

TOLD IN THE GATE

G. W. CHADWICK



HIGH VOICE

LOW VOICE

G. C. PARKER

EDITION SCHMIDT N^o 71a.b.

LYRICS

FROM

"TOLD IN THE GATE"

BY ARLO BATES.

SET TO MUSIC BY

G.W. CHADWICK.

Sweetheart thy lips are touched with flame
Sings the nightingale to the rose.
The rose leans over the pool.
Love's like a summer rose.
As in waves without number
Dear love when in thine arms.
Was I not thine.
In mead where roses bloom.
Sister fairest why art thou sighing.
O let night speak of me.
I said to the wind of the south.

HIGH VOICE.

LOW VOICE.

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Edition Schmidt No.71a b

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To MAX HEINRICH.

Sweetheart, thy lips are touched with flame.

From "THE SWORD OF TAHBER"
"She ran
Her fingers down the liquid strings
And broke into a lay?"



G. W. CHADWICK.

Molto appassionato.

Sweet - heart thy lips are touched with flame; Sweet - heart, thy

glow-ing ar - dor tame; Sweet-heart thy love how can I blame, When

I _____ too, feel its fire, _____ When

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note, followed by the lyrics "I _____ too, feel its fire, _____ When". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *sf* (sforzando) is placed above the vocal line at the start of the second measure.

all thy fond de - sire _____ Sweet - heart _____ I

The second system continues the musical score. The vocal line has the lyrics "all thy fond de - sire _____ Sweet - heart _____ I". The piano accompaniment features a more active bass line with triplets. A dynamic marking of *sf* is present above the vocal line.

know the same _____ I know the same _____

The third system shows the vocal line with the lyrics "know the same _____ I know the same _____". The piano accompaniment continues with chords and a bass line. A dynamic marking of *sf* is visible above the vocal line.

pp amoroso

Sweet - heart thine

The fourth system begins with the dynamic marking *pp amoroso* above the vocal line. The vocal line has the lyrics "Sweet - heart thine". The piano accompaniment features a complex texture with chords and a bass line. Dynamic markings of *f* and *sf* are present in the piano part.

eyes like ru - bies glow; Sweet - - - heart no

more re-gard me so; Sweet - heart I can-not chide thee though since

my looks too are burn - - - ing, Since I, too, throbb with

yearn - - - ing, Sweet - heart thy pangs I know thy

pangs — I know.

ff *p*

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics "pangs — I know." are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a complex texture with many chords and moving lines, while the left hand has a more rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano).

Sweet - - - heart, the blood leaps in thy cheek.

p *sf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Sweet - - - heart, the blood leaps in thy cheek." The piano accompaniment continues with similar textures. Dynamic markings include *p* (piano) and *sf* (sforzando).

Sweet - - - heart, thy ve - ry heart throbs speak;

p cresc. *sf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "Sweet - - - heart, thy ve - ry heart throbs speak;". The piano accompaniment continues. Dynamic markings include *p cresc.* (piano crescendo) and *sf* (sforzando).

Sweet - - - heart, to chide I am too weak, My

f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "Sweet - - - heart, to chide I am too weak, My". The piano accompaniment continues. A dynamic marking of *f* (forte) is present.

heart so hot - ly beat - - - ing Is

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'heart', followed by eighth notes 'so hot - ly', a quarter note 'beat', a long dash, a quarter note 'ing', and a half note 'Is'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

still thy name re - peat - - - ing, Sweet

The second system continues the vocal line with a half note 'still', eighth notes 'thy name', a quarter note 're -', a long dash, a quarter note 'peat', a long dash, a quarter note 'ing,', and a half note 'Sweet'. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the left hand.

heart to still it seek to

The third system features a vocal line starting with a half note 'heart', followed by eighth notes 'to still it', a quarter note 'seek', and a half note 'to'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand.

still it seek. (ARLO BATES.)

The fourth system shows the vocal line with a half note 'still', a quarter note 'it', and a quarter note 'seek.' followed by the name '(ARLO BATES.)' in parentheses. The piano accompaniment concludes with a double bar line.

cry!
 breast.

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

p
 Sings the foun - tain as it flows: Oh li - ly com-
 Sings the moon on high to the sea: I shine for thee a

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *p* (piano).

give, Sweet - heart for thee I live, Sweet - heart — for
 lone, Sweet - heart I am thine own, Sweet - heart — I

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *cresc.* (crescendo).

thee I live. Oh!
am thine own.

piu f

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and consists of four measures. The lyrics are "thee I live. Oh!" on the first line and "am thine own." on the second line. The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *piu f* is placed below the piano part.

Un poco meno mosso.
Sweet-heart, sweet-heart, sweet-heart, dear I love thee and I

p *f*

Detailed description: This system contains a vocal line and piano accompaniment. The tempo marking is *Un poco meno mosso.* The vocal line is in 4/4 time and consists of four measures. The lyrics are "Sweet-heart, sweet-heart, sweet-heart, dear I love thee and I". The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. Dynamic markings of *p* and *f* are placed below the piano part.

wait thee here. (ARLO BATES.)

Allegro.
p *f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in 4/4 time and consists of four measures. The lyrics are "wait thee here. (ARLO BATES.)". The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. A tempo marking of *Allegro.* is placed above the piano part, and dynamic markings of *p* and *f* are placed below the piano part.



The rose leans over the pool.



From "THE CITY OF IREM."

"Then playful down the strings her fingers ran,
And mocking in alluring witchery
She carolled, bending on him night black eyes
And laughing till her dimples twinkling shown?"

G. W. CHADWICK.

Scherzando.

The rose leans o-ver the
The moth to the jas-mine

p legg. *p*

pool; _____ Oh, touch me not, touch me not, love! When the
flies; _____ Oh, touch me not, touch me not, love! Drunk with

legato

sun _____ bursts a - bove her, The rude _____ bee will
fer - - via de - sire, _____ With love's pas-sion - ate

cresc. *f*

love her; Oh touch me not, touch me not, love!
 fire, Oh touch me not, touch me not, love!

When the
 In her

sost.
 night breeze is cool; Oh, kiss me not, kiss me
 bo - - - som he lies; Oh, kiss me not, kiss me

not, love! With song that pur - sues her, The
not, love! Till smoth - - - ered in kis - - - ses, He

night - - - in - gale woos her; Oh, touch me not, kiss me
dies - - - of love's blis - - - ses; Oh, touch me not, kiss me

not love, kiss me not, touch me not!
not love, kiss me not, touch me not! (ARLO BATES.)



Love's like a summer rose.



From "THE RING OF HAROUN AL RASCHID."

"And she sat
Beside him, singing lightly, while he ate
The luscious, spicy sweetness of the fruit!"

G. W. CHADWICK.

Andantino.

Love's like a sum-mer rose, Whose fra-grant buds un-close,

But ah, how soon it goes, Fa-ding and wast-ing!

Fal-len its pet-als lie, Quick-ly to fade and die, Thus do love's

pleas-ures fly, *p* Lost in the tast - ing.

animando
Yet as new ros - es blow, As fresh-er foun-tains flow,

p cresc.

So will new rap - tures glow, New joys de - light

thee; Lips that en - treat - ing press,

p *ten.*

cresc.

Arms warm in soft ca-ress, Bo - soms of love - li - ness

To bliss in - vite thee.

p

Is not the new love fair? Why for the old de - spair?

p

As song dies on the air, So love is fleet - ing.

Why then the past re - gret? Pleas - ure re - main - eth yet,

f Love on - ly, and for - get Mem - ory's en - treat - ing.

pp ad lib. *a tempo*
for - get — Mem - ory's en - treat -

ing. — (ARLO BATES.)

rall. *piu p* *pp*



As in waves without number.



From "THE RING OF HAROUN AL RASCHID."

"Then from her slender hand he caught the lute
And sang, his looks with longing eloquent."

G.W. CHADWICK.

Molto moderato e sostenuto.

p

As in waves — with-out num - - ber the

sea — — — — — Beats still — — — — — in im-mor - - tal un -

rest, — — — — — So ev - - er with yearn - - ing for

cres — — — — — *cen* — — — — — *do* — — — — — *sem* — — — — — *pre*

Red. * *Red.* * *Red.* *

thee, The swell - - ing heart throbs in my

più

breast. As the moon keeps its

f *p*

course all un-moved, How - - ev - - er the o - cean may

sway, So thou, with thy

heart all un - proved, Go - est calm on thy beau - - - teous

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains the lyrics "heart all un - proved, Go - est calm on thy beau - - - teous". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

way.

cresc. *f*

ped. *

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyric "way." followed by a rest. The piano accompaniment includes dynamic markings such as *cresc.* and *f*, and performance instructions like *ped.* and an asterisk. The piano part features complex rhythmic patterns and articulations.

p sostenuto

O thou moon of de - sire, on me With kind - li - er

pp *cresc.*

The third system of music features a vocal line and piano accompaniment. The vocal line is marked *p sostenuto* and contains the lyrics "O thou moon of de - sire, on me With kind - li - er". The piano accompaniment is marked *pp* and *cresc.*, and consists of dense chordal textures in both hands.

glance look down; Draw me up like a flame un-to

fp

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "glance look down; Draw me up like a flame un-to". The piano accompaniment is marked *fp* and features a rhythmic pattern of eighth and sixteenth notes.

thee, Let my soul in thy ra-di-ance

f *fp*

drown! Draw me up like a flame un-to

largamente

sf *sf*

thee, Let my soul Let my soul in thy

sf *p* *cresc.*

ra - - - - - diance drown! (ARLO BATES.)

ff



Dear love, when in thine arms I lie.



From "THE RING OF HAROUN AL RASCHID"

"Then, when the feast was done, she sang this lay,
Which from her lips in wooing accents fell
Like silver bells heard far off in the night?"

G. W. CHADWICK.

Larghetto, Molto espressivo.

Dear love, when in thine arms I lie And feel thy faith-ful

heart Throb-bing with love which can - not die — And know how

true thou art. Ah, why un - bid-den to mine eyes

p *sostenuto* *p* *f* *cresc.*

cresc. *f*

Should fool-ish tear-drops throng - ing rise Why should I

p

weep? Why should I weep?

p

Dear love, thy kiss falls on my mouth, Thine arms hold me a -

f *3*

gain; I drink thy looks, as earth in drouth Drinks drops of

p

wel - come rain; Once more, up - on thine ar - dent breast,

p

cresc.

cresc.

My glow - ing cheeks are hid - - den pressed, And yet I

f

f

p

weep. And yet I weep.

p

f

p

pp

When thou art gone, and I am lone, Be - reft of life in

pp

thee, When all this joy — which we have known Lost in the

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat major/D minor). The lyrics are: "thee, When all this joy — which we have known Lost in the". The piano accompaniment starts with a bass clef and the same key signature. Dynamics include *f* (forte) and *p* (piano). There are several triplet markings (*3*) in both parts.

past shall be; Then, when un-done by sor - row's ache,

The second system continues the vocal line and piano accompaniment. The lyrics are: "past shall be; Then, when un-done by sor - row's ache,". The piano accompaniment includes dynamics *f*, *p*, and *cresc.* (crescendo). The piano part features a prominent triplet in the right hand.

In death my heart shall re - fuge take; I shall not

The third system continues the vocal line and piano accompaniment. The lyrics are: "In death my heart shall re - fuge take; I shall not". The piano accompaniment includes dynamics *cresc.* and *f*. The piano part features a triplet in the right hand.

weep, I shall not weep. (ARLO BATES.)

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "weep, I shall not weep. (ARLO BATES.)". The piano accompaniment includes the dynamic *p*. The piano part features a triplet in the right hand.

To MAX HEINRICH.



Was I not thine.



From "THE RING OF HAROUND AL RASCHID."

"Haroun

With soft endearments dried her blinding tears;

And when her sobs were done, took up the lute

In his turn singing verse fragrant with love."

G.W. CHADWICK.

Andante maestoso.

Was I not thine when Al - - lah spoke the

word, Which formed from earth the sky? Were not our

twin hearts one, when heav-en heard The first faint stars re-

ply? Canst thou then doubt that while the a-ges roll, — Our

be - ing one shall be — As flame and light, as flame and light are

one, so is my soul One, O my love, with thee! The

Molto largamente.
eb - - bing star floods of the judg - - ment day, Shall

leave my heart still thine, And

f

Par - a - dise it - self shall fade a - way, Ere

f *sempre*

I thy love re - - sign, Ere

p cresc. *stringendo*

I thy love re - sign.

ff



In mead where roses bloom.



From "THE VOICE OF SAKINA"

"Quick were all others hushed, while that voice sang.
Enchantments of bewitching melody."

G. W. CHADWICK.

Moderato e mesto.

The piano introduction is in 2/4 time. The right hand features a melodic line starting with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) in the first measure, *dim.* (diminuendo) in the second, and *p* (piano) in the third. The word "In" is written below the right hand in the second measure.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "mead, where ro - ses bloom I saw a with - ered rose." The piano accompaniment consists of chords and moving lines in both hands.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Ah, sighed I how hath doom Struck thee, — as love's fierce woes Have". The piano accompaniment continues with chords and moving lines.

p

blight-ed my sad heart, Faint with their bit-ter smart. *a tempo*

p dolce

"I dreamed" the rose re-plied "My

p *dolce*

night-in-gale was near, Morn waked me, and de-nied That

fz

dream's be-guile-ment dear. Be-reft and lone, I die, Since love no

f dim.

more is nigh.”

f *p* *f* *dim.*

“A - las poor rose” I wept “Thy lot and mine are one.

p

Joy found me where I slept, But fled when sleep was done.

f *rall.*

Why could not morn de - lay Un - til the Judg - ment day!” (ARLO BATES.)

cresc. *f* *con forza*

To PERRY AVERILL, New York.



Sister fairest, why art thou sighing?



From "THE VOICE OF SAKINA"

"He stood foot-tangled in the snare of love
And listened, while Sakina trilled this song"

G. W. CHADWICK.

Andante. *ad lib.*

Sis-ter, fair-est, why art thou

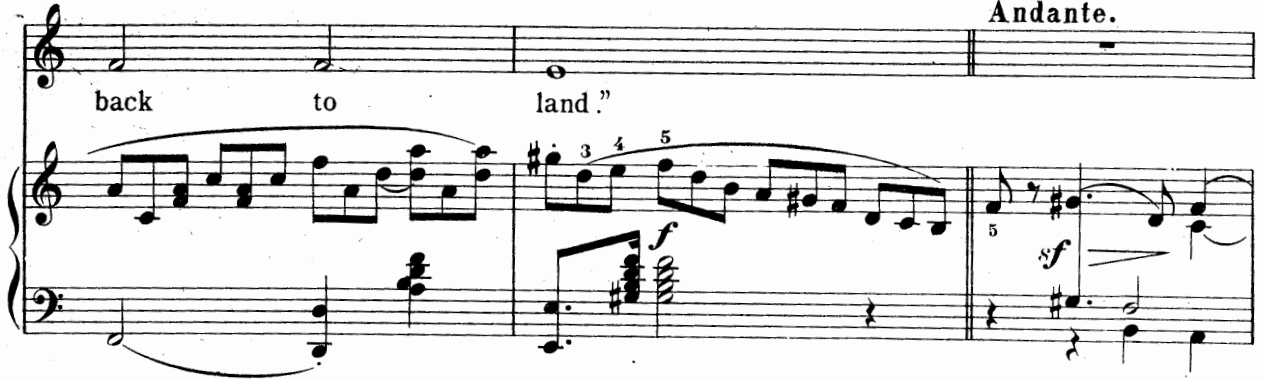
Allegro agitato.

sigh-ing? "Dear one, a ring was on my hand;

Now in the sea's cold deeps 'tis ly-ing, No di-ver brings it

Andante.

back to land."

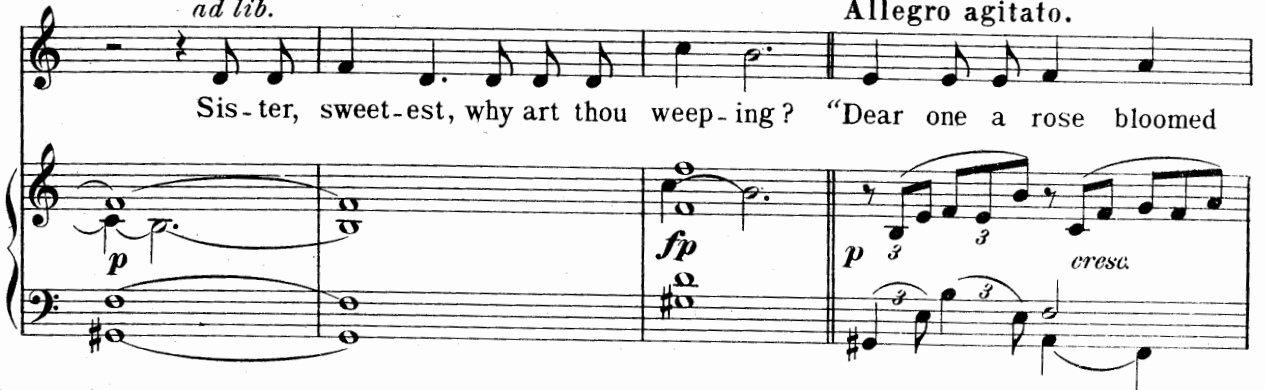


The first system of music consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante.' The vocal line has the lyrics 'back to land.'" The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. There are some fingerings indicated, such as '3 4 5' and '5'.

ad lib.

Allegro agitato.

Sis-ter, sweet-est, why art thou weep-ing? "Dear one a rose bloomed




The second system of music begins with a vocal line and piano accompaniment. The tempo changes from 'ad lib.' to 'Allegro agitato.' The vocal line has the lyrics 'Sis-ter, sweet-est, why art thou weep-ing? "Dear one a rose bloomed'. The piano accompaniment is more active, with triplets and a 'cresc.' marking. Dynamics include 'p' and 'fp'.

on my tree; Some cru-el hand, while I was sleep-ing,



The third system of music continues the vocal line and piano accompaniment. The lyrics are 'on my tree; Some cru-el hand, while I was sleep-ing,'. The piano accompaniment features a driving melody with many sixteenth notes.

Hath reft my rose a - - way from me.



The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are 'Hath reft my rose a - - way from me.' The piano accompaniment features a driving melody with many sixteenth notes and some fingerings like '2 4 1 2 3 1'.

ad lib.

Andante. Sis - ter, sad - dest, why art thou pi - - ning?

Allegro agitato.

“Dear one, I had a lov - - er true; Death smote him, in my

p cresc. *f molto cresc.*

f molto largamente

arms re - - clin - - ing, And I for death, for death am

ff

*
Led.

pi - - - ning too!” (ARLO BATES);

a tempo

dim. *p* *senza ritard.* *pp*

To MAX HEINRICH.



Oh, let night speak of me.



From "THE VOICE OF SAKINA"

"He strove to ease his sorrows with a song,
While hot tears to his eyelids pressed like doves
Which beat against their prison to be free?"

G. W. CHADWICK.

Molto Moderato.

Oh, let night speak of me,

f

*And. **

for day knows not how breaks with woe my heart;

dim. *p*

Day knows not how I mourn-ful stray, Weep-ing for

p

thee, so dear thou art. *pp* The sad night -
 weeps with me, and lays Her tear wet cheek a - gainst my
 own; *f* Al - though I walk in sun - - lit
 ways, *p* Still doth my heart in dark - - - ness

moan. _____ The night shall speak of me _____

8va
basso

_____ and say All things to thee / I dare not show; _____

_____ And to thy dreams my love dis-play, _____ Till thou art

melt - - - ed by my woe. (ARLO BATES.)

To Miss GERTRUDE EDMANDS.



I said to the wind of the south.



From "THE VOICE OF SAKINA."

"Yet once again
That voice beat at the bosom of Zobeir
Like storm-tossed dove, entreating entrance there?"

G. W. CHADWICK.

Allegretto con moto.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef staff containing a whole rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A first ending bracket labeled 'I' spans the final two measures of the introduction.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "said to the wind of the south: 'O gen - tle south - wind,". The music is in 2/4 time, key of B-flat major. The piano accompaniment continues with the rhythmic pattern established in the introduction.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "blow! Bear kis - ses to his mouth, And greet him from me". The music remains in 2/4 time, key of B-flat major, with the piano accompaniment providing harmonic support for the vocal line.

sol" The gen-tle south-wind

p

p dolce

This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a fermata and the lyrics "sol" followed by "The gen-tle south-wind". The piano accompaniment is in the bottom two staves, featuring a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *p* and *p dolce*.

blew, — With soft-ly mourn-ful sound; O'er hill and dale it —

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "blew, — With soft-ly mourn-ful sound; O'er hill and dale it —". The piano accompaniment continues with the same eighth-note texture. The system ends with a fermata on the vocal line.

blew, — But my love it ne-ver found.

f

This system contains the fifth and sixth lines of the musical score. The vocal line concludes with the lyrics "blew, — But my love it ne-ver found." The piano accompaniment features a more complex harmonic structure in the right hand, including some chromaticism. A dynamic marking of *f* is present.

rall.

This system contains the seventh and eighth lines of the musical score, which are purely instrumental for the piano. The right hand features a complex, chromatic texture, while the left hand provides a steady bass line. The system concludes with a *rall.* marking and a double bar line.

Molto meno mosso.

O love, dear love, so long a - - way,

p

p sost.

While I am lone, where dost thou stray?

f *p rall.*

f *p rall.*

Tempo Primo.

p

said to the wind of the west: "O sweet west-wind, make

haste, And wak - en in his breast Long - ing, my lips to

taste. The west-wind swift - ly

ped, With sob - bing, mourn - ful sound; Ah, thou canst not be

dead: Then why art thou not found?

Molto meno mosso.

O love, dear love, so

rall. *p*

long a - - way, Come; for I die if thou de - - lay,

f

O love, dear love, so long a - - way, Come; for I die if

p *f*

thou de - - lay. (ARLO BATES.)

Compositions by G. W. Chadwick

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	No. 4. I know two Eyes. D (a-e)	30
	No. 5. Sweet wind that blows. B♭ (d-a)	30
	No. 6. Lullaby. F (c-f)	40
Allah.	E (c♯-g♯), D♭ (b♭-f)	30
	The Lament. C min. (c-g), A min. (a-e)	40
	The Lily. G (d♯-g), E♭ (b-e♭)	30
	Green grows the Willow. A min. (g-e)	50
	The Miller's Daughter. E♭ (d-g♭)	40
	Sorais' Song. D min. (a-e♭)	50
	King Death. C♯ min. (g♯-e)	40
	The Sea King. C min. (b♭-e♭)	40
	Nocturne. A min. A (c-a)	40
	Song from the Persian. A min. (e-a)	40
	A Bonny Curl. D (b-♯)	40
	The Maiden and the Butterfly. D (c♯-f♯)	40
	A Warning. F (c-f)	30
	When our heads are bowed with woe. D♭ (b♭-f)	40
	O Mother dear, Jerusalem. A♭ (e♭-f or g)	30
	Let not your heart be troubled. C (a-f)	40
	Bedouin Love Song. D min. (b-a), B♭ min. (g-b)	50
	There is a river. E♭ (e♭-a♭)	50

	He maketh Wars to cease. B♭ (c-f)	50
	Brightest and Best (Christmas). G (d-f♯ or g)	40
	Two Folk Songs. A group of two short Folk Songs. The first in G min. (c-f). The second in G maj. (b-e)	40
A Flower Cycle.		
	No. 1. The Crocus. G (d-e)	30
	No. 2. The Trillium. F (d-a)	50
	No. 3. The Waterlily. A♭ (e♭-a♭)	50
	No. 4. The Cyclamen. A♭ (e♭-a♭)	40
	No. 5. The Wild Briar. C (f-g)	40
	No. 6. The Columbine. F (c-g)	40
	No. 7. The Fox Glove. F (d-f)	40
	No. 8. The Cardinal Flower. D min. (f-g♯)	40
	No. 9. The Lupine. B♭ (e-f)	40
	No. 10. The Meadow Rue. A min. (c-g)	30
	No. 11. The Jasmine. E♭ (f-a♭)	40
	No. 12. The Jacqueminot Rose. C min. (c-a♭)	50

Lyrics from "Told in the Gate". (Words by Arlo Bates.)

	Sweetheart, thy lips are touched with flame. C (d-g), B♭ (c-f)	50
	Sings the Nightingale to the Rose. E♭ (d-g), C (b-e)	40
	The Rose leans over the Pool. G (d-g), E (b-e)	40
	Love's Like a Summer Rose. A (c♯-f♯), G (b-e)	40
	As in waves without number. D♭ (c-a♭), B♭ (a-f)	40
	Dear Love when in thine arms. F (d-a), D♭ (b♭-f)	40
	Was I not Thine. G (d-g), E♭ (b♭-e♭)	40
	In Mead where Roses Bloom. C min. (c-g), A min. (a-e)	40
	Sister fairest, why art thou sighing? C min. (e♭-a♭), A min. (c-f)	40
	O let Night speak of me. E♭ (d-g), D♭ (c-f)	40
	I Said to the Wind of the South. B (b-g), A♭ (a♭-e)	50
	Were I a Prince Egyptian. A min. and maj. (d-a), F min. and maj. (b♭-f)	40
	Complete. (<i>Edition Schmidt No 71 a, b.</i>) High or Low Voice	75
	Lochinvar. Ballad for Baritone Solo and Orchestra	125
	Songs of Brittany. A collection of Breton songs. Words by Arlo Bates. (<i>Edition Schmidt No. 20.</i>)	75
	Loud trumpets blow — Proudly Child Haslin — How flowers fade — The autumn winds — A summer wind — Love is fleeting — My Sweetheart — How youth with passion plays — The lark that sang — Proudly at morn — The trumpet sounds — The distaff whirled.	

Song-Album. 17 Songs for Alto or Bar. (<i>Edition Schmidt No. 38.</i>)	n. 100
Bedouin Love Song — Allah — He loves me — A Bonny Curl — The Maiden and the Butterfly — Nocturne — The Lament — The Miller's Daughter — O Love and Joy The Northern Days — Thou art so like a Flower — I know two eyes — In bygone days — Sweet wind that blows — Before the Dawn — The Danza — Song from the Persian.	

Song Album. 15 popular songs. Sop. or Ten. (<i>Edition Schmidt No. 19.</i>)	n. 100
Nocturne — Song from the Persian — He loves me — Allah — The Danza — In Bygone Days — Sweet Wind that blows — Lullaby — Gay little Dandelion — Request — Thou art so like a Flower — The Lament — The Lily — Serenade — Before the Dawn.	

Oratorios, Cantatas etc.

The Viking's last voyage. Baritone Solo, Male Chorus and Orchestra	60
Ecce Jam noctis. (Lo, now Night's Shadows) Male Chorus, Organ and Orchestra	25
Phönix Expirans. Soli, Mixed Chorus and Orchestra	75
Lovely Rosabelle. Ballad for Mixed Chorus and Orchestra	35
The Pilgrims. Soli, Mixed Chorus and Orchestra	50
The Lily Nymph. Dramatic Poem. Soli, Mixed Chorus and Orchestra	100
Dedication Ode. Mixed Chorus, Solo and Orchestra	50

Part Songs.

Men's Voices.

Jabberwocky	16
Margarita	10
Reiterlied. Trooper's Song	16
Song of the Viking	30
The Boy and the Owl. (Humorous)	20
Serenade "Softly the Moonlight"	10
Drinking Song	20
When love was young. (Humorous)	20

Women's Voices.

Spring Song	20
Lullaby	08

Mixed Voices (Sacred).

Praise the Lord (Benedic, Anima Mea)	20
Blessed be the Lord (Benedictus)	16
O Thou that Hearest (Hymn)	20
As the Hart pants (Psalm)	20
God who madest Earth and Heaven. (Evening Prayer)	16
God to whom we look up blindly. (Prayer)	16
O Day of rest. (Trio A. T. B.)	15
O cease, my wandering Soul. (Trio A. T. B. or S.)	20
Abide with me. (Trio S. A. T.)	15
There were Shepherds. (Christmas)	20
Brightest and Best. (Christmas)	16
Prayer "Thou who sendest sun and rain"	20
God be merciful.	16
Art thou weary?	12
Come hither, ye faithful. (Christmas)	12
Behold the Works of the Lord	08
While Thee I seek	08
Saviour, like a Shepherd	08
Awake up my Glory	15
Peace and Light	10
Lord of all Power	10
Jubilate in B♭	15
Sentences and Responses	12
The Beatitudes	10
Thou who art Love Divine	15
Welcome Happy Morn. (Christmas)	15
O Holy Child of Bethlehem (Alto Solo and Chorus)	10
Shout, Ye High Heavens! (Easter)	16

The grading is from 1 A easiest to 6 C most difficult, with subdivisions of the grades as follows 1 A, 1 B, 2 A, 2 B, 3 A, B, C, etc. The key of all songs has been given in capitals, and their compass in small letters.