



SILVER THREADS AMONG THE GOLD

With Brilliant Variations

BY

M. W. BUTLER

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I NEED THEE EVERY HOUR.

VARIATIONS.

M. W. BUTLER.

The musical score for 'I Need Thee Every Hour' consists of five systems of piano accompaniment. The first system is labeled 'Andante sostenuto' and includes dynamic markings like 'f marcato' and 'rit. rapido'. The second system is labeled 'THEME' and includes 'p Espressivo'. The subsequent systems continue the variations with various dynamics and articulations.

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OLD BLACK JOE

WITH BRILLIANT VARIATIONS.

Composed by M. W. BUTLER

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Brilliant Variations

M. W. BUTLER

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Rehearsed in my part, like a good singer.
SOMETIME WE'LL UNDERSTAND.

A. W. BUTLER.

INTRODUCTION. VARIATIONS.

THEME.

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OVER THERE.

VARIATIONS.

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Introduction.

THEME.

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SWEET BY AND BY

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HOME SWEET HOME

WITH BRILLIANT VARIATIONS.

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Introduction.

THEME.

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SILVER THREADS AMONG THE GOLD

DANKS

With Brilliant Variations

By M.W. BUTLER

INTRODUCTION

Andante cantabile.

The Introduction section consists of three systems of music. The first system begins with a piano (*ff*) dynamic and a *ritard* marking. It features a melody in the right hand with fingerings 1 2 4 and 1 2 4, and a bass line with fingerings 4 2 1 and 4 2 1. The second system continues the melody with fingerings 1 1 and 1 2 3 4, and the bass line with fingerings 4 4 4 2 1 and 4 2 1. The third system concludes with a *ritard* marking and fingerings 1 2 3 4 and 1 2 3 4 in the right hand, and 1 2 3 4 and 1 4 3 2 in the bass line.

THEME.

dolce espressivo

The Theme section consists of two systems of music. The first system begins with a piano (*p*) dynamic and a *marcato il melodie* marking. It features a melody in the right hand with a *pp* dynamic at the end, and a bass line with a *ritard* marking. The second system continues the melody with a mezzo-forte (*m*) dynamic and a *ritard* marking. The bass line also features a *ritard* marking.

First system of musical notation. The piano part (left) is in bass clef with a key signature of two flats. It starts with a dynamic marking of *m*. The vocal line (right) is in treble clef. Dynamics include *cresc.* and *rall.*. The vocal line contains the syllable "Pa" followed by an asterisk, repeated across the system.

Second system of musical notation. The piano part (left) is in bass clef with a key signature of two flats. It starts with a dynamic marking of *p*. The vocal line (right) is in treble clef. Dynamics include *rall.*. The vocal line contains the syllable "Pa" followed by an asterisk, repeated across the system.

Third system of musical notation. The piano part (left) is in bass clef with a key signature of two flats. It starts with a dynamic marking of *m* and the tempo marking *a tempo*. The vocal line (right) is in treble clef. Dynamics include *cresc.*. The vocal line contains the syllable "Pa" followed by an asterisk, repeated across the system.

Fourth system of musical notation. The piano part (left) is in bass clef with a key signature of two flats. It starts with a dynamic marking of *p*. The vocal line (right) is in treble clef. Dynamics include *rall.*. The vocal line contains the syllable "Pa" followed by an asterisk, repeated across the system.

VARIATIONS. The piano part (left) is in bass clef with a key signature of two flats. It starts with a dynamic marking of *p*. The vocal line (right) is in treble clef. Dynamics include *dolce* and *8va.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. The vocal line contains the syllable "Pa" followed by an asterisk, repeated across the system.

System 1: Treble clef, key signature of two flats. The first measure contains a triplet of eighth notes with fingerings 1, 2, 3. The second measure contains a sixteenth-note scale with fingerings 4, 1, 2, 3, 4, 6, 1. The third measure is marked *pp* and contains a sixteenth-note scale with fingerings 1, 2, 5, 2. The bass clef part features chords with *ra* markings and asterisks.

System 2: Treble clef, key signature of two flats. The first measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The second measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The third measure contains a sixteenth-note scale with fingerings 2, 1, 2, 3, 4, 1, 2, 3, 4, 5, 1. The bass clef part features chords with *ra* markings and asterisks.

System 3: Treble clef, key signature of two flats. The first measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The second measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The third measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The bass clef part features chords with *ra* markings and asterisks.

System 4: Treble clef, key signature of two flats. The first measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The second measure is marked *cresc.*. The third measure is marked *rall. dim.*. The fourth measure has a triplet of eighth notes with fingerings 1, 2, 3, 4, 1 and is marked *p*. The bass clef part features chords with *ra* markings and asterisks.

System 5: Treble clef, key signature of two flats. The first measure has a triplet of eighth notes with fingerings 1, 1 and is marked *8va*. The second measure has a triplet of eighth notes with fingerings 2, 1, 1. The third measure has a triplet of eighth notes with fingerings 1, 1. The fourth measure is marked *rall.*. The bass clef part features chords with *ra* markings and asterisks.

8va.....
m 1 1 1
cresc.
* * *

This system features a treble clef with a key signature of two flats and a 4/4 time signature. The right hand contains a melodic line with an 8va (octave) marking and fingerings of 1, 1, 1. The left hand provides harmonic support with chords marked with asterisks. A 'cresc.' (crescendo) marking is present.

8va.....
p 1 2 3 4 1
dim.
* * *

This system continues the piece with an 8va marking and a 'dim.' (diminuendo) marking. The right hand has a sequence of notes with fingerings 1, 2, 3, 4, 1. The left hand has chords marked with asterisks.

FINALE. Tempo di Marcia
rall
f
* *

The third system is marked 'FINALE. Tempo di Marcia'. It includes a 'rall' (rallentando) marking and a 'f' (forte) dynamic. The right hand has a melodic line with a fermata and a slur. The left hand has chords marked with asterisks.

* *

This system shows the continuation of the piece with chords in the left hand marked with asterisks.

* * * *

The final system concludes the piece with chords in the left hand marked with asterisks.

First system of musical notation. The treble clef staff contains a melodic line with an accent (^) over the first note. The bass clef staff contains a bass line with a 'Pa' marking and several asterisks (*).

Second system of musical notation. The bass clef staff includes a 'cresc.' (crescendo) marking. Both staves feature 'Pa' markings and asterisks (*).

Third system of musical notation. The bass clef staff contains 'Pa' markings and asterisks (*).

Fourth system of musical notation. The bass clef staff includes a 'cresc.' (crescendo) marking. Both staves feature 'Pa' markings and asterisks (*).

Fifth system of musical notation. The treble clef staff features 'gva.' (glissando) markings over triplet figures. The bass clef staff contains 'Pa' markings and asterisks (*).

Sixth system of musical notation. The treble clef staff is marked 'Presto'. The bass clef staff is marked 'accelerando'. The system concludes with a 'Pa' marking, a dynamic marking of 'ff' (fortissimo), and an asterisk (*).

PASS ME NOT, O GENTLE SAVIOUR.

INTRODUCTION. VARIATIONS. M. W. BUTLER.

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SAVED BY GRACE.

INTRO. VARIATIONS. M. W. BUTLER.

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God Be With You 'Till We Meet Again.

INTRODUCTION. *Andante* 1. **VARIATIONS.** **M. W. BUTLER.**

THEME. *Moderato*

Tempo di marcia

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When the Roll Is Called Up Yonder.

VARIATIONS. **M. W. BUTLER.**

INTRO. *Moderato* *Dim.* *Dim.* *Dim.*

Moderato il tempo

THEME. *Moderato*

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WHEN YOU AND I WERE YOUNG

WITH BRILLIANT VARIATIONS **M. W. BUTLER**

INTRO. *Allegro non bravura*

rapido

THEME. *Moderato*

meno mosso

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Mother Knows

VARIATIONS. **MRS. W. L. CLARK**

dim. *dim.* *dim.* *dim.*

No-bod-y knows of the work it makes, to keep the home - to geth-er,
 No-bod-y knows of the sleep-less care, be-stowed on be-by with-er,

No-bod-y knows of the steps it takes, No-bod-y knows but moth-er;
 No-bod-y knows of the ten-der pray'r, No-bod-y knows but moth-er;

No-bod-y knows of the child-ish woes, which kin - es on - ly moth-er,
 No-bod-y knows of the lee-sons taught, of lov - ing one an - oth-er;

No-bod-y's paid by the night-y blow, No-bod-y on - ly moth-er,
 No-bod-y knows of the Pa-tience sought, No-bod-y on - ly moth-er.

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