

Edition Schmidt N<sup>o</sup> 13.

# Song Album.

15 Songs for  
Soprano or Tenor

with Pianoforte Accompaniment

by

G. W. Chadwick.

1. Nocturne.
2. Song from the Persian.
3. He loves me.
4. Allah gives Light in Darkness.
5. The Danza.
6. In bygone Days.
7. Sweet Wind that blows.
8. Lullaby.
9. Gay little Dandelion.
10. Request.
11. Thou art so like a Flower.
12. The Lament.
13. The Lily.
14. Serenade.
15. Before the Dawn.



Price \$ 1.00 net.

ARTHUR P. SCHMIDT.

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Leipzig

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136 Fifth Avenue.

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C30  
. C4E  
G1  
1116

# I. Nocturne.

Words by  
THOMAS BAILEY ALDRICH.

Music by  
GEORGE W. CHADWICK.

*Con moto.*

*p* Up to her chamber win - dow, A

slight wire trel - lis goes And up this Rom - eo's lad - der

*pp* Clambers a bold white rose; I lounge in the i - lex sha - dows, I

*pp* *sempre lusingando*

see the la - dy lean Un - clasp - ing her silk - en gir - dle, The

*pp* cur - tain folds be - tween. She smiles on her white rose lov - er, She

*pp* *p*

reach - - es out her hand, And helps him in at the

*passionato e*

wid - dow, I see it when I stand, To her

*fp*

*poco meno mosso*

scar - let lips she holds him, And kis-ses him ma-ny a time. Ah

me! 'twas he that won her. Be- cause he dared to

climb. Ah me!

*f.* *ad lib.* **Tempo I.**

Be- cause he dared to climb.

*a piacere* *pp*

## II. Song from the Persian.

Words by  
THOMAS BAILEY ALDRICH.

Music by  
GEORGE W. CHADWICK.

*Andante con sentimento.*

*ppp sempre sotto voce e sostenuto*

O sad are they who know not

love But far from pas-sions tears and smiles Drift

down a moon-less sea Beyond the silve-ry coasts of fair-y

Isles. And sad-der they whose long-ing lips

— kiss emp-ty air and nev - er touch — The dear warm mouth of those they

love — Wait - ing, wast - ing, suffering much — But

clear as am-ber, fine as musk — Is life to those who pil - grim-

wise — Move hand in hand — From dawn to dusk — Each morning

near-er Pa - ra - dise. O not for them shall an - gels pray

They stand in ev - er - last - ing light They walk in

Allah's smile by day And nes-tle in his heart by night



To Mr. Edward Bowditch, Albany.

# HE LOVES ME.

Words by Newton Mac Intosh.

Allegretto grazioso.

G. W. Chadwick, Op. 14. No. 2.

O - ver and o - ver with ceaseless

*p*

This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piano part begins with a *p* dynamic marking.

mo - tion..... The waves come rol - ling o - ver the o - cean,

This system contains measures 4 through 6. The vocal line continues with the lyrics "mo - tion..... The waves come rol - ling o - ver the o - cean,". The piano accompaniment provides harmonic support.

Then break on the sand..... Waves, bright waves, can you nev - er dis -

*pp*

This system contains measures 7 through 9. The vocal line continues with the lyrics "Then break on the sand..... Waves, bright waves, can you nev - er dis -". The piano accompaniment includes *pp* dynamic markings and some notes are marked with an 'x'.

cov - er                      What has be - come of my ab - sent lov - er

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'cov - er' followed by a melodic phrase for 'What has be - come of my ab - sent lov - er'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

So far from land,.....                      So far from land.....

The second system continues the vocal line with the lyrics 'So far from land,.....' and 'So far from land.....'. The piano accompaniment includes a section with a dense texture of chords in the right hand, possibly representing a ship's engine or a busy harbor scene.

*p* Ev - er and ev - er the ships are pas - sing,..... But

*p*

The third system features a vocal line starting with a rest, followed by the lyrics 'Ev - er and ev - er the ships are pas - sing,..... But'. The piano accompaniment is marked with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the right hand.

on - ly the ship I love is mis - sing,..... My true love at

The fourth system continues the vocal line with the lyrics 'on - ly the ship I love is mis - sing,..... My true love at'. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

*pp*

sea..... Ah! no mat - ter what skies are a -

*pp*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a long note on 'sea' followed by a melodic phrase for 'Ah! no mat - ter what skies are a -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, with some notes marked with an 'x'.

bove him. He on - ly knows how tru - ly I love him

Detailed description: This system contains the next two measures. The vocal line continues with 'bove him.' and 'He on - ly knows how tru - ly I love him'. The piano accompaniment continues with similar rhythmic patterns, featuring chords and moving lines in both hands.

And he loves me..... And he loves

*pp*

Detailed description: This system contains the next two measures. The vocal line has 'And he loves me.....' and 'And he loves'. The piano accompaniment features a more complex texture with chords and moving lines, and a *pp* dynamic marking is present.

me.....

*pp*

Detailed description: This system contains the final two measures. The vocal line ends with 'me.....'. The piano accompaniment concludes with a final chord and a melodic flourish in the right hand, and a steady bass line in the left hand. A *pp* dynamic marking is present.

# ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

**Serioso.**

Al - lah gives light in dark-ness, Al - lah gives rest in pain,

Cheeks that are white with weep - ing Al - - lah paints red a - gain.

The flowers and the blossoms with - er, Years van-ish with fly - ing feet,

*f* But my heart will live on for - ev - - er, That here in sad-ness beat.

*f* *dim.* *pp*

*p* Glad - ly to Al-lahs dwel - - ling

*f* *pp*

Yon - - der would I take flight, There will the darkness van - - ish,

*pp*

There will my eyes have light.

*rit.*

To Mr. Jules Jordan, Providence.

# THE DANZA.

Poem by Arlo Bates.

*Allegretto grazioso.*

G. W. Chadwick, Op. 14. No. 1.

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 3/8. The tempo is marked *Allegretto grazioso*. The piano part features prominent triplet patterns throughout. The lyrics are: "If you nev - er have danced..... The Dan - za..... with its won - drous rhyth-mic twirl..... While close..... to your".

bo - som pant - ed..... *pp* Some dark - eyed

ere - - - ole girl..... *f* Of dance - ing, ..

..... you know naught.....

..... *f* By I - nez *p* I was taught..... *a piacere*

*f* *p colla voce* *a tempo*

*grazioso*

'Tis a dance with the strang - est paus - es.....

*p cantando*

..... It moves as the breez - es blow..... And her

lips..... were like pome - granate blos - soms..... And her teeth were

*pp*

*pp*

white as snow..... And her teeth were white..... as

*cresc.*

*cresc.*



snov..... Of beau - ty..... I knew naught.....

*f*

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff with a key signature of one sharp. The lyrics are "snov..... Of beau - ty..... I knew naught.....". A dynamic marking of *f* is placed above the vocal line.

By..... I - nez I was taught.....

*pp*

*f* *f* *pp*

This system contains the second line of the vocal melody and the second system of the piano accompaniment. The vocal line continues with the lyrics "By..... I - nez I was taught.....". Dynamic markings include *pp* above the vocal line, and *f* and *pp* in the piano accompaniment.

*rall. e dim.*

This system contains the third system of the piano accompaniment. It features a *rall. e dim.* marking over the right-hand part. The piano accompaniment continues with complex rhythmic patterns.

*pp* *sotto voce* *dolcissimo sempre*

In the gar - den..... splashed the fount - - ain.....

*a tempo* *dolcissimo sempre*

This system contains the fourth line of the vocal melody and the fourth system of the piano accompaniment. The vocal line begins with the lyrics "In the gar - den..... splashed the fount - - ain.....". Dynamic markings include *pp*, *sotto voce*, and *dolcissimo sempre* above the vocal line, and *a tempo* and *dolcissimo sempre* in the piano accompaniment. The piano accompaniment features triplet markings (3) in the bass line.

..... Where the palm - trees hid..... the moon.....

*pp*

Who well had the Dan - za

trod - den..... A kiss might crave..... as boon.....

*cresc.*

Of lov - ing..... I knew naught.....

*f*

Of..... lov - ing...

I knew naught..... By

I - - - nez I was taught.....

*animato*

*fz*

*L.H.*

*R.H.*

*sf*

To Mrs. Lizzie Barton Hall, Leavenworth.

# IN BYGONE DAYS.

Words by John Leslie Breck.

G. W. Chadwick, Op. 14. No. 3.

Andantino.

*p*

In by - gone

days I wrote with zeal-ous care A passing fan - cy sweet by visions

*cresc.*

wrought, 'twas of a maid - en pure and wondrous fair,.... 'twas but a

thought,..... 'twas but a thought..... In aft-er

days when Fort-une chanc-ing true..... This beauteous maid - en I beheld un -

sought I loved her well and thought she loved me too,..... 'twas but a

*lurgamente*

thought,..... 'twas but a thought.....

*ad lib.*

To Mrs. Olivia Bowditch, Boston.

# SWEET WIND THAT BLOWS.

Words by Oscar Leighton.

G. W. Chadwick, Op. 14. No. 5.

*p*

Sweet wind that blows o'er sun - ny  
 Rip - ples her hair like waves that  
 Her sweet breast shames the scat - ter'd

isles. The soft - - - ness of the  
 sweep A - - bout this pleas - ant  
 spray, Soft kissed by ear - ly

sea, Blow thou a - cross. these mov - ing  
 shore, Her eyes are blu - - - er than the  
 light. I dream she is. the dawn of

miles, News of my love to  
deep Round rock - y Ap - - - - ple  
day That lifts me out of

*f*

*f*

*mf*

\*

me, News of my love to  
dore, Round rock - y Ap - - - - ple  
night, That lifts me out of

me.  
dore.  
night.

*mf dim.*

To Mrs. Agnes Dana Dyer, Lawrence.

# LULLABY.

Allegretto.

G. W. Chadwick, Op. 14.No. 6.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Lull-a-by ba-by,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and arpeggiated figures. A dynamic marking of *p* (piano) is present.

The second system continues the vocal line with the lyrics "Lull-a-by ba-by must sleep....." and "Now when the No cause for". The piano accompaniment continues with similar rhythmic patterns, including a double bar line and repeat signs. A dynamic marking of *p* is also present.

The third system concludes the vocal line with the lyrics "day-light dies Closed be the lit-tle eyes. Rest till the sun a-rise. anx-ious fears, Not yet for thee the years When life must have its tears." The piano accompaniment features a final cadence with a dynamic marking of *sf* (sforzando).



Sleep, ba - by, sleep..... Peace - ful shall rest thy head,  
 Sleep, ba - by, sleep..... Forms that we can not see,

Noise - less shall be the tread Round our dear dar - ling's bed.  
 Lov - ing are watch - ing thee Thus may it ev - er be.

Lull - a - by ba - by, Lull - a - by ba - by must sleep,.....

..... must sleep.....

*pp*

*pp*

This system contains the first two staves of music. 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 half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "..... must sleep....." are written below the notes. The bottom staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, and then a half note D3. The dynamic marking *pp* is present at the beginning of the piano part.

Lull - a - by ba - by, Lull - a - by ba - by, Lull - - -

This system contains the second two staves of music. The top staff is a vocal line in G major, continuing the melody from the first system. The lyrics "Lull - a - by ba - by, Lull - a - by ba - by, Lull - - -" are written below the notes. The bottom staff is a piano accompaniment in G major, continuing the accompaniment from the first system.

- a - by.....

*pp*

*pp*

This system contains the final two staves of music. The top staff is a vocal line in G major, ending with a half note G4. The lyrics "- a - by....." are written below the notes. The bottom staff is a piano accompaniment in G major, ending with a half note G2. The dynamic marking *pp* is present at the beginning of the piano part.

# GAY LITTLE DANDELION.

*Allegretto con grazia.*

G. W. Chadwick, Op. 11. N<sup>o</sup> 2.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef staff containing a whole rest. The right hand of the piano starts with a melody in the treble clef, marked *p* (piano). The left hand plays a bass line in the bass clef. A *cresc.* (crescendo) marking is placed above the right hand staff. The introduction concludes with a fermata over the final notes.

The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line is marked *p* and includes the lyrics: "Gay lit - tle dan - de - li - on light up the meads". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second line of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Swings on her slend - er foot, tel - leth her beads,". The piano accompaniment continues with its characteristic accompaniment pattern.

List's to the Rob-in's note poured from a - bove,

*f allargando*  
Wise lit-tle dan-de-li-on ask not for love.  
*poco più lento*  
*colla voce*

*pp*  
Pale lit-tle dan-de-li-on in her white shroud  
*pp*

Near-eth the An-gel breeze call from the clouds

*p*

Ti - ny plumes flut - ter - ing — make no de - lay,

*p*

Lit - tle wing - ed dan - de - li - on soar - eth a - way,

*rit.*

Lit - tle wing - ed dan - de - li - on

*pp* *a piacere*

*pp*

*pp* *lento*

soar - - - -

eth a - way. —

*a tempo*

To Mrs. F. A. Brower.

# “REQUEST.”

G. W. Chadwick, Op. 11. No 1.

Allegretto semplice.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a *p* dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The piece concludes with a *pp* dynamic and a fermata over the final notes. The word "Ced." with an asterisk is written below the final two measures.

The first vocal phrase begins with a *p* dynamic. The melody is: "Is my lo - ver on the sea Sail - ing east or". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

The second vocal phrase continues the melody: "sail - ing west, Might - y o - cean, gen - tle be,". The piano accompaniment continues with the same rhythmic pattern as in the first phrase.

Rock him in - to rest, *f* Might - y o - cean,

gen - tle be, Rock him in - to rest. *p* Let no an - gry

wind a - rise Nor a wave with white - ned crest,

*dolce*  
All be gen - tle as his eyes When he is ca - ressed,

*pp ritard.*

when he is ca - ressed.

*colla voce*

*pp*

*slargando*

*cresc.*

*molto*

*p*

Bear him as the breeze a - bove Bears the bird un - to his nest,

*p*

There un - to his home of love And there bid him rest,

*p*

*pp*



*ad lib.*

And there bid him rest, \_\_\_\_\_

*colla voce* *p* *ritard.*

*sf*

*pp* *pp*

And there bid him rest, \_\_\_\_\_ And there bid him

*a tempo*

rest. \_\_\_\_\_  
(Barry Cornwall.)

To Mr. H.W. Dunham.

## THOU ART SO LIKE A FLOWER.

Du bist wie eine Blume.

G.W. Chadwick, Op. 11. No 3.

Dolce semplice.

*p*

Thou  
Du

*p*

art so like a flow - - er, So pure, and fair, and kind; I  
bist wie ei - ne Blu - me, So schön, so hold, so rein; Ich

gaze on thee, and sor - row Then in my heart I  
schau' dich an und Weh - muth schleicht mir in's Herz hin -

*cresc.*

find, It seems as though I must lay then My  
 ein. Mir ist, als ob ich die Hän - - de auf's

hand up - on thy brow,  
 Haupt dir le - gen sollt',

Praying that God may pre -  
 be-tend, dass Gott dich er -

*cresc.*

*allargando*

serve thee, As pure and  
 hal - - te, So schön so

*f* *p* *cantabile*

*pp*

fair as now.  
 rein so hold. (Heine)

*pp* *pp*

# THE LAMENT.

## Egyptian Song from Ben Hur.

Poem by Lew Wallace.

G. W. CHADWICK.

Moderato con moto.

*sost.*

I

sigh as I sing — for the stor- y land A - cross — the Syr- i - an

sea. The o - dor-ous winds — from the musk - y sand Were

*espress.*

breaths of life to me. They play with the plumes of the

whisp'r - ing palm For me, a - las, no more. No

*pp*

more does the Nile in the moon-lit calm Moan past the Mem-phi - an

*pp*

shore.

*f*

*dim.*

*f*

Ni - - lus! thou God \_\_\_\_\_ of my faint - ing soul, In

*ff* dreams \_\_\_\_\_ thou com - - est to me, \_\_\_\_\_ And

dream - - ing I play \_\_\_\_\_ with the lo - tus bowl, \_\_\_\_\_ And

sing \_\_\_\_\_ sad songs \_\_\_\_\_ to thee, \_\_\_\_\_ And

*pp sotto voce*

hear from a - far the Mem - no - ni - an strain And calls from dear Sim -

*pp sostenuto*

*f* *allargando*

bel, And wake to a pas - sion of grief and pain That

e'er I said Fare - well, That e'er I

*sempre cresc.*

said Fare - well.

# THE LILY.

From the Italian of A. Salvini by T. R. Sullivan.

G. W. CHADWICK.

*Poco Allegretto.*

*p*

Far up the steep a lil - y grows Pale as thy spot-less

*p*

Red. \*

*cresc.*

beau - ty shows To pluck it from its ram - part gray

*cresc.*

— Were but to fling my life a-way.

*f*



*pp sotto voce*

Yet would I in that per - il prove \_\_\_\_\_ Not all un - wor - thy

*pp*

*cresc.*

of thy love \_\_\_\_\_ I ask no more, \_\_\_\_\_ but from on

*cresc.*

*f* *allargando assai*

high \_\_\_\_\_ To win and wear thee

*f* *pp* *pp*

*a piacere*

*pp*

and to die. \_\_\_\_\_

*ritardando*

# SERENADE.

G.W. Chadwick,  
Op. 8. No. 2.

Andante tranquillo.

*pp dolce*

*sostenuto assai*

While stars a bove thee glow  
Weird - ly the night - bird sings  
And the red moon sinks  
sail - ing on - si - lent

low wings in - to the dusk - y sea,  
ov - er the dew - y lea,

*p*

*f* In - to the dusk - y sea, Night vi - sions Come and  
 Ov - er the dew - y lea, Her note a rap - ture

*pp*

go Dear - est in dreaming so. Dream'st thou who lov - eth  
 brings Sweet - est with heavenly things. Dream'st thou who lov - eth

*f*

*crec.*

thee. Dream'st thou who lov - eth thee. Dear - est in dream - ing  
 thee. Dream'st thou who lov - eth thee. Sweet - est with heav - en - ly

*f*

so. Dream'st thou who lov - - - eth thee.  
 sings.

*pp*

*pp*  
Deep long - ing fills his

*pp*

breast knows he no sleep nor rest sev - ered as

*p* *f*  
now from thee. sev - ered as now from

*p*  
thee. Fair - est one loved the best.

A. P. S. 504

were the sweet truth con - fessed. Dream'st thou who lov - eth

The first system of music features a vocal line in the upper staff and a 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 G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

thee Dream'st thou who lov - - eth thee.....

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* is present.

Were the sweet truth con - fessed. Dream'st thou who lov - - -

The third system shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a dynamic marking of *f* at the beginning.

- eth thee. (Arlo Bates.)

The fourth system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and ends with a double bar line. The text "(Arlo Bates.)" is written below the vocal line.

# BEFORE THE DAWN.

G. W. Chadwick,  
Op. 8 No. 3.  
*sotto voce*

*Andante con tenerezza.*

*pp* In the

hush of the morn be - fore the sun I wa - ken to

*cresc.*

think of thee ..... And all the sweet

day Thus be - gun as hal - lowed

seems to be..... In the ho - - - ly re -

*pp*

pose..... the..... morn - - - ing

*poco a poco più animato e cresc. -*

star with..... tremb - - - ling a -

*poco a poco più animato e cresc. -*

waits..... the sun..... And

thus my heart..... if near or

far..... a - waits..... thee sweet - - est

one..... a - - waits thee



sweet - est one..... In a

*pp*

gold - - en ees - - ta - cy..... of

*p*

bliss the fair morn - - ing star will

*p* *f*

die..... But I im -

*p* *f*

Ped.

musical score system 1. The vocal line begins with the lyrics "mor - tal by... thy kiss". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The tempo/mood instruction is *sempre poco a poco più animato*.

mor - tal by... thy kiss

*sempre poco a poco più animato*

musical score system 2. The vocal line continues with "live but when thou art nigh...". The piano accompaniment includes a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking. The texture is dense with chords.

live but when thou art nigh.....

*f* *dim.*

musical score system 3. The vocal line has the lyrics "..... But I im - mor - tal". The piano accompaniment features a *p* (piano) dynamic marking and a *molto cresc.* (molto crescendo) instruction. A sixteenth-note figure in the bass line is circled and numbered '6'.

..... But I im - mor - tal

*p* *molto cresc.*

6

musical score system 4. The vocal line concludes with "by thy kiss live but when". The piano accompaniment continues with the sixteenth-note figure in the bass line.

by thy kiss live but when

thou art..... nigh.

*f* *a tempo*

*p dolce*

*din.* *p*

live but when thou..... art..... nigh.....

*animato*

..... (Arlo Bates.)

*sfp*