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WHEN I BID THE WORLD GOOD NIGHT.

Words by CATHCART BRONSON.

Music by CARRIE JACOBS-BOND.

Allegretto.

The musical score is written for voice and piano. It consists of four 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 sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The piano part features a consistent eighth-note accompaniment in the bass clef. Dynamics include 'mp' (mezzo-piano) and 'p' (piano). The lyrics are: 'I hope there will be a sunset gold-en, When I bid the world good - night; I hope there will be no lead - en sky For clouding my fail - ing sight. And I want to sail down the crim-son west When the o - cean rocks the'.

I hope there will be a sunset

gold-en, When I bid the world good - night; I

hope there will be no lead - en sky For clouding my fail - ing

sight. And I want to sail down the crim-son west When the o - cean rocks the

Poem from Mr. Bronson's book of "Soul Imortal."

rall. *a tempo.*

sun to rest And the stars shine out on eve's fair breast, When I

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The tempo markings are *rall.* and *a tempo.* The piano accompaniment consists of a treble and bass clef with chords and a steady eighth-note bass line.

rall. *a tempo.*

bid the world good - night. _____ I

The second system continues the vocal line with the lyrics "bid the world good - night." followed by a long horizontal line and the letter "I". The piano accompaniment continues with similar chordal and bass line patterns.

hope they will surge a flood of song To drive a - way ev - 'ry

The third system of music shows the vocal line with the lyrics "hope they will surge a flood of song To drive a - way ev - 'ry". The piano accompaniment maintains the established harmonic and rhythmic structure.

fear, _____ A croon - ing breeze 'mid the list - 'ning trees As the

The fourth system concludes the page with the lyrics "fear, _____ A croon - ing breeze 'mid the list - 'ning trees As the". The piano accompaniment continues to the end of the system.

twi-light draw - eth near, _____ And I want to hear the nest - ing bird, And the

tink - ling bells of the hom - ing herd, A sooth - ing voice and a

rall. *a tempo.*

rall. *a tempo.*

ten - der word When I bid the world good - night, _____

rall. *a tempo.*

rall. *a tempo.*

good - night, good - night. _____

pp

TIME MAKES ALL BUT LOVE THE PAST.

Words & Music by CARRIE JACOBS - BOND.

Con espressione.

The piano introduction consists of two staves. The right hand features a melodic line with a 7-measure rest at the beginning, followed by a series of chords and moving lines. The left hand provides a steady accompaniment with eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo), with a *rall.* (rallentando) marking.

The birds don't sing as sweet-ly as they did when I was young, I
I used to love the twi - light, to hear the crick-et sing, But

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a 7-measure rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with a *p* (piano) dynamic marking.

see the sun-beams thro' a mist, Yet sor - row makes us strong; And
now the time 'twixt day and night Can on - ly sor - row bring. How

The second system continues the vocal and piano accompaniment. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment maintains the harmonic structure with chords and moving lines.

as I hear the ech - o of a voice I knew of old, A
sad to part from those we love, how hard to say good - bye, But

The third system concludes the vocal and piano accompaniment. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment continues with chords and moving lines, ending with a *p* (piano) dynamic marking.

gain I hear the harp-si-chord, a - gain this song is told.
lis - ten to the harp-si-chord, old songs can nev - er die.

L.H. *rall.*

Grazioso.

Time makes all but love the past, Love is ev - er new; Should the dark-ness

gath-er fast I could still see you. I could hear your voice so sweet

rall. *a tempo.*

singing thro' the years, I could see the face I loved thro' a mist of tears.

rall. *a tempo.*

1 2

To Mr. Edwin Wareham.

LINGER NOT.

Words anonymous.

CARRIE JACOBS-BOND.

Andante espressivo.

Lin-ger not long, home

is not homewithout thee, Its dear-est tok - ens do but make me yearn;

Oh, let its mem - 'ry like a chain a - bout thee Gent - ly compel and hasten

thy re - turn. Yet I should grieve not

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The vocal line begins with a quarter note followed by a dotted quarter note, then a half note, and continues with eighth and quarter notes. The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

tho' the eye that see - eth Gaz-eth thro' tears that make its splendor dull,

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a more active right hand with eighth-note chords and a steady bass line. The dynamic marking *mf* is maintained.

For oh! I some times fear when thou art with me, My cup of hap-pi-ness is

The third system of the score shows the vocal line with a slight melodic rise. The piano accompaniment continues with its characteristic chordal texture. The dynamic marking *mf* is still present.

all too full; My cup of hap-pi-ness is all too full.

The final system of the score concludes the piece. The vocal line ends with a sustained note. The piano accompaniment features a final chordal cadence. The dynamic marking *mf* is present throughout.

To Mr. Charles W. Clark.

UNTIL GOD'S DAY.

Words by FRANK L. STANTON.

Music by CARRIE JACOBS-BOND.

p Recit.

Patetico con espress.

p

poco rit.

p

A lit-tle while to walk with

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth notes. The bottom two staves are piano accompaniment in bass clef, with a piano (*p*) dynamic. The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. The key signature has two flats and the time signature is common time (C).

you my own, On.- ly a lit - tle way -

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano part consists of chords and single notes.

Then one of us must weep and walk a - lone un - til God's day.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano part consists of chords and single notes.

A lit - tle while it is so sweet to live to - geth - er,

That I know life would not have one tear to give,

pp If one of us should go, if one of us should *rit.*

a tempo. go. And if these lips should ev - er learn to smile'

cresc appassionato

With your heart far from mine, 'Twould be for

joy that in a lit - tle while They should be kissed by

colla voce. *f* *rit. e dim.*

thine, by thine; 'Twould be for joy they should be

mf *a tempo.* *pp*

kissed by thine.

rit. *a tempo.* *p*

LOVE'S SACRED TRUST.

CARRIE JACOBS - BOND.

Andante maestoso.



mf

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andante maestoso' and the dynamic is 'mf'.



p

If you would smile on me, oh love divine, If

ff *p*

The first vocal line begins with a rest followed by the lyrics. The piano accompaniment starts with a fortissimo (*ff*) chord and then softens to piano (*p*).



I could know that you were tru - ly mine, The sky would be for - ev - er

The second vocal line continues the melody. The piano accompaniment remains consistent with the previous system.



rall.

blue to me, The birds would sing on ev - 'ry bloss'ing tree. If

rall.

The final vocal line concludes the piece. The piano accompaniment also concludes with a *rallentando* (*rall.*) marking.

a tempo.

I could know you would re - turn my smile, If I could know I could your

a tempo.

eres

een

heart beguile, Then mine the happiest life on earth would be, If I were yours and you were

eres

een

do.

f

true to me; Then mine the happiest life on earth would be, If I were

do.

f

rall.

a tempo.

p

yours and you were true to me.

And when the vigils of the

rall.

a tempo.

dim.

p

Love's sacred trust.

night I keep, And know that your dear eyes are closed in sleep, Then in my wretchedness I

pray to be, If not in life, to live in dreams with thee. I dreamed last night all thro' the

lone-ly hours, I dreamed a-gain the old dream, love of you, Oh sacred trust, you said you

loved me, I wake and find it sweetly true..... Now

Love's sacred trust.

mine the happiest life that e'er could be, The sun shines thro' the clouds for you and me, And

f all the sun-beams follow in your wake, And life is sweet to me for
cres *cen*

your dear sake, And by our love on earth our heav'n we make, For I am
do. *ff*

yours, my own true love.....
rall. *a tempo.* *a tempo.* *rall.* *a tempo.*

Love's sacred trust.

OVER HILLS AND FIELDS OF DAISIES.

Words & Music by CARRIE JACOBS-BOND.

Dolce.
mp

The piano introduction consists of five measures. The right hand features a melodic line with a series of eighth notes and a dotted quarter note, while the left hand provides a bass line with a similar rhythmic pattern. The music is marked *Dolce.* and *mp* (mezzo-piano).

p

O - ver hills and fields of dai - ses,
"I love you" the dai - sies tell me,

rall. *p*

The first line of the song begins with a vocal entry on a whole note, followed by a piano accompaniment. The piano part features a series of eighth notes in the right hand and a bass line in the left hand. The music is marked *p* (piano) and *rall.* (rallentando).

Once we wan - dered light of heart, Now I'm dream - ing
As the snow - y pet - als part, And at last I

The second line of the song continues with the vocal line and piano accompaniment. The piano part features a series of eighth notes in the right hand and a bass line in the left hand. The music is marked *p* (piano).

you are with me, We to - geth - er ne'er to part.
 hold the yel - low Of the gold with - in its heart.

You say - ing Oh, I love you, Love like mine will
 Tho' at last the flow'r is sev - ered, Those white pet - als

poco rit. *a tempo.*
 e'er be true, O - ver hills and fields of dai - sies
 are its own, And the heart of gold is wait - ing

1 2
 You are say - ing "I love you?" it has known.
 For the pet - als

pp

3. Now the hills and all the dai - sies Lie be - neath the

p Parpeggimente.

si - lent snow, Still I'm dream - ing of you dear - est,

And I won - der if you know That your form is

poco rit.

still be - side me That your voice rings in my ear.

poco rit.

al tempo.

0 - ver hills and fields of dai - sies, Till I feel that

al tempo.

rall.

you are here.

rall. *morendo.* *ppp*

WHEN I AM DEAD, MY DEAREST.

Words by CHRISTINA ROSETTI.

Music by CARRIE JACOBS-BOND.

Andante tranquillo.

pp

rall. *pp*

When I am dead, my dear - est,
I shall not see the shad - ows,
Sing no sad songs for me,
I shall not feel the rain. Plant thou no ros - es
I shall not hear the
at my head, Or shad - y cy - press tree;
night - in - gale Sing - ing its sad re - frain;

mf

Be the green grass a - bove me, With tears or dew - drops
 But dreaming o'er the twi - light, That doth not rise or

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed above the vocal line.

wet, _____ And if thou wilt, re - mem - ber,
 set, _____ Hap' - ly I may re - mem - ber

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note accompaniment. The dynamic marking *mp* is placed above the piano part.

rall. *p*

And if thou wilt, for - get.
 Or hap'ly may for - get.

The third system of the musical score. The vocal line begins with a *rall.* (rallentando) marking and a *p* (piano) dynamic. The piano accompaniment also features a *rall.* marking. The piano part continues with the eighth-note accompaniment.

morendo. *dim.* *ppp*

The fourth system of the musical score, which is entirely piano accompaniment. It features a *morendo.* (morendo) marking, a *dim.* (diminuendo) marking, and a *ppp* (pianissimo) dynamic. The piano part concludes with a final chord and a fermata.

THE DEAR AUF WIEDERSEHN.

GRACE DUFFIE BOYLAN.

CARRIE JACOBS -BOND.

Moderato.

Say not "good-bye" the sounds have all re -
Say not "a - dien" the word has hidden

gret, I cannot loose your hand with such a word, Our ways part
pain, Within its foreign accents sweet and clear, That haunts my

here and yet ah love and yet, I can-not leave you till my soul has
heart with sad and hopeless strain, And pleads with duty just to linger

decrease.

heard, The charm to bring me to your side a - gain. The
 here, Smile cou - rage in mine eyes O love and then. The

p *mf*

dear Auf Wiedersehn "Auf Wie - der - sehn," The charm to bring me to your
 dear Auf Wiedersehn "Auf Wie - der - sehn," Smile cou - rage in mine eyes O

f

con espressione. *p ad lib.*

side a - gain, The dear "Auf Wie - der - sehn," The dear "Auf Wie - der - sehn"?...
 love and then, Whisper "Auf Wie - der - sehn," Whisper "Auf Wie - der - sehn"?...

mf *p*

p Say not "fare - well" if thou wouldst have it so - *mp* The word, like

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace on the left. The key signature has one sharp (F#). The tempo/mood markings are *p* (piano) and *mp* (mezzo-piano). The lyrics are: "Say not 'fare - well' if thou wouldst have it so - The word, like". There is a fermata over the word "so -".

a wan hand wave us a - part, I cannot leave, "mein lieblich" will not

The second system of the musical score. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "a wan hand wave us a - part, I cannot leave, 'mein lieblich' will not". There is a fermata over the word "part,".

mf go, *rit.* Un - til you whisper, lying on my heart..... *a tempo. cresc.* The

The third system of the musical score. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "go, Un - til you whisper, lying on my heart..... The". The tempo/mood markings are *mf* (mezzo-forte), *rit.* (ritardando), and *a tempo. cresc.* (a tempo, crescendo). There is a fermata over the word "heart.....".

mf *cresc.*

gol - den bridge between the now and then, The sweet "Auf Wiedersehn," "Auf

mf *cresc.*

f

Wie - der-sehn," The gol - den bridge be - tween the

f

p *ad lib.*

now and then, The sweet "Auf Wiedersehn" The sweet "Auf Wieder - sehn".....

p

A BAD DREAM.

Words by JULIET WILBUR TOMPKINS.

Music by CARRIE JACOBS-BOND.

Moderato.

The musical score is written in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The piano accompaniment is marked 'mf' (mezzo-forte). The score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Up the morn-ing glo-ry vine the dreams are flock-ing To whisper in my ba-by's drowsy ears, And to sooth his sleep with songs and gentle rock-ing. But a naught-y lit-tle dream brings up the rear, And it whispers, "all a-lone, poor frighten'd chick-en, And they haven't laid your bot-tle in your'.

crib; There's a pin that in a mo-ment will be stick-ing, I can

see it get-ting read-y in your bib, And they've laid too man-y cov-er-lids a-

bove you, O, if I were you I'd make my pres-ence known. I sup-

pose your fam-ly real-ly think they love you, But they left you for an hour all a-

lone?" There's a whimper - ing, a screaming, loud and

zeal - ous, A cry of "mother's com-ing" from the hall, And that

naughty dream has vanished down the trell-is, Where the morn-ing glo-ry clambers on the

wall.

morendo.

I WAS DREAMING MAY-BE.

CARRIE JACOBS-BOND.

Moderato espressivo.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff with lyrics: "Per-chance my tho'ts were wide a-wake, Or I was dream-ing-". The piano accompaniment is on two staves (treble and bass clef) with a piano (*p*) dynamic. The music continues with the same accompaniment pattern as the introduction.

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line has lyrics: "may-be, As I sat rocking to and fro, My arm a-round my". The piano accompaniment continues on two staves.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line has lyrics: "ba-by. And as I sang, a mys-tic spell Changed all this world com-". The piano accompaniment continues on two staves, with a mezzo-forte (*mf*) dynamic marking. The system ends with a double bar line and a repeat sign.

plete-ly. An - oth - er mother, sing - ing, sat And rock'd her ba - by

rall. *a tempo.*
sweet - ly The vis - ion fled, yet well I know, Tho' I was dream - ing -

ma - by, Far down the fu - ture sits my child,

rit. poco a poco.
rocks my ba - by's ba - by.

THE BIRD SONG.

CARRIE JACOBS BOND.

1. My
2. The
3. If

ba - by is so tired to-night, She does not like the can-dle light, The
lit - tle birds have gone to rest, The ma-ma bird sits by the nest, The
I could shield you from all care, And keep your face for - ev - er fair, As

lit - tle head will soon be pressed, A - gainst her ma - ma's lov - ing breast, And
lit - tle stars be - gin to shine, To light the sky for sleep - y time, And
now I see it while you sleep, These eyes of mine no more would weep, This

ma - ma's song will sound the best. So by - lo, by - lo,
make it bright sweet child of mine. So
heart of mine its peace would keep. So

8 loco

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The first line of the piano part features a melodic line in the right hand and a bass line in the left hand, with a 'loco' section indicated by a dashed box and the word 'loco' written below. The lyrics are printed below the vocal line.

lit - tle ba - by sleep, So by lo, by lo,

Detailed description: This system contains the third line of the musical score. The vocal line continues with the lyrics 'lit - tle ba - by sleep, So by lo, by lo,'. The piano accompaniment continues with similar accompaniment patterns. The lyrics are printed below the vocal line.

God his watch will keep, Oh ba - by mine, how fond-ly I love

Detailed description: This system contains the fourth line of the musical score. The vocal line continues with the lyrics 'God his watch will keep, Oh ba - by mine, how fond-ly I love'. The piano accompaniment continues with similar accompaniment patterns. The lyrics are printed below the vocal line.

you, Oh ba - by mine, a mothers love is true.

Detailed description: This system contains the fifth line of the musical score. The vocal line concludes with the lyrics 'you, Oh ba - by mine, a mothers love is true.' The piano accompaniment concludes with similar accompaniment patterns. The lyrics are printed below the vocal line.

To Mrs. Florence R. Magnes.

MOTHER'S THREE AGES OF MAN.

Vivace.

Words & Music by CARRIE JACOBS-BOND.

Allegretto.

1. Oh! time has tak-en my ba-by a-way, My ba-by I loved so
3. Now a girl has tak-en my man a-way, My man that I loved so

well, And the lul-la-by song he has tak-en a-long, And the
well, And the big strong arm that could shield from harm, Just be-

rea-son he will not tell, But time said, "Do not grieve, for I'm
longs to a girl named Nell, And I'm grow-ing old, and the

go-ing to leave In the cradle where he has slept, A mem-'ry sweet of the
world's growing cold, But of course, as he is a man, He will have to go, and its

ba - by a - sleep, Since a - way from your arms he's crept.
bet - ter so And I'll do the best I can. *Vivace.*

Allegretto:

2. O! time has tak-en my

boy a - way, My boy that I loved so well, And the march for fun with the

lit - tle gun, And the tales that he used to tell, But time

said, "Do not grieve, for I'm go - ing to leave A man who will care for

you, With a big, strong arm that can shield from harm, And a

D.C. After 3rd Verse.

heart that is brave and true.

D.C. *f molto vivace.*



A NEW SONG
by Carrie Jacobs-Bond
“The Birds”

Being sung by MR. CHAUNCEY OLCOTT

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