening of the bwain,’ and so of course here I am.

No. 9. I'VE SOUGHT THE COUNTRY'S BEAUTIES.

Song. Chapleigh.

(*Let all the solo singers remember to come well to the front and sing distinctly to the audience.*)

Allegretto.

1. I've
2. The

7930

Cres. *mf*

sought the country's beauties, And now let Nature's hand Up on my heat-ed
wude un-cultured childwen Of nature in this spot May wonder and ad-

Dim. *m*

fore-head Lay her ca-ress-es bland; Blow on, ye murm'ring bweez-es, And
mire me, And learn what they are not! I fan-cy that my eye-glass And

mf *Cres.* *m* *rit.*

blow, ye lit-tle flowers, For Chapleigh's come-a-mong you . To spend some west-ful
gen-'wal air of tone Will nev-er be for-got-ten When I have come and

hours.
gone.

(Enter Phyllis from the house with a spinning wheel which she sets down outside the door.)

CHAPLEIGH. My, what a pwetty girl!

(Phyllis walks all around him, staring, and he smiles complacently.)

CHAPLEIGH. This is just the way I supposed it would be. Victim number one.

PHYLLIS. What are you?

CHAPLEIGH. A gentleman, my dear. I dare say you never saw one before.

PHYLLIS (shaking her head.) No. Aren't they funny!

CHAPLEIGH (lets his eyeglass fall and stares at her—at last speaks:) I am the boarder that Farmer Meadows is expecting. Who may you be,—his daughter?

PHYLLIS. Yes, I am Phyllis.

CHAPLEIGH. Her name is as pwetty as she is. And what were you about to do, Phyllis, with that peculiar looking object?

PHYLLIS. I was about to spin. I find I like to spin much better than to quilt; and there are so many of them, they do not need me.

CHAPLEIGH. No; I am sure you are much better off here. Shall you have any objection to my watching you while you spin?

PHYLLIS. It is nothing to me. Very likely I shall forget all about you. Yes, you may watch me if you will go and sit over there (indicating a rustic seat across the stage) and not talk to me. (Chapleigh obeys.)

No. 10. IN THE PEACEFUL SHADOW.

Spinning Song. Phyllis.

(The motion of the spinning wheel is too well known to need any direction here.)

Allegretto.

m *mf*

1. In the peaceful sha - dow of the spreading trees, Here I sit and spin while
2. Birds draw near and o'er me in the branches lurk, Cur-ious - ly they watch me

mp *m*

sings the summer breeze, Sighing wind and whirring wheel their mur - murs lend;
while I'm at my work; Should a lit - tle song well o - ver from my heart,

mp *m* *mf* REFRAIN.

In one soft har - monious song their voic - es blend. Spinning pleasant fan - cies
Quick from depths above me sil - v'ry trills will start.

mp

while the sha-dow danc - es Of the wav-ing ma - ple branches o'er the ver-dant grass.

mf *m* *m* *Cres.* *f*

List'ning to their voic - es, Ev - 'ry-thing re - joic - es, Wheel and breeze and song enchant the

hours as they pass.

p *Dim.*

DOUGLAS (*enters, and not seeing Chapleigh at first, speaks*): Oh, Phyllis, you are here! I left the others hoping to get a word with you. What good fortune—

PHYLLIS (*indicating Chapleigh*). We are not alone.

DOUGLAS (*starting and staring*). What is it?

PHYLLIS. It is a gentleman.

CHAPLEIGH. And what is this—aw—object? Ye gods, what twousers! Ah, I have it. My goodfiend, you must be the country bumpkin I have heard about. Tell me, have you any connection with the—aw—other country pproduct, the pumpkin?

DOUGLAS (*frowning*). No—aw—I haven't. How did they happen to let you get away?

CHAPLEIGH. Oh, my dear fellah, they *sent me away*, don't you know. They were afwaid for me—aw—(*tapping his forehead*) here!

DOUGLAS. Umph! I should think they might have been.

FARMER (*enters, followed by chorus*). Who have we here?

CHAPLEIGH (*raising his hat*). Have I the pleasure of addressing Farmer Meadows?

FARMER. The same Are you the young man I was expecting?

CHAPLEIGH. I am. I was just going to tell what I expected to find in your hospitable home.

No. 11. IN THE MORNING THE BIRD SONGS.

Song. Chapleigh and Chorus.

(*Chapleigh comes well to the front, the chorus in a humorous mood draws near behind him and at his side, but not too far front*).

Allegretto.

1. In the morn-ing the bird songs shall wake me fromdweams, And I'll wise to the
2. I shall wan - der a - bout when they're ploughing the fields, Or in - hale the sweet

clear cwyst-al day..... O'er the dew-span-gled gwass I will look, but it
scent of the hay..... I shall look at the cwops that your good mea-dow

seems Fwom its dampness I must keep a - way,..... Fwom its damp . . .
 yields, And I'll cal - cu - late what it will pay,..... Yes, I'll tell . . .
CHORUS.

Ho! ho! ho! From its
 Oh, he'll cal - cu - late,

ness I must keep a - way..... Then when Phœbus hasdwied all the
 you just what it will pay..... Then with ap - pe - tite keen I'll sit

dampness he must, ha! ha! ha! keep a - way, keep a - way!
 cal - cu - late what it will pay, ha! ha! what it will pay,

landscape so fair, I may wan - der wher - ev - er I will,..... Gather bew - ies or
 down at your board, And eat bew - ies and chicken and cweam..... Give me a - ny - thing

flow - ers, or bweathe the sweet air, Or show you my sportsmanlike skill, Or
 good that your lar - der af - fords: Now you see I have told you my scheme, You
CHORUS.

Ha! ha!
 Ha! ha!

show you my sports - man - like skill.....
see I have told you my scheme..... (Be sure to make the audience hear every word).

ha! just to show us his sportsmanlike skill, ha! ha! ha! just his skill; Oh, ye sparrows and
ha! yes, we see he has told us, has told us his won-derful scheme; Oh, ye chickens be-

finch-es this song ought to thrill you, For Chap-leigh has come here ex-press-ly to kill you!
ware, for this won-der will meet you, Not on - ly he'll kill but he al - so will eat you!

CHAPLEIGH. Why! I weally believe they're chaffing me. They don't know me yet. I'll make them open their eyes before long.

FARMER. My friends, I thank you all for the help you have given me to-day. It is not the least of life's joys that we can assist one another.

No. 12. FRIENDSHIP, HOLY TIE.

Andante.

Quartet. (Without accompaniment.)

p Phyllis.

mp

m

1. Friend-ship, ho - ly tie, Bind - ing hearts for aye, Tho' the years be ev - er fly - ing,
Margaret.

2. Lov - ing, kind-ly word, Reach - ing depths unstirred, Tho' life's tri - als surge a - round us,
Douglas.

3. Cor - dial help-ing hand, Quick at thy command; All our doubts and fears will scat-ter,
Farmer.

mp *Cres.* *Dim.* *Cres.* *Dim.*

Leaves be springing, leaves bedying, Be thou ev - er nigh, Be thou ev - er nigh.

Dread misfortune scarce can wound us, Long as thou art heard, Long as thou art heard.

While we have our friends what matter, Bound in friendship's band, Bound in friendship's band.

No. 13. BUT SEE THE SHADOWS LENGTHEN.

Good Night Chorus.

p *Moderato.* *Cres.* *Dim.*

p *Cres.* *m* *Dim.* *m*

1. But see the sha - dows length - en, The day draws to a close, Fare-
 2. Wrapped in night's soft dark cur - tain May all in safe - ty sleep, While

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p

well we must be say - ing, And leave you to re - pose;..... We
stars a - bove are watch - ing O'er vale and mount - ain steep;..... Good

Cres. Dim. Cres. p Cres.

hear the cow - bells tin - kle, And even - ing song of birds, While low the sun is
night, and may all bless - ings En - rich the com - ing year, Good night, in - to God's

m Dim.

sink - ing, 'Tis time for part - ing words, Good night, good night, good night.
keep - ing Com - mend all we hold dear, Good night, good night, good night.

words, (Play Prelude for Interlude.)
dear,

words,
dear,

(Exeunt.)

(Stage rather dark).

CHAPLEIGH (enter with guitar. *Speaks*): These people go to bed with the chickens. I have an idea that pretty Phyllis is vewy much impressed with me, so I am going to follow up my advantage with a sewenade. I never saw the girl who was puwoof against my guitar.

No. 14. O LADY, APPEAR AT THY CASEMENT, and HOW SWEETLY THE SUMMER AIR FILLING.

Serenade and Ensemble. Chapleigh, Douglas, Phyllis and Margaret.

(Chapleigh may really play the guitar, or only appear to do so).

Andantino. *m* *mf*

O la - dy, ap-pear at thy case-ment, 'Tis love sends a mes-sage to

m **Cres.** **Dim.**

thee;..... The owange-gwoves pale in the moon - light Now list to the moan of the

Cres. *mf* *mp*

sea..... The night-in-gale's pas-sion-ate sing - ing Thwobs sweet thro' the shadow - y

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Andantino'. The first system begins with a vocal line starting on a whole rest, followed by the lyrics 'O la - dy, ap-pear at thy case-ment, 'Tis love sends a mes-sage to'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The second system continues the vocal line with lyrics 'thee;..... The owange-gwoves pale in the moon - light Now list to the moan of the'. The piano accompaniment continues with similar rhythmic patterns. The third system concludes the vocal line with lyrics 'sea..... The night-in-gale's pas-sion-ate sing - ing Thwobs sweet thro' the shadow - y'. The piano accompaniment ends with a final chord. Dynamics markings include 'm' (mezzo-forte), 'mf' (mezzo-forte), 'Cres.' (Crescendo), and 'Dim.' (Diminuendo).

m *mf*

night; Let perfume and song now en-tweet thee To show thy fair face to my sight.

(A noise outside is heard like a dog barking).

CHAPLEIGH. Dear me, that sounds like a dog. What a disagreeable place the country is, to be sure. I wonder if it's a watch dog, and he is let loose at night. If it weren't for Phyllis, I'd—

(Enter Douglas without seeing Chapleigh, who has retreated. Looks up at Phyllis' window. Speaks): It is some comfort to see her shadow on the window curtain. Oh, if I could only keep away from her! She cares nothing for me.

CHAPLEIGH (coming forward). No, that's vewy twue, my boy. Phyllis cares nothing for you. How should she? You haven't any style, you know—no air of a man of the world, such as I have. I natuwallly dazzle her; but see here, I want to give her a sewenade. Suppose you join me. You won't injure the effect much.

DOUGLAS. I don't feel in a mood for singing.

CHAPLEIGH. Oh, yes. You just touch along. You see, I suspect there is a dog aound here, and if he appears then you can attend to him.

DOUGLAS. All right. It makes no difference to me what I do. I will "touch along" and will protect you, if that is what you're after.

m *mf*

m Chapleigh. O la - dy, ap - pear at thy case - ment, 'Tis love sends a mes - sage to thee.....

Douglas. O la - dy appear, 'Tis love sends a message

Margaret (coming to one of the windows. Connect closely with preceding).

What heavenly strains are those, so sweetly swell - ing....

CHAPLEIGH. "Heavenly strains" is good; but mischief take it, that's the old girl.

Phyllis (appearing at another window).

Duet. Andante. (4 beats in the measure)

Andante. Not too fast.

I heard music! strains of mel-o - dy filled the air. 1. How sweet - ly, how sweet - ly the

Margaret.

sum-mer air fill-ing, Those strains break the stillness, the still - ness of night, Their mel-o - dy

all my soul, all my soul thrilling, Like an - gel notes, an - gel notes ten - der and bright.

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mp *m* **Cres.**

2. While dew-drops, while dew-drops the heav-ens are weep-ing, Sing on,.... sing on, and my

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic and a crescendo (**Cres.**) marking. The lyrics are: "2. While dew-drops, while dew-drops the heav-ens are weep-ing, Sing on,.... sing on, and my". The middle and bottom staves are the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

Dim. *mp* *m* *mf*

sens-es en-chain. Mys-ter-ious voice, mys-ter-ious voice Con-tin-ue thy

The second system continues the musical score. The vocal line begins with a decrescendo (**Dim.**) and then moves through mezzo-piano (*mp*), mezzo (*m*), and mezzo-forte (*mf*) dynamics. The lyrics are: "sens-es en-chain. Mys-ter-ious voice, mys-ter-ious voice Con-tin-ue thy". The piano accompaniment continues with similar rhythmic patterns.

Chapleigh. *p*

strain, con-tin-ue thy strain, Now once a-gain, now once a-gain.

Douglas.

The third system concludes the piece. It features a key signature change to a more complex mode (indicated by a double sharp) and a piano (*p*) dynamic. The lyrics are: "strain, con-tin-ue thy strain, Now once a-gain, now once a-gain." The vocal line is divided into two parts: **Chapleigh.** and **Douglas.** The piano accompaniment features a more active bass line and chords in the right hand.

m Phyllis. *mf*

How sweet - ly, how sweet - ly the sum - mer air fill - ing, Those

Margaret.

Chapleigh.

O la - dy, appear at thy case - ment, 'Tis love sends a mes - sage to thee..... The

Douglas.

O la - dy, appear, 'Tis love sends a mes - sage,

mp *Dim.* *m*

strains break the still - ness, the still - ness of night; Their mel - o - dy,

owange groves pale in the moon - light, Now list to the moan of the sea..... The nightingale's passionate

The orange groves pale, Oh, list to the sea, The

1930

mf *mp* **Crea.** *mf* *m*

mel - o - dy all my soul thrill - ing, Like an - gel notes, an - gel notes

sing - ing Throbs sweet thro' the shadowy night..... Let per - fume and song now entweat thee To

nightingale's passionate sing - ing Throbs sweet thro' the shadowy night, Throbs sweet thro' the shadowy

Rit. e dim.

ten - der and bright, ten - der and bright.....

(Let the voices diminish, sustain and die away.)

show thy fair face to my sight.... Thy fair face..... to my sight.....

night, the sha - dow - y night, thy fair face to my sight.....

Slower. **Dim.**

PART II.

FARMER. Welcome, friends and neighbors all. Welcome in the name of my Phyllis, whose birthday we celebrate. How time moves on!

No. 15. OLD TIME IS A MERCILESS FELLOW.

Song. Farmer.

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 6/8 time signature, while the left hand provides a steady bass line with eighth notes.

*mf**m*

1. Old Time is a mer-ci-less fel - low, He stops not for young or for old,.... You may

The piano accompaniment for the first line features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand, supporting the vocal melody.

Cres.

*mf**m*

Cres.

f

pray, you may beg, but his fly - ing You can not im - pede nor with-hold, You

The piano accompaniment continues with a similar rhythmic pattern, featuring a crescendo in the right hand and a steady bass line in the left hand.

can not im-pede nor with-hold.... His foot-steps so swift, no be - seech - ing— No

The piano accompaniment concludes with a steady bass line in the left hand and a final chord in the right hand.

praying e'er yet made him stay. No mat-ter who lin-gers or dal-lies, Old Time must be

up and a-way! up and a-way! must be up and a-way....

2. Old Time since the world's first cre-a-tion Has worked his own

will up-on man;... He drives him from childhood to man-hood, His toy since the ag-es be-

gan. "Move on," his command tho' un - spok - en We must without ques - tion o - bey, And

mf haste with him all un - re - sist - ing, For Time must be up and a - way! up and a -

m *Cres.*

f way! must be up and a - way!....

mp 3. The babe lies not long in his cra - dle, For childhood comes on, O so

m

fast;... Of youth, one can scarce taste the sweet - ness, Ere light-heart-ed youth, too, is

mf *m*

past.... Then fill the days full that are left you, Be gen - tle and wise, good and gay.... For

mf *m* *Gras.*

Time e'er re - peats the old sto - ry, "Oh, I must be up and a - way! up and a -

f

way! must be up and a - way!

FARMER. Yes, time flies on ; but yesterday, it seems to me, my girl was a child. To-day she is a woman. Ah! here she comes to give you all a welcome.

No. 16. BLESSINGS ON THE MAIDEN FAIR.

Allegretto.

Chorus of Villagers.

1. Bless - ings on the maid - en fair Crown this hap - py day; May her path be

free from care, Most fer - vent - ly we pray; Fresh as flowers in ear - ly Spring

Let her heart re - main. May the years no sorrow bring, No re - morse or pain.

Andante cantabile.

2. Peace-ful as the riv - er's flow Be her life, her gen - tle life; Let mis - for - tune's

Cres. winds ne'er blow, With their end - less *mf* strife, With their end - less, end - less strife. *stife....*

stife....

Cres. An - gels guard her ev - 'ry hour, All her steps at - tend.... *Dim.* *p* From all ill our

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mf

bloom - ing flower, May their care de - fend, May their con - stant care de - fend.

Allegretto.

1. Bless - ings on the maid - en fair Crown this hap - py day; May her path be

free from care, Most fer - vent - ly we pray; Fresh as . flowers in ear - ly Spring

Let her heart re - main. May the years no sorrow bring, No re-morse or pain.

No remorse or

No remorse or pain, No remorse or pain.

pain, No remorse or pain,

No. 17. HOW SWELLS MY HEART WITH JOY.

Song. Phyllis.

Moderato. *mf*

1. How swells my heart with

f *Dim.*

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m *Cres.* *m* *mf*

joy to hear These words of deep good will;.... Oh, may the years that are to come Your

mp *m*

prophesies fulfill. My childhood's flown, now in the world I, too, must take a

Cres. *m* *Cres.* *mp*

place,.... And strive to do..... a woman's part With true and modest

Cres. *mf* *m*

grace, With true and modest grace.

Recit.

2. I'll be my father's housekeeper, And show so wise a

head That he'll be glad his lit - tle girl Has left me in her stead; The

A tempo. Cres. *mf*

world is ve - ry full of joy, 'Tis plain - ly to be seen, One can not re - al - ize

p **Cres.** *mf* **Recit.**

it at all— Till one is sev - en - teen. No, no, no, no, no, no, no, no,

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A tempo.

Till one is sev - en - teen. *m*

3. I'm grateful for the

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line begins with the lyrics 'Till one is sev - en - teen.' followed by a rest and then '3. I'm grateful for the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Cres. *mf* *m* **Cres.**

boon of life, My heart lifts up its praise For all the mel - o - dy and mirth That

The second system continues the musical score. The vocal line includes the lyrics 'boon of life, My heart lifts up its praise For all the mel - o - dy and mirth That'. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamic markings include 'Cres.' (Crescendo), 'mf' (mezzo-forte), 'm' (mezzo), and another 'Cres.'.

m *p*

fill my hap-py days. And while I hear the birds' glad hymns And blooming flowers

The third system of the score includes the lyrics 'fill my hap-py days. And while I hear the birds' glad hymns And blooming flowers'. The piano accompaniment continues with a consistent eighth-note accompaniment. Dynamic markings include 'm' (mezzo) and 'p' (piano).

mf **Cres.**

see, My thanks shall rise to Him a - bove, Who gives these gifts to

The fourth and final system on the page contains the lyrics 'see, My thanks shall rise to Him a - bove, Who gives these gifts to'. The piano accompaniment features a steady eighth-note accompaniment. Dynamic markings include 'mf' (mezzo-forte) and 'Cres.' (Crescendo).

me..... My thanks shall rise to Him a - bove, Who gives these gifts to

me.

MARGARET. I do not know whether I feel more like a sister or like a mother to Phyllis, but well I remember her a little baby when her father first took me into his house. I was nearly as old as Phyllis is now, and she seemed to take to me at once.

No. 18. A LITTLE SILKY GOLDEN HEAD.

Song. Margaret.

Andantino. *mp*

1. A lit - tle silk - en
2. The wind goes whisp'ring

p *m* *p*

p *m* *p*

gold - en head Lay soft a - gainst my breast, Two vio - let eyes closed dream - i - ly, And thro' the trees Its sum - mer lul - la - by,.... The birds sing low a - mid the boughs, To

m

ba - by sank to rest..... Two lit - tle hands with ros - y palms, Like leaf - y shades they fly..... The flowers nod, too, be - neath the sun, And

p *m*

half un - closed sweet flowers.... Drooped list - less - ly in qui - et Through the one an - oth - er tell,..... A ba - by flower has gone to rest, Sleep

p

rest - ful slum - b'ring hours. Bye - low, bye - low, Hush, that love may well, sweet bud, sleep well.

(Play Prelude for Interlude and Postlude.)

speak, For heav n is ve - ry near the heart Where rests a ba - by's cheek.

CHAPLEIGH. Pwetty slow place this, by Jove. If they're not all mourning now because that pwetty girl isn't a baby. Bless me, I should pewish if she was. She is the only—aw—circumstance which makes this—aw—place beawable.

(The chorus can be appearing to talk to each other in little groups while this song is being sung).

No. 19. PWETTY PHYLLIS IS THE MAIDEN.

Song. Chapleigh.

Moderato.

1. Pwet - ty Phyl - lis is the maid - en,
 2. She will take a good po - si - tion
 3. So we oft - en stwoll to - geth - er

Maid - en fair for me; She's a pic - ture I can tell you,
 If I want to sketch; Or if I with thirst am faint - ing,
 On the dew - y morns. With the charm - ing Phyl - lis near me,

Worth one's while to see; Take your stup - id lit - tle ba - bies,
Ice cold milk will fetch; But the gift be - fore whose gweat - ness
I've no fear of horns; And tho' ma - ny things dis - lik - ing

Or your tom - boy girls,.... Give me Phyl - lis, pwet - ty Phyl - lis,
All my man - hood bows,.... Is just this, - the love - ly Phyl - lis,
In my pas - to - rale,..... Phyl - lis has a charm whose sweet - ness

She's the pearl of pearls.
Has no fear of cows.
Nev - er - more can pall.

(Douglas approaches Phyllis with a bunch of flowers in his hand and sings this song. All move forward toward the front, the chorus now giving attention.)

No. 20. JEWELS I HAVE NONE TO GIVE THEE.

Song. Douglas.

m Andantino. *mp*

Jew - els I have none to give thee, Nor could gems make thee more fair, Yet had

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Cres. *mp*

I the wealth of In - dies, All would be for thee to share. Blossoms bright from field and

m *mf*

gar - den, Scattered by a bounteous hand, I have gath - ered for thy

m *mf* *Ad lib.*

birth - day, Thou most fair, thou most fair, Thou most fair in all the land.

(Phyllis accepts the flowers with a bow of acknowledgment.)

m **CHORUS.** Make Alto prominent.

Fair - est maid, fair - est maid, Fair - est maid in all the land.

(Chapleigh brings a large box of candy and approaches Phyllis on the other side).

No. 21. JEWELS I HAVE NONE TO GIVE THEE.

Song. Chapleigh and Chorus.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings such as *m*, *Cres.*, *mf*, and *f*, as well as the instruction *Ad lib.* at the end of the piece.

m *Cres.*
 Jew-els I have none to give thee, Did not think your Pa'd con-sent, But there's
m *Cres.*
 some - thing here, I fan - cy, That should make a maid content. Choc'late cweams and sugared
mf
 al - monds, Can - died fruit and pep - per-mint. Sweets I of - fer to the
m *mf* *f* *Ad lib.*
 sweet - est That should move, that should move, That should move a heart of flint.

(Phyllis takes the box which is so large and heavy that she drops the flowers and lets them lie unheeded).

m CHORUS (to each other in groups).

Oh, yes, that box will come in han - dy, For all the girls like creams and can - dy,

mf *m*

But when 'tis love she will not hear him, And Doug - las has no cause to fear him.

(Margaret hurries forward and picks up the flowers at which Douglas has been looking gloomily. She puts them on the box that Phyllis is holding, and shakes her head at her).

FARMER. And now, friends, I would have you break your fast and partake of our humble cheer. I know you wish well to my child. We will drink her health in that wine of life which God himself has made—cold water.

No. 22. DEAR MAID, WE WISH YOU YEARS OF LIFE.

Allegretto. Chorus. *mf*

Dear maid, we wish you

m *mf*

years of life, All hap - py as to - day; Oh, may pros - per - i - ty and joy Re-

mp *m*

main with you al - way. And when o'er some man's heart and home You reign, his life - long

mf

queen, May you be hap - py as the day When you were sev - en - teen.

CHAPLEIGH. The sentiment—aw—is well enough, but the water. What a—aw—liquid to dwink a toast in. I wonder if that is all he is going to give us.

FARMER. Come to the house, my friends. A repast awaits you there.

(*Exeunt all but Douglas. Phyllis and Chapleigh go last talking busily together, and as she goes Phyllis drops the flowers again, without noticing them. When they have gone Douglas picks them up and comes forward.*)

DOUGLAS. It looks as though Phyllis liked that fellow from the city. She is too kind-hearted to throw my poor flowers away; but she simply does not care for them.

No. 23. THE LILY RISING ON ITS STALK.

Song. Douglas.

Allegretto. *m* *Cres.*

1. The li - ly ris - ing on its stalk Is
2. The rose that blush-es 'neath the sun Is

f *Dim.* *m* *Cres.* *Dim.*

not more pure than she, The fra-grance breathing from its leaves Comes not more sweet to
pal - er than her lips, Her grace is fin - er than the flower When in the breeze it

7980

mp *Cres.* *f* *m*

me; The white-ness of its pet - als is Not fair - er than her cheek ; Ah!
dips; But ah! the rose has caught the sun With-in its heart of gold, While

mf *Dim.* *Cres.* (Play Prelude for Interlude.)

me, the li - ly's beauty bids me Never dare to speak, Nev - er dare to speak.
my sweet love, her heart to me Is ev - er hard and cold, Ev - er hard and cold.

MARGARET (*enters*). I missed you, Douglas. Why do you not come and join the company?

DOUGLAS. I have n't the heart for it.

MARGARET (*noticing the flowers*). You must not mind what that heedless child does to-day. Her poor little head is almost turned by all the attention she has received. She will feel badly enough when she misses her flowers. Come, forgive her, Douglas.

DOUGLAS. I have nothing to forgive. I do not blame her for not caring for me. (*While saying this last sentence both go slowly out*).

PHYLIS (*enters looking about as though searching for something*). My poor flowers. I surely must have dropped them here.

No. 24. EACH FIELD IS A BLOSSOMING GARDEN.

Andantino. *m* *mf*
Song. Phyllis.

1. Each field is a blos-som-ing gar - den, Refreshed by its bab-bling
2. Bloom on, ye red ros - es, in sweet - ness, Your fragrance, blue vio - let,
3. Ah! me, a poor ig - no - rant maid - en, Knows not what is in her

7930

mp *Cres.* *m*

streams; Each wood filled with ferns the rar - est, That hide from the sun's hot
yield; Not one of your charms I cov - et In gar - den, or wood, or
heart, What one val - ues least at day - break, By noon is of life a

Cres. *f* *m*

beams; The world is a - glow with col - or, Sweet blos - soms to all are
field; For ros - es will ne'er be glow - ing As those blushed for me to -
part; Oh, let me each day grow wis - er, Nor tin - sel mis - take for

free,..... Yet where are the flowers he gath - ered, And gave with kind words to
day,..... And no more will breathe such fra - grance As I have let slip a -
gold,..... Lest I should wake up from dream - ing To find all the world grown

Ad lib.

me? And gave with kind words to me?.....
way, As I have let slip a - way.....
cold, To find all the world grown cold.....

PHYLLIS. They are not here. I must search elsewhere. Oh, I must find them! (*Exit*).

CHAPLEIGH (*enters with fishing basket over his shoulder and rod in hand*). I am tired of the chatter of these country bumpkins. I can't get a word with Phyllis, so I am going off by myself to fish. I always have great luck when I go fishing.

No. 25. I DEARLY LOVE THE PICTURESQUE.

Song. Chapleigh.

Andantino. *m*

1. I dear - ly love the
2. I watch the clouds scud
3. Yes, of the sport of

Cres. *m*

pic - tu - wesque Be - side a shad - y stream; I like to throw my
through the sky Like down up - on the blue, And get new i - deas
fish - ing I Am ve - ry twu - ly fond. It makes no dif - fe -

line, and then Lean back and sweet - ly dream. The float rests on the
for cwa - vats Of that ce - les - tial hue; The col - ors that a -
wence to me In wiv - er, brook or pond; Be - cause I have such

lit - tle waves, The birds fly o - ver - head. The bweez-es in the cho - wus join, As
wound me lie I look at thro' my glass, And think of top-coats su - per-fine, While
luck, you know, No fins can me with - stand. And when I next come back I'll show What

Cres. *f*

though the wood-land said: Oh, come, come, come, ye pwet - ty speck - led
yet these ac - cents pass: Oh, come, come, etc.
I have bwought to land: Oh, come, come, etc.

mp (Play Prelude for Interlude.)

twout, It is no coun - twy bump - kin Who wants to pull you out.

(At the close of the song the prelude to No. 22 commences, and the chorus enter, singing the toast "Dear maid, we wish you," etc.)

FARMER. And now, friends, for the ceremony that I have always performed on this day. Do you see that little avenue of sixteen fruit trees set out on my child's birth-days? They are outside my land and are meant to cheer the wayfarer. To-day a seventeenth must begin to strike its tender roots into the earth.

No. 26. MAN LIVETH NOT UNTO HIMSELF.

Chorus.

Andante. *mf* *mp*

Man liv-eth not un-to him-self, The

m *mf*

Book of books makes known; And He whose life was all one gift The way of life has shown; If

mp *Cres.* *Dim.* *mf*

in ourselves our tho't doth stop, The price we sure must pay, More use-less grow to all man-

kind With each suc-ceed-ing day, With each suc-ceed-ing day. 2. Let tho't of oth-ers still find

m *mp*

room Within the bus-y mind, The Fa-ther sends us ma-n-y gifts To pass on to man-

mf *p* *Cres.*

kind, To pass on to man-kind; The wondrous mir-a- cle of growth Is one we dai-ly

Dim. *mp* *Cres.*

7930

mf *m* *p*

see, And so in pure good will to man We'll plant this lit-tle tree.

mp *m*

3. Though Phyllis may not taste its fruit, Nor sit be-neath its shade, 'Twill

Cres. *f* *m*

sig - ni - fy that once there lived A kind - ly lit - tle maid, Who, just to make the world more

fair To oth - ers yet to live, Was glad, that tho' so poor and weak, She had her mite to

give, She had her mite to give.

FARMER. Come, Douglas, you have always held the tree in place. Come, lad.

(They go out, and the chorus press to the side of the stage as though witnessing the planting of the tree).

ONE OF THE CHORUS. A storm is coming, but they will easily finish planting the tree before it reaches here.

ANOTHER. The rain will be good for the new tree if the wind does not blow it down.

ANOTHER. Never fear! what the farmer does is well done. The tree will stand.

ANOTHER. We are going to have a hard one:—hear the thunder!

ANOTHER. Well, let it come; but it is not very near; there will be plenty of time.

ANOTHER. Ah! the work is done; here they come.

(The Chorus move back to their places, while the Quartett come forward. Thunder is heard occasionally during the Quartett, but not loud enough to interrupt or disturb the singing). . .

No. 27. BLESS THE TREE.

Quartett.

Allegretto. Phyllis.

Musical staff for Phyllis, treble clef, 3/4 time signature, key of B-flat major. The staff contains a whole rest followed by a melodic phrase starting on G4. A dynamic marking of *p* is placed above the staff.

1. O Fa - ther in

Margaret.

Musical staff for Margaret, treble clef, 3/4 time signature, key of B-flat major. The staff contains a whole rest followed by a melodic phrase starting on G4.

Douglas.

Musical staff for Douglas, bass clef, 3/4 time signature, key of B-flat major. The staff contains a whole rest followed by a melodic phrase starting on G3.

1. In long years to

Farmer.

Musical staff for Farmer, bass clef, 3/4 time signature, key of B-flat major. The staff contains a whole rest followed by a melodic phrase starting on G2.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands. Dynamic markings include *p*, *Cres.*, *m*, *mp*, and *m*.

Vocal and piano accompaniment for the second system. It includes four vocal staves (Phyllis, Margaret, Douglas, Farmer) and two piano staves. The lyrics are: "heav - en who all things cre - at - ed, Bless the tree,..... bless the tree, bless the Bless the tree, bless the come may it spread leaf - y branch - es, Bless the tree, bless the". Dynamic markings include *mp* and *m*. The piano accompaniment features chords and moving lines in both hands.

p tree. Send rain to re - fresh it, and sun - shine to warm it. Bless the tree,

m

mf

tree. Bless the

tree. Cool shade give the strang-er, from sum - mer heat burn-ing, Bless the

The first system of the musical score consists of five staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a piano (*p*) dynamic and includes lyrics: "tree. Send rain to re - fresh it, and sun - shine to warm it. Bless the tree,". The second staff is another vocal line, starting with "tree. Bless the". The third staff is a vocal line starting with "tree. Cool shade give the strang-er, from sum - mer heat burn-ing, Bless the". The fourth and fifth staves are piano accompaniment, with the fourth staff in the treble clef and the fifth in the bass clef. Dynamics *m* and *mf* are indicated above the vocal lines.

m

. bless the tree, bless the tree. Let life thrill its root - lets and hast - en its

tree, bless the tree.

tree, bless the tree. Let bird songs ring glad - ly from out its re-

The second system of the musical score consists of five staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It begins with a mezzo-forte (*m*) dynamic and includes lyrics: ". bless the tree, bless the tree. Let life thrill its root - lets and hast - en its". The second staff is another vocal line starting with "tree, bless the tree.". The third staff is a vocal line starting with "tree, bless the tree. Let bird songs ring glad - ly from out its re-". The fourth and fifth staves are piano accompaniment, with the fourth staff in the treble clef and the fifth in the bass clef. The dynamic *m* is indicated above the vocal lines.

7980

mp *Cres.* *m* *mf*

grow - ing, Set sap strong and rich through its lit - tle twigs flow - ing, Ex - ist - ence it -

cess - es, Let breez - es pass o - ver its leaves with ca - ress - es, Let fruit ripe and

The first system of music consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The third staff is a piano accompaniment line in alto clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *mp*, *Cres.*, *m*, and *mf*.

m *mf* (Play Prelude for Interlude.) *m*

self to Thee on - ly 'tis ow - ing, Bless the tree,..... Fa - ther, bless the tree.

Bless the tree, bless the tree.

sweet be the crown it pos - sess - es. Bless the tree, bless the tree.

The second system of music consists of six staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment line in alto clef. The bottom two staves are a piano accompaniment in grand staff. Dynamics include *m*, *mf*, and *m*. The instruction "(Play Prelude for Interlude.)" is placed above the third staff. The system concludes with double bar lines.

No. 28. 'TIS COMING NOW.

Storm Chorus. All the voices.

Allegretto.

m
'Tis coming

mf *Cres.* *f*
'Tis coming now, the thunder rolls And o'er the sky the viv - id lightnings flame,

mf *m*

now, no pow'r on earth The el - e - ments can turn or tame; At heav - en's

now, no pow'r on earth The el - e - ments can turn or tame; At heav - en's

The might-y el - e - ments can turn or tame;

mf

mer - cy here we stand, And watch the black clouds swiftly rise, While fierc - est conflicts rage a -

mer - cy here we stand, And watch the black clouds swiftly rise, While fierc - est conflicts rage a -

The first system of music consists of four staves. The top two staves are vocal lines in a soprano and alto register, with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *mf* is placed above the first vocal staff.

f *m* *Dim.*

bove, While fierc - est con-flicts rage a - bove, Be - fore our awed and wond'ring eyes, Our

bove, While fierc - est con-flicts rage a - bove Be - fore our awed and wond'ring eyes, Our

The second system of music consists of four staves. The top two staves are vocal lines in a soprano and alto register, with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamic markings *f*, *m*, and *Dim.* are placed above the first vocal staff.

p **Rit.**

awed and wond'ring eyes.

awed and wond'ring eyes.

mf **A tempo.**

Yet One on high controls the storm, And we may rest secure without a

f

Yes, we may rest without a fear While thunders ech - o far and near. Though

f

Yes, we may rest without a fear While thunders ech - o far and near. Though

fear, While thunders roll and ech - o far and near.

Cres.

lightning's flash-ing blind-ing chain, Though lightning's flash-ing blind-ing

lightning's flash-ing blind-ing, flash-ing blind-ing chain, Tho' lightning's flash-ing blind-ing,

This system contains two vocal staves and a piano accompaniment. The piano part consists of a grand staff with chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

chain Rends heav'n it - self a-

Rends heav'n it - self with aw - ful crash a - part, Rends heav'n a-

flash-ing blind-ing chain Rends heav'n it - self with aw - ful crash a - part, Rends heav'n a-

This system continues the musical score with two vocal staves and piano accompaniment. It includes dynamic markings such as *ff* and *ffz*. The piano accompaniment continues with chords and a bass line.

mf

part..... The thunder bolts spring from His hand, The thun-der

part.....

part..... The thun-der bolts spring from His hand, The thun-der

With aw - ful crash a - part.

The first system of the musical score consists of five staves. The top two staves are vocal parts, with lyrics: "part..... The thunder bolts spring from His hand, The thun-der". The third staff is a piano accompaniment part with lyrics: "part..... The thun-der bolts spring from His hand, The thun-der". The fourth staff is a bass line with lyrics: "With aw - ful crash a - part.". The fifth staff is a grand staff (treble and bass clef) for piano accompaniment.

mp *p*

bolts spring from His hand, So list with qui-et heart, So list with qui-et

bolts spring from His hand, So list with qui-et heart, So list with qui-et

The second system of the musical score consists of five staves. The top two staves are vocal parts, with lyrics: "bolts spring from His hand, So list with qui-et heart, So list with qui-et". The third staff is a piano accompaniment part with lyrics: "bolts spring from His hand, So list with qui-et heart, So list with qui-et". The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment.

heart.

heart.

The first system consists of five staves. The top four staves are vocal parts: two soprano staves (treble clef), one alto staff (treble clef), and one bass staff (bass clef). Each vocal staff begins with a whole note followed by a rest, marked with an asterisk (*). The fifth staff is the piano accompaniment, starting with a series of chords in the right hand and a melodic line in the left hand.

p

While dark and dark-er grows the air,

Cres.

While dark and dark-er grows the air, And hill and

The second system consists of five staves. The top four staves are vocal parts with lyrics. The first two staves (soprano and alto) have the lyrics "While dark and dark-er grows the air,". The third staff (alto and bass) has the lyrics "While dark and dark-er grows the air, And hill and". The fifth staff is the piano accompaniment. The system includes dynamic markings: *p* (piano) and *Cres.* (crescendo).

m

Think on - ly of the cool-ing shower, Think on - ly of the cool-ing

dale re - sound, Think on - ly of the cool-ing

Cres. *f* *m* *Rit.*

shower To cheer the thirst-y ground, To cheer the dry.... and thirst-y ground.

shower To cheer the thirst-y ground, To cheer the dry.... and thirst-y ground.

7930

Con spirito.

ff

Thro' flame and tempest's rushing wind, Thro' flame and tempest's rushing wind, 'Mid

Thro' flame and tempest's rush-ing wind, Thro' flame and tempest's rushing wind, 'Mid

thun-der roll and lightning flash, 'Mid thun-der roll and lightning flash One

thun-der roll and lightning flash, 'Mid thunder roll and lightning flash One

mp

m A little slower.

thank - ful tho't have we, One thank - ful tho't have we, What - ev - er rain it needs, will

thank - ful tho't have we, One thank - ful tho't have we, What - ev - er rain it needs, will

The first system of music consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in alto clef. The fourth and fifth staves are piano accompaniment in bass and treble clefs respectively. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'm' (moderato) is at the beginning, and 'A little slower.' is at the end of the system.

m

come To bless our lit-tle tree, To bless our lit-tle tree.

come To bless our lit-tle tree, To bless our lit-tle tree.

The second system of music consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in alto clef. The fourth and fifth staves are piano accompaniment in bass and treble clefs respectively. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'm' (moderato) is at the beginning of the system.

No. 29. OH, THE BEAUTIFUL RAIN.

Song. Phyllis.

mf **Andantino.** *m* **Cres.** *mp*

Oh,.... the beau-ti-ful rain, 'Tis fall-ing with meas-ure-less bless-ing; The

m *mp* *m*

mead-ow, wood and grass-y plain The new re-fresh-ing glad-ly gain, While

Cres. *f* *m* *mf*

on-ward gai-ly press-ing The laugh-ing brook-let flows.... Oh,.... the

m **Cres.** *mp*

beau-ti-ful rain, Of goodness and mer-cy 'tis tell-ing, Meadow and mountain and

m for - est and fount-ain *mf* The song of thankgiv - ing are swell - ing. *m* Bless his name,

mf Bless his name, Whose love is for - ev - er o'er us; *m* Old and young, Join the song, With *mf*

m nat - ure pro - long the cho - rus, With nat - ure pro - long the cho - rus. Ah.....

mf ah..... *m* ah..... *mf* ah.....

ah..... The cho-rus pro-long, The cho-rus pro-long, With
 nat-ure the cho-rus pro-long.....

(A cry without, and Douglas rushes out quickly, returning with Chapleigh, who clings to him).

CHAPLEIGH. My pweserver! How can I ever thank you. As I was hurwying home fwom fishing, where I didn't get a single fish, and twying to get here before the storm bwoke, a twee was stwuck right near me. I cwied out for I thought it was the last of Chapleigh. And I give you my word my nerves-were so shocked I couldn't take a step without assistance. I should have remained there and pewished if it hadn't been for you! My pweserver!

PHYLLIS (approaching Douglas and speaking timidly). I am so glad you were here to save him.

DOUGLAS. He was not in much danger; but if it would have been a favor to you, Phyllis, I wish I might have saved his life in reality. Perhaps you would value the gift of Mr. Chapleigh's precious neck on your birth-day more highly than you did my poor flowers.

(Chapleigh wanders off and appears to talk to members of the chorus).

PHYLLIS. Oh, I lost those lovely flowers, and I felt so badly about it.

DOUGLAS. Did you? I don't know why you should.

PHYLLIS. Why, because—because you gave them to me, Douglas.

DOUGLAS. Phyllis, don't say such things unless you mean a great deal—more than I dare hope you will ever mean.

(Chapleigh regards the lovers).

PHYLLIS. I think—I mean—all you want me to, Douglas.

(Douglas takes her hand).

CHAPLEIGH. Look at that! I do believe Phyllis is so gwateful to that man for pweserving me that she is letting him make love to her. Oh, look here, I call that letting her gwatitude caw her too far. I shan't stay here! This settles it! Farmer Meadows (advancing to the farmer), I wegwet to say I must bid you adieu. I came out here to west my bwain. Your thunder has startled me inexcusably. I also came for wecweation. Your fishwefuse to bite. I therefore decide to leave. Farewell (shakes hands with farmer). Phyllis, farewell. Do not let my departure sadden you more than you can help. (Exit).

FARMER (regarding Douglas and Phyllis). What are you talking about, young folks?

DOUGLAS. Farmer Meadows, you've known me ever since I was born. I love Phyllis. May I have her?

FARMER (*taking a hand of each and joining them*). No one else shall, with my consent, and that I made up my mind to, long ago. Bless you both. Friends, this birth-day has become an occasion of greater importance than I thought. Come, all, and rejoice with me. Douglas and Phyllis have plighted their faith. Wish them happiness. See, even the storm is passing by.

No. 30. WEDDING BELLS.

Full Chorus.

m Moderato.

The piano introduction consists of two staves in 4/4 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The first system of the chorus piano accompaniment spans two staves. It continues the eighth-note accompaniment from the introduction, with some harmonic changes in the right hand.

Wedding bells! wedding bells! Ev - er wel - come is your song! Peace, good will and pure de - light Now

Wedding bells! wedding bells! Ev - er wel - come is your song! Peace, good will and pure de - light Now

The second system of the chorus piano accompaniment spans two staves. It continues the accompaniment, with the right hand playing chords and the left hand maintaining the eighth-note bass line.

m *mf*

gladden all our friendly throng, our friend-ly throng. Mu - sic bright, clear and bright,

gladden all our friendly throng, our friend-ly throng. Mu - sic bright, clear and bright,

f

While the chiming numbers ring Long life and pros-per-i - ty To the hap-py pair we sing, Long

While the chiming numbers ring Long life and pros-per-i - ty To the hap-py pair we sing, Long

life and pros-per - i - ty To the hap - py pair we sing.

life and pros-per - i - ty To the hap - py pair we sing.

The first system consists of six staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The fifth and sixth staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 2/4 time and G major.

f
Wedding bells! wedding bells! Once a - gain their merry chime!

Wedding bells! wedding bells! Once a - gain their merry chime!

The second system consists of six staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The fifth and sixth staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 2/4 time and G major. A dynamic marking of *f* (forte) is placed above the first vocal staff.

m *mf*

Blessings fall from heav'n above us At this joy-ous hap - py time, At this joy - ous hap - py time, This

Blessings fall from heav'n above us At this joy-ous hap - py time, At this joy - ous hap - py time, This

The first system of the score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). Dynamics are marked as *m* (mezzo-forte) at the beginning and *mf* (mezzo-forte) further along.

m

joy - ous hap - py time. Hon - est hearts, loy - al hearts, Beat - ing ev - er - more as one,

joy - ous hap - py time. Hon - est hearts, loy - al hearts, Beat - ing ev - er - more as one,

The second system of the score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The dynamic is marked as *m* (mezzo-forte) at the beginning.

mf *m* *Cre.*

May your truth for - ev - er last In the life that's now be - gun, May your truth for-

May your truth for - ev - er last In the life that's now be - gun, May your truth for-

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a dynamic marking of *mf* and contains the lyrics "May your truth for - ev - er last In the life that's now be - gun, May your truth for-". The second staff is a vocal line in treble clef, continuing the melody. The third staff is a vocal line in bass clef with the lyrics "May your truth for - ev - er last In the life that's now be - gun, May your truth for-". The fourth staff is a piano accompaniment in bass clef, featuring a steady bass line and chords. The system concludes with a *Cre.* (Crescendo) marking.

f

ev-er last In the life that's now be-gun.

ev-er last In the life that's now be - gun.

The second system of the score consists of six staves. The top staff is a vocal line in treble clef with a dynamic marking of *f* and the lyrics "ev-er last In the life that's now be-gun.". The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef with the lyrics "ev-er last In the life that's now be - gun.". The fourth staff is a piano accompaniment in bass clef. The fifth and sixth staves are piano accompaniment in treble and bass clefs, respectively, showing a more complex texture with chords and arpeggios. The system concludes with a double bar line.

mf

Wedding bells! wedding bells! Tell that while the earth shall stand Love is best of all the gifts Sent

Wedding bells! Wedding bells! Tell that while the earth shall stand Love is best of all the gifts Sent

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

m *mf*

from our Father's hand. Hon-est hearts, loy-al hearts, Beat-ing ev-er-more as one,

from our Father's hand. Hon-est hearts, loy-al hearts. Beat-ing ev-er-more as one,

Detailed description: This system contains the second two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

f

May your truth for - ev - er last In the life that's now be - gun, May love and truth for-

May your truth for - ev - er last In the life that's now be - gun, May love and truth for-

ev - er last In the life that's now be - gun, In the life..... be - gun, In the

In the life that's now be - gun,

ev - er last In the life that's now be - gun,

In the life that's now be - gun,

life..... be - gun, *ff* May your love and truth for - ev - er last In the life that's now be -

In the life that's now be - gun,

In the life that's now be - gun, May your love and truth for - ev - er last In the life that's now be -

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in alto clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex, rhythmic pattern.

gun.....

gun.....

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in alto clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex, rhythmic pattern.

Songs of the Child-World.

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