

G. Schirmer's Edition

N^os 231.232.

Album
OF
TEN SONGS

BY

JULES JORDAN.

Pr. \$1.25 net.

N^o 231.
for Soprano or Tenor.

N^o 232.
for Mezzo-Sop. or Bar.

NEW-YORK.
G. SCHIRMER, 35 UNION-SQUARE.



TEN SONGS

with

Piano accompaniment

BY

Jules Jordan.

Soprano or Tenor.

Mezzo-Sop. or Bar.

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G. SCHIRMER, 35 UNION SQUARE.

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To Miss EMMA JUCH.

A Dutch Lullaby.

Words by EUGENE FIELD.

JULES JORDAN.

Allegretto.

VOICE. Wynken, and Blynken, and

PIANO. *p leggiero.* *ten.* *rit.* *a tempo.*

Nod, one__ night Sailed off in a wood - en shoe,

p cresc.

Sailed on a riv - er of mist - y__ light In - to a sea of__

rit.

rit.

a tempo. *poco rit.*

dew. — “Where are you go - ing, and what do you wish?”

a tempo. *poco rit.*

a tempo.

The old moon asked of the three, “We have come to fish for the

a tempo.

her - ring fish That live in this beau - ti - ful sea. — Nets of

sil - ver and gold have we,” Said Wyn - ken, Blynken and Nod, — The

molto rit.

old moon laughed and sang a song, As they rocked in the wood-en

p cresc

shoe, And the wind that sped them all night a long, Ruf-fled the waves of

rit.

dew. The lit-tle stars were the her-ring fish That lived in the

a tempo. *poco rit.* *a tempo*

a tempo. *a tempo*

poco rit.

beau-ti-ful sea; "Now cast your nets where-ever you wish, But nev-er a-

feard are we? — So cried the stars to the fish - er - men three;

rit. Wyn - ken, Blynken and Nod. — *a tempo.* All night long their nets they threw
rit. *molto rit.* *a tempo.*

For the fish in the twink - ling foam, Then down from the sky came the wooden

rit. shoe, Bringing the fisher - men home. *a tempo.* 'Twas all so pret - ty a sail, it seemed
rit. *a tempo.* *poco rit.*

a tempo.

a tempo. As if — it could not be. And some folks thought it was a dream they dreamed

Of sail-ing the beautiful sea. — But I shall name you the fish-er-men three: —

rit. Wyn - ken, Blynken and Nod. — *a tempo.* Wynken and Blynken are two lit-tle eyes,

rit. *molto rit.* *a tempo.*

And Nod is a lit - tle head; And the wooden_ shoe that sailed the skies is a

p cresc.

rit. wee ones trundle - bed. *a tempo.* "So shut your eyes while moth - er sings

rit. *a tempo.*

a tempo.
 Of wonderful sights that be, And you shall see the beautiful things, As you

a tempo.
 rock on the mist-y sea: Where the old shoe rocked the fish-er-men three,

rit. Wyn-ken, Blynken and Nod? *pp a tempo.* Wynken, and Blynken, and Nod one night,
rit. molto rit. a tempo.

Sailed off in a wood-en shoe; Sailed on a riv-er of misty light;

rit. In-to a sea of dew. *a tempo. ten. ten. ten.*
rit. pp rit.

To Mr. E. P. CHAPIN.

A Sailor Song.

Words by W. E. HENLEY.

JULES JORDAN.

Allegro moderato.

VOICE.



O— Falmouth is a fine town with ships on the bay, And I

PIANO.

The piano accompaniment consists of two staves. The right hand starts with a forte (f) dynamic, playing eighth-note chords. It then transitions to a ritardando (rit.) section with a half-note chord, and finally to a piano (p) section with a half-note chord. The left hand provides a steady bass line with quarter notes.

wish in my heart its— there I was to-day; I— wish in my heart I was

The piano accompaniment continues with the right hand playing a melodic line of eighth notes and quarter notes, and the left hand providing harmonic support with chords and quarter notes.

far a-way from here, Sit-ting in my par-lor and talk-ing to my dear.

The piano accompaniment concludes with the right hand playing a melodic line and the left hand providing harmonic support with chords and quarter notes.

For its home, dea-rie, home, its home I want to be, Our topsails are hoist-ed and

armonioso.

we'll a-way to sea; O the oak and the ash, and the bon-nie bir-ken tree, They're

rit.

all growing green in the old coun-tree. In—

f rit. *accel.* *molto rit.*

Bal-ti-more a-walk-ing a La-dy I did meet, With her babe on her arm, as she

came down the street, And I thought of how I sailed and the cradle standing ready For the

pret-ty lit-tle babe that has ne-ver seen its daddie. And its home, dearie, home, its

armonioso.

home I want to be, Our topsails are hoist-ed and we'll a-way to sea; O the

oak and the ash and the bon-nie bir-ken tree, They're all growing green in the old cowntree.

rit.

a piacere.

f rit.

O — there's a wind a blow-ing, a -

p *accel.* *molto rit.*

blow - ing from the west, And that of all the winds — is the

one I like the best, For it blows — at our backs, and it

sets our pen-non free, And it soon will blow us home to the old coun - tree.

For its home, dea - rie, home, its home I want to be, Our

armonioso.

top - sails are hoist - ed and we'll a - way to sea; O the

oak and the ash, and the bon - nie bir - ken tree, They're

rit.

all growing green in the old coun-tree.

f rit. *p* *accel.* *f*

Bedouin Love - Song.

Words by
BAYARD TAYLOR.

JULES JORDAN.

Andantino impetuoso.

VOICE.

PIANO.

f

f

f

From the des - ert I come - to

thee, — On a stall - ion shod with fire, — And the

℞. * ℞. * ℞. *

℞. * ℞. *

℞. *

rit.

winds_ are left be - hind — In the speed_ of my de - sire. —

rit. marcato.

lusingando. a tempo.

Un - der thy win - dow I stand, — And the mid - night hears_ my

mp a tempo.

poco rit. a tempo.

cry; — I love thee, I love but thee — With a

poco rit. a tempo.

ad lib. rit. a tempo.

love that shall not die. — 'Till the sun grows

rit. marcato. a tempo.

poco a poco cresc.

cold, — And the stars are old, — And the

allarg.

leaves of the Judg - ment - book un -

fold. —

il Tenore marc. ed espr.

Look from thy win - dow and see — My —

pas - sion and my pain. — I — lie on the sands be - low, — And I

faint — at thy dis - dain. — *rit.* *lusingando.* *a tempo.* O - pen the door of thy

rit. *marcato.* *mp a tempo.*

heart, — And o - pen thy cham-ber door; — And my kisses — shall teach thy

poco rit.

lips — The love that shall fade — no more, — 'Till the

a tempo. *ad lib.* *a tempo.* *ad lib.* *rit. marcato.*

poco a poco cresc.

sun grows cold, — And the stars are

a tempo.

allarg.

old, — And the leaves of the Judg - ment -

allarg.

book un - fold. —

il Tenore marc. ed espr.

If thou couldst know.

(SI VOUS SAVIEZ.)

English words by J. J.

JULES JORDAN.

Andantino semplice.

VOICE.

PIANO.

If thou couldst
Si vous sa -

know I live a - lone, un-hap - py; I, with - out a friend, Some - times be -
vriez comme on pleure, De vi - vre seul et sans foy - er; Quel-que-fois de -

fore my dwell - ing - place thy steps would bend.
vant ma de - meure, Vous pas - se - riez.

lunga pausa

semplice.

poco ten.

If thou couldst know the hope di - vine That springs to life at thy dear
Si vous sa - viez ce que fait naître, Dans l'a - me triste un pur re -

mf

glance, Some-times thy face would turn to mine,
gard, Vous re - gar - deriez à ma fe - nêtre

mf

rit. e dim.

semplice.

as if by chance. If thou couldst know the joy that
Comme au ha - zard. Si vous sa - viez quel baume ap -

p a tempo.

lunga pausa

mp

thrills My ver - y soul when thou art near, Thou'dst lin - ger
porte au coeur la pre - sen - ce d'un coeur; Vous vous as - seye -

dim.

still with- out re - gret, Thou'dst lin - ger still, nor leave me here.
riez de - vant ma porte, de - vant ma porte comme u - ne soeur.

rit. *lunga pausa*

If thou couldst know the love I bear, Its wealth to
Si vous sa - vriez que je vous aime, Sur - tout si

thee I would con - fide; Thou'dst en - ter then, per-chance, my
vous sa - vriez com - ment, Vous en - tre - riez peut - ê - tre

door, and there a - bide.
même, Tout sim - ple - ment.

p *colla voce.* *p*

To Mrs. F. L. VAUGHN.

My Laddie.

Words by AMELIE RIVES.*)

JULES JORDAN.

Allegretto grazioso.

VOICE. Oh, my lad-die, my

PIANO. *rit.*

lad-die, I lo'e your ver-y plaidie,

animato.

I lo'e your ver-y bon-net, Wi' the sil-ver buc-kle on it.

*) Words from Harper's Magazine.
(Copyright 1889 by Harper & Bros.)

animato. *impetuoso.*

I lo'e, I

p *f*

lo'e your col - lie, Har - ry, I lo'e, I lo'e the

p *calmato.*

kent ye car ry, But oh, 'tis past my power to

un poco rit.

tell how much, how much I lo'e your - sel!

un poco rit.

L'istesso tempo.

The first system shows the piano introduction. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'L'istesso tempo.' and the key signature has two flats.

a tempo.
grazioso.

The second system begins with the vocal line. The lyrics are "Oh, my dea-rie, my". The piano accompaniment continues with a steady accompaniment. The tempo is marked 'a tempo.' and the style is 'grazioso.'.

a tempo.

con F.

The third system continues the vocal line with the lyrics "dea-rie, I could luik an'-'". The piano accompaniment features a more active melodic line in the treble staff. The tempo remains 'a tempo.' and the style is 'con F.'.

The fourth system concludes the vocal line with the lyrics "nev-er wea-ry, At your een sae". The piano accompaniment provides a final accompaniment for the phrase. The tempo remains 'a tempo.' and the style is 'con F.'.

blue an' laugh - in', that a heart o'

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and features a melody with a dotted quarter note, a quarter note, and a half note. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

stane wad saft - en, While your

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

mouth sae proud an' cur - ly, gars my

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

heart gang tir - - lie wir - lie; But

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

Oh! your - sel', your ver - y sel', I lo'e ten - thou - sand

times as well! Oh, my

dar-lin', my dar-lin', let's gang a - mong the car-lin',

Let's loll up - o' the heath-er, a' this bon-ny bon - ny

weath-er, *f*
Ye shall fauld me

p in your plai-die, *f* My luv, my luv, *p* my lad-die, An'

close, an' close in - to your ear I'll tell ye how I

lo'e ye, dear!

To Mr. J. C. BARTLETT.

Sigh no more, Ladies.

(Shakespeare.)

JULES JORDAN.

Allegro moderato.

VOICE.

PIANO.

mp

rit.

Sigh no more, la-dies,

La-dies, sigh no more, Men were de-ceiv-ers ev-er, Men were de-ceiv-ers

cresc. poco a poco

ev-er; One foot in sea, and one on shore, To

f

one thing con-stant nev-er. Then sigh not so, but

sonore.

allaccasubito.

grazioso.

let them go, And be you blithe— and bon - ny; Con - vert - ing

*rit. molto.**lunga
pausa.
a tempo.*

all your sounds of woe In - to hey non - ny, non - ny, — non - ny.

colla voce. *mf a tempo.*

Sing no more dit - ties, La - dies, sing no

p *mp*

more Of heart so— dull and heav - y; Of heart so— dull and

crese. poco a poco

heav - y; The fraud of men was ev - er so, Since sum - mer

f *sonore*

first — was leav - y. Then sigh not so, But let them go, And

attacca subito.

be you blithe — and bon-ny; Con - vert - ing all your sounds of

mp *pp* *rit.* *colla voce.*

grazioso. *rit. molto.*

woe In - to hey non-ny, non-ny, — non - ny.

f *a tempo.* *p*

lunga pausa. a tempo.

Sweet are the songs unsung.

Words by
CHARLES HENRY LUDERS.

JULES JORDAN.

Allegretto. (with a bounding motion.)

VOICE.

PIANO.

p

molto rit.

A flash of a - zure, a fold-ed wing, —

molto rit.

a tempo.

Awaft of song — on the winds of spring. —

a tempo. *pp* *p*

pp *rit.*

Lis-ten! _____ Lis-ten! _____ I hear the blue-bird

a tempo. *legg.*

sing, A — feath-er'd

rit. *p* *a tempo.*

ff *rit.* *a tempo.*

ar-row, a bolt far thrown, A

ff rit. *a tempo.* *p*

sost. cantabile.

si - lent flight of a form swift

espress.

flown; A pause— and I hear— the wood-dove's

espress.

moan.

rit. *dim.* *pp*

a tempo.

p Blue - bird *rit.* hued like the sky a -

rit.

a tempo.

bove, *a tempo.* Sum-mer's mes-sen - ger,

poco rit *string.*

fleet - wing'd dove. — Hath Au - tumn

poco rit *string.*

poco rit *rit.*

nev - er — a song of love, nev - er — a song of

poco rit *rit.*

love? *mf* And the

molto rit.

a tempo.

one re - plies — from a bough - breeze swung, And the

mf a tempo.

oth-er,— the still green glooms a - mong,

Sweet,— O sweet— are the songs— un - sung,

ALTERNATIVE Sweet,—

O sweet are the songs un - sung.

The Dawn.

Words by
ROBERT BUCHANAN.

JULES JORDAN.

Andante.

VOICE.

PIANO.

p e sostenuto.

legato.

The day be-

gins to break: She o - pens wide her bright blue eyes, her bright blue

eyes To greet her Lord from east - ern skies. The stars be - fore her

glanc - es pale, And fold - ing back her mist - y veil, She comes from out her

cresc.

f

cresc.

f

rest - ing place, To take his kiss. Her love - ly face red as a

rit. * *rit.* * *rit.* *

rose. Up -

mf

rit. *

on the per - fumed air, The

p *lusingando.*

lit - tle birds from shrub and tree Pour out a won - drous mel - o - dy. They

scherezando. *rit.*

a tempo.

hold a con-cert rare. And

a tempo.

sweet-er mu-sic ne'er was made In an-y moon-light ser-e-nade, And

mf

sweet-er mu-sic ne'er was made Than trem-bles there.

molto rit.

dim

molto rit.

Tempo I.

Her blue eyes

rit.

p a tempo.

beam with love, While he, broad-cast, with lav-ish

p

mf

hand, with lav - ish hand, Scat - ters his jew - els o - ver sea and

mf *scintillante.*

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *scintillante.* and contains several *ped.* and *** annotations.

land, O'er sea and land. Dia - monds and o - pals, with their changing

Handwritten musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part includes several *ped.* and *** annotations.

light; Dia - monds and o - pals, with their changing light, As

Handwritten musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part includes several *ped.* and *** annotations.

if he wished to show his pride, To show his pride and hap - pi - ness, his

Handwritten musical notation for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes several *ped.* and *** annotations.

hap - pi - ness in his fair bride, The love - ly day.

allarg. *molto rit.*

Handwritten musical notation for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *allarg.* and *molto rit.* and contains several *ped.* and *** annotations.

Unforgotten.

Words by HELEN MARTIN.

Andantino.

JULES JORDAN.

VOICE.

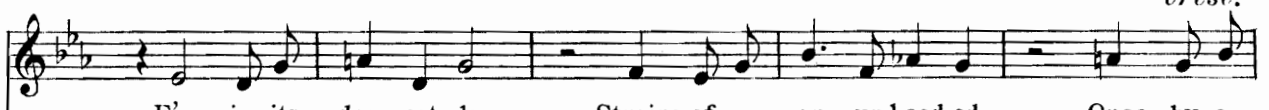


Per-fume_ of with-er'd ros-es,

PIANO.



Sweet-er— than liv-ing bloom; Mem-'ries the heart en-clos-es,



E'en in its deep-est gloom. Strains of a song un-heed-ed, Once by a



care-less ear;— Words that the heart, the heart has need-ed, Need-ed man-y a

f *ten.* *ten.* *dim.*

wea - ry year. Treas-ure the flow'r tho' bro-ken, Breathing of

un poco rit. *colla voce.*

poco rit. *

hopes all done; Treas-ure the words, the words once spoken, E'en tho' the voice,

a tempo. *string.* *rit.*

a tempo. *string.* *rit.* *pp*

— the voice be — gone.

poco rit. *morendo.*

poco rit. *

Why?

Words by
AMELIE RIVES.

JULES JORDAN.

Andantino.

Piano introduction in 4/4 time, key of B-flat major. The music is marked *p* (piano). It features a gentle melody in the right hand and a simple accompaniment in the left hand.

Listesso tempo.

Vocal line and piano accompaniment for the first line of lyrics. The tempo is *Listesso tempo*. The key signature has two flats (B-flat major). The time signature is 6/8. The lyrics are: "Heart of me, why do you sigh, Why droop your eye-lids pale and shy, Like

Vocal line and piano accompaniment for the second line of lyrics. The tempo is *rit.* (ritardando). The key signature has two flats. The time signature is 4/4. The lyrics are: "snowflakes that on vio-lets lie? Why do you sigh, my heart?—". The piano part includes a *pp* (pianissimo) marking and a *rit.* marking.

Vocal line and piano accompaniment for the third line of lyrics. The tempo is *animato.* (allegretto). The key signature has two flats. The time signature is 4/4. The lyrics are: "Sweeting, wherefore do you weep? Till the flow - ers that May-winds". The piano part includes a *p* (piano) marking and the instruction *la melodia ben pronunziata.*

steep, When the day hath sunk to sleep, Seem from beads of dew to

Ad. *

peep, Why do you weep, my sweet?

Allegretto tempo.

O, my love, whence comes this glow Like the sun - set on the snow, Which

rit.

— on your fair face doth show; Why do you blush, my queen?

rit.

Ad. *

animato.

Must I speak your an - swer dear? Lis - ten then, and you will

animato.

ℳ. *

hear Why you sigh, and why you blush, Why e'en

ℳ. * ℳ. *

now you bid me hush.

poco accel.

ℳ. *

Sing, O sing, ye birds that

be! An-swer, mu-sic of the sea; Spin, old

rit. *

earth_ to mel - o - dy, For my one love lov - eth

poco accel. *

me. Doth she not, my heart? Doth she not, my heart? For my

e cresc.

one love lov-eth me. Doth she not, my heart?

f ad lib. allarg.