

SELECT MELODIES,

WITH APPROPRIATE SONGS

CHIEFLY ORIGINAL,

Collected & Arranged

WITH SYMPHONIES

AND AN ACCOMPANIMENT

for the

PIANO FORTE,

BY

R. A. SMITH.

East. Strat. Hall.

Price 8

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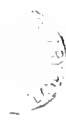
C. A. M. Foster

July 31st 1829

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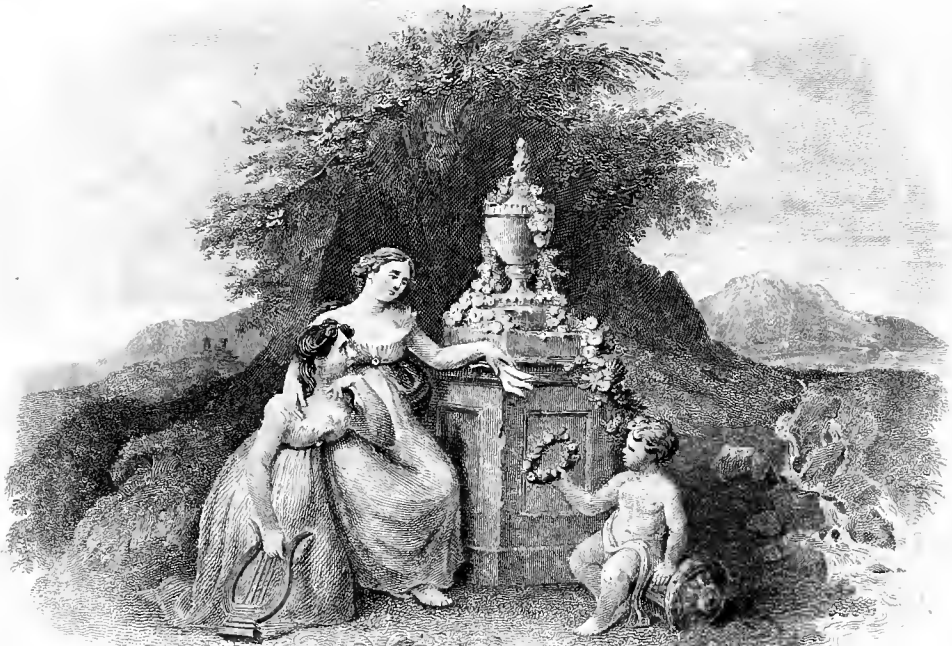
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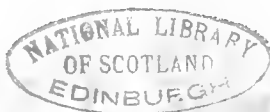
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Select Melodies
With appropriate Words,
CHIEFLY ORIGINAL
Collected and Arranged,
withymphonics and Accompaniments,
for the
Piano Forte
BY
R. A. SMITH.



EDINBURGH.

Published & Sold by ROBERT PURDIE at his Music & Musical Instrument Warehouse
N^o 85, Princes Street.



5
To

The Right Honourable
Lady Lucy Bruce,
This Work is,

With her Ladyship's permission,
Most respectfully Inscribed;

By
R. A. Smith.

Edinburgh,
Glasgow.

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Select Melodies.

O'er Genius departed.

German Melody.

Gracefully

The piano introduction is in 3/4 time with a key signature of one flat (B-flat). It features a delicate melody in the right hand and a supporting bass line in the left hand. The piece concludes with a *rinf.* (ritardando) marking.

O'er Gen - ius de - part - ed the

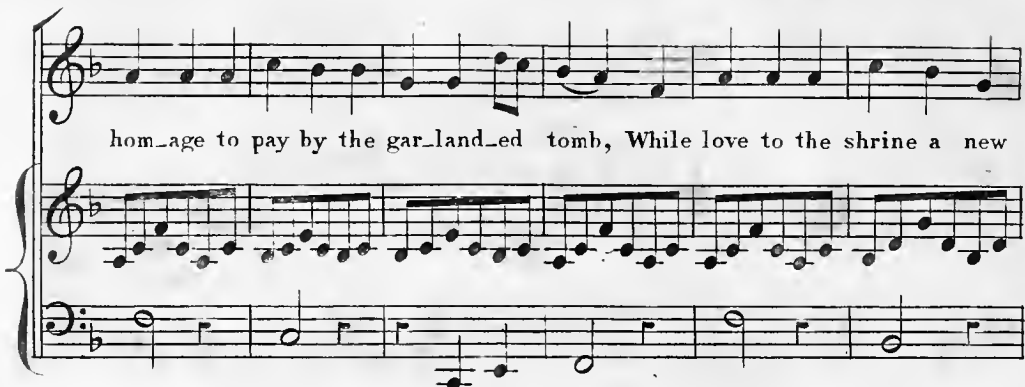
The vocal line begins with a *p* (piano) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

lau - rels shall bloom, And mu - sic and po - e - sy thi - ther re - pair, Fond

The vocal line continues with the lyrics. The piano accompaniment remains consistent in style and dynamics.

Ad libitum

Volti.



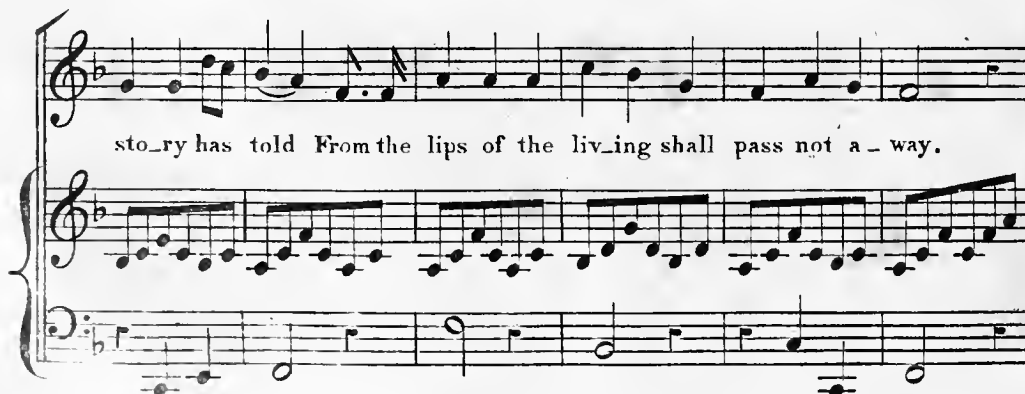
hom_age to pay by the gar_land-ed tomb, While love to the shrine a new



off'ring shall bear: There_ there the me_mor_ials of art may grow old, But



na_ture shall smile o'er their lat_est de_cay; And the tale which the bright page of



sto_ry has told From the lips of the liv_ing shall pass not a_ way.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (F major). The vocal line is mostly rests, with some notes appearing in the second and third measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

O'er Gen-ius de-part-ed shall live the sweet hum Of

The second system continues the musical score. The vocal line begins with the lyrics "O'er Gen-ius de-part-ed shall live the sweet hum Of". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure. The music concludes with a double bar line.

voices which steal o-ver na-ture from far, When the wa-ter fall's sounds from the

The third system continues the musical score. The vocal line begins with the lyrics "voices which steal o-ver na-ture from far, When the wa-ter fall's sounds from the". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

sol-i-tude come, 'Neath the blush of the morn, or the light of the star.

The fourth and final system of the page continues the musical score. The vocal line begins with the lyrics "sol-i-tude come, 'Neath the blush of the morn, or the light of the star.". The piano accompaniment concludes with a double bar line. The word "Volti." is written at the bottom right of the page.

There oft the warm heart_ed, while wandering a long, Shall pause in their mood of e -

mo_tion su_blime, And muse on the spell-fraught enchantments of song, Which

chase from the bo_som the sor_rows of time.

p

Dancing Girl's Song.

Hindoo Air.

Joyously

I have come from a hap-py land, Where care is un-
known, I have part-ed a mer-ry band To make thee mine own. Haste! haste!
fly with me, Where Love's ban-quet waits for thee; Thine its sweets shall be,

Volti.

Thine, thine a-lone.

2^d Verse.
The sum-mer has its hea-vy cloud, The

rose leaf will fall, But in our home joy wears no shroud,

Never does it pall. Each new morning ray Leaves no sigh for

yesterday; No smile passed a way Would we re-call.

Is trouble on thy youthful brow,
 Sorrow on thy soul?
 O heed them not who for thee now
 Wreath the midnight bowl!
 There you'll seek in vain
 For a balm to banish pain;
 Nought your lip can drain
 Will grief controul.

But the touch of a gentle hand
 Trouble can remove,
 And pain will cease when lightly fanned
 By the breath of love.
 And when fond hearts beat
 Together, sorrow must retreat,
 Touched by music meet
 For realms above.

Then hence to the happy land,
 Where care is unknown,
 And first in a merry band
 I'll make thee my own.
 Haste! haste! fly with me,
 For Love's banquet waits for thee;
 Thine its sweets shall be,
 And thine alone.

Wm Kennedy.

Anna.

Scottish Melody.

Slow,
with great
Feeling.

The moon's love-ly light on the mountain was ly-ing, And gemm'd were the

stars in the heav-ens' deep blue; We met not in joy, but in sad-ness and

sigh-ing, Yet sighs are the lan-guage of love that is true. 'Twas

down in the vale by the haw-tree so hoary, 'Twas winter, yet nought of the

valley seem'd drear; For Anna was bright as the heaven spread o'er me, More

mild and more lovely thanought that is here.

Her eye in that hour was the sun-beam shed over
 The violet's deep azure when wet with the dew,
 But ah! there are scenes that we ne'er may recover,
 And feelings and thoughts that we ne'er can renew!
 Where now are the vows of pure love that we cherish'd?
 And where are the hopes that dispell'd every gloom?
 All, all but the tear-drop of sorrow has perish'd,
 That falls on the floweret of Anna's green tomb!

Laurence Anderson.

Pu' gay meadow gowans.

Scottish Melody.

Mod: with
Playful
Expression

Pu' gay meadow gow-ans, Meadow gowans,

meadow gowans, Pu' gay meadow gow-ans, Wet wi' dew-y pearls, O;

Pu' the lil-ies where they hing, Bending o'er the bell-ing spring;

Tie them wi' a rash-en string, They are lov-ers' arles, O.

When gray gloaming closes,
 Gloaming closes, gloaming closes,
 When gray gloaming closes
 In the budding grove, O,
 Gather roses frae the brier,
 Mix the bin-wood, emblem dear,
 Steep them wi' the gushing tear,
 And gie them to thy love, O.

R. Hogg.

Follow her not.

Old English Melody.*

Mod: with Firmness.

* From a M. S. Book, subscribed Christopher Gaddell Scripsit, Jan^y 7, 1657.

O follow her not! O follow her not! Though she lure thee with smile and

song; Fair is her cheek, but her heart is black, And the poison of

death's on her tongue. She will leave on thy pure spi-rit ma-ny a blot! Then

fol-low her not! O fol-low her not!

2^d Verse.

Some call her pleasure, and some call her sin, Some call her a la-dy
 gay, For her step is light, and her eye is bright, And she car-ols a
 hlythsome lay — “O come to the hower where care is for-got.” But
 fol-low her not! O fol-low her not!

Though her step invite—though her eye burn bright,
 Though green be the leaves in her bower;
 Yet that step is false as a meteor light,
 And that eye hath the rattle-snake's power:
 Her bower! O wild and unblessed is the spot!
 Then follow her not! O follow her not!

W^m Kennedy.

Why stood I fixed.

R. A. Smith.

Mod: with
Expression

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The middle and bottom staves are grand staff notation. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, with some arpeggiated figures.

Why stood I fixed as the slave of a spell, Listening the notes that were

The first system of the song features a vocal line on a single treble staff and a piano accompaniment on grand staff notation. The lyrics are: "Why stood I fixed as the slave of a spell, Listening the notes that were". The music is in 6/8 time with a key signature of three sharps.

warbled so well? Listening, Listening,

The second system continues the vocal and piano accompaniment. The lyrics are: "warbled so well? Listening, Listening,". The piano accompaniment has a more active, rhythmic texture in the right hand.

Listening the notes that were warbled so well? 'Twas that to fancy they

The third system concludes the piece. The lyrics are: "Listening the notes that were warbled so well? 'Twas that to fancy they". The piece ends with a double bar line and a fermata. A forte (*f*) dynamic marking is present in both the vocal and piano parts.

Espres:

summoned a scene Lovely and happy—and thou wert its queen.

'Twas that to fan_cy they summoned a scene Lovely and happy—and

thou wert its queen.

Why in the valley, ere morn was awake,
 Watched I the small ripple dimple the lake?
 Why longed a home by its waters to share?
 'Twas from the deep wish to dwell with thee there.

And why at this hour of silence and night
 Glows my rapt heart in the snowy moonlight?
 'Tis from the hope of our meeting on high,
 Ev'n should the light of these day-visions die.

W^m Kennedy.

The Irish Emigrant.

Old Irish Melody.

Slowly,
and with
great Feeling

dim

Och! while I live I'll ne'er for-get The trou-bles of that day, When,

bound un-to this dis-tant land, Our ship got un-der weigh. My

friends I left at Bel-fast town, My love at Car-rick shore, And I

gave to poor old Ire-land, My bless-ing o'er and o'er!

Och! well I knew, when off we sailed,
 What my sad fate would be!
 For, gazing on my country's hills,
 They seemed to fly from me.
 I watched them as they wore away,
 Until my eyes grew sore—
 And I felt that I was doomed to walk
 The shamrock sod no more!

They say I'm now in Freedom's land,
 Where all men masters be—
 But were I in my winding sheet,
 There's none to care for me!
 I must, to eat the stranger's bread,
 Abide the stranger's scorn—
 Who taunts me with thy dear-lov'd name.
 Sweet Isle where I was born.

Och! where, och! where's the careless heart
 I once could call my own?
 It had a long farewell to me,
 The day I left Tyrone.
 Not all the wealth by hardship won,
 Beyond the western main,
 Thy pleasures, my own absent home,
 Can bring to me again!

W^m Kennedy.

Hear it yet that bugle note.

R. A. Smith.

In Moderate
Time
with great
Expression

I

hear it yet — that bu — gle note — Far down our peace — ful val — ley float, And

'tis the self — same mourn — ful blast They blew, the ve — ry day My

love up — on me looked his last, And went a — way.

Espress:

Again it peals—So wild a strain Were fitter for the

Espress:

bat_tle plain; A—las! 'tis thence in_deed it comes, Mixed

with the can_nons roar, And maddeningshouts, and deafening drums, Heard

ever more.

Volte.

2^d Verse.

No mar-vel that they haunt me still, In sad-ness wan-der

where I will; Those notes, to love's last deep a-dieu, So

close-ly, dark-ly bound; No mar-vel if all sens-es grew Ab-

sorbed in sound. *pp* O wo! his was a

blood_y bed, With Spain's far earth a_bove his head— Not

one to watch by him and mourn, Not one to say fare- *Ad Lib.*

Tempo.
well, But that heart break_ing bu_gle horn, And bat_tle's swell.

f

*The Persian Minstrel.**

John Thomson, Esq.

With
Tenderness.

Come, come, sit on this soft

bank, my love; The moon is dream - ing on these flowers, And

zeph - yrs curl yon sil - - - ver lake, And zeph - yrs curl yon

sil - - - ver lake. With thee, the black eyed girls a - bove,

* Inserted by permission.

And pa-ra-dise' bright streams and bowers, No

long-ing wish, no sigh, can wake! No long-ing wish, no

Ad lib: a tempo.

sigh, can wake!

Ad lib: a tempo.

dim:

p

pp

| | |
|--|--|
| Fair were the halls thou'st left for me, | This soft-ton'd lute, this practised hand. |
| Delára! bright the gems, the gold; | This voice by secret love made sweet, |
| And ah! the young hopes, brighter still! | And all the love the heart supplies, |
| And can my love repay to thee | Will smooth our path to every land, |
| The loss of treasures heap'd, untold; | Will soften every breast we meet, |
| The heart by friends made vacant, fill? | And light with favor all young eyes. |

| | |
|---|---|
| See, love, those old, but undimmed fires, | Then cheer thee, love; though all estrang'd |
| Trimm'd by the dusky hand of night, | Thy mother's breast, thy father's court, |
| In yonder high eternal dome; | And all thy youthful friends may be, |
| Like them shall burn my warm desires, | Love whispers that thou hast but chang'd |
| Still trimm'd by love with new delight, | One palace roof of poor resort |
| Still lighting up thy sweet heart's home. | To tread the floors of kings with me. |

Star of the gloaming

Ettrick Forest Melody.

Moderately Slow,
with
Feeling.

Far in the

deep blue sky Bend-ing a-bove me, Now bliss-ful to mine eye,

Lonesome and love-ly, Thou forth in radiance bright Si-lent art

com-ing, Shedd-ing o'er earth thy light, Star of the gloaming!

Whose feet could trace that path,
 Stretched far before thee,
 Who don that radiant wreath
 Now woven o'er thee.
 Myriads of spirits may
 With thee be roaming
 From bowers of blissful day,
 Star of the gloaming!

Thou, with thy lovely eye
 Lonely earth greeting,
 Soon shalt below thee spy
 Fond lovers meeting.
 Softly beneath thy ray,
 Through the bowers blooming,
 They in their bliss shall stray,
 Star of the gloaming!

Then when thy race is run,
 And day-light streaming
 Tells that o'er earth the sun
 Soon shall be beaming,
 Thou, in thy beauty borne
 Through ether booming,
 Shalt to thy home return,
 Star of the gloaming!

Far in a land by light
 Never forsaken,
 Where hymns of pure delight
 Ceaseless awaken,
 Shall the soft couch be spread,
 'Mong flowers perfuming,
 Where thou shalt rest thy head,
 Star of the gloaming!

H. S. Riddell.

A German maid am I.

German.

With Energy.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a rhythmic accompaniment with eighth and sixteenth notes, and chords.

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two sharps and a 2/4 time signature. The piano accompaniment is on a grand staff. The lyrics are: "A German maid am I! mine eye Is soft and".

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "blue; My heart is gen_er_ous, and high, And kind, and true. A".

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "German maid am I! and scorn Gleams in mine eye At". The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over the final notes.

him, the land where he was born Who would de...ny: At him, the land where

he was born Who would de...ny.

A German maid am I! of all,
 If choice were free,
 My native country! mine should fall
 On none hut thee!
 A German maid am I! my glance
 With scorn should see
 The man who did not choose at once
 In choosing thee!

No German youth art thou! whose heart,
 With slow dull motion,
 Does not, as mine, impetuous start
 With full devotion
 To thine own land! and my whole heart
 Despises thee!
 Thee, who thus all unworthy art
 Her son to be!

A German maid am I! and high
 My proud heart boundeth,
 When but my country's name, breathed nigh,
 In mine ear soundeth!
 And so henceforward it shall beat,
 Proud youth! at thine,
 Who lov'st that land with love complete,
 And full like mine.

From the German of Klopstock, by R. Hogg.

Ancient Greek song of exile.

Greek Melody.

Pensively.

Where is the sum-mer, with her gold-en sun?

—That fes-tal glo-ry hath not past from earth:

For me a-lone the laugh-ing day is done!

pp

Espress.

Where is the summer with her voice of mirth? — Far in my

own bright land!

Where are the Fauns, whose flute-notes breathe and die
 On the green hills?—the founts, from sparry caves
 Through the wild places bearing melody?
 The reeds, low whispering o'er the river-waves?
 Far in my own bright land!

Where are the temples, through the dim wood shining,
 The virgin-dances, and the choral strains?
 Where the sweet sisters of my youth, entwining
 The spring's first roses for their sylvan fanes?
 Far in my own bright land!

Where are the vineyards, with their joyous throngs,
 The red grapes pressing, when the foliage fades?
 The lyres, the wreaths, the lovely Dorian songs,
 And the pine forests, and the olive shades?
 Far in my own bright land!

Where the deep haunted grotts, the laurel bowers,
 The Dryad's footsteps, and the Minstrel's dreams?
 —Oh! that my life were as a southern flower's!
 I might not languish then by these chill streams,
 Far from my own bright land!

Felicia Hemans.
 Published by her permission.

Tell me not of dangers.

Russian Melody.

Cheerfully

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a rhythmic accompaniment of eighth and sixteenth notes in the right hand and chords in the left hand.

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature is two sharps and the time signature is 3/4. The lyrics are: "Tell me not of dangers—Fears of these must be".

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "To this ho-som strangers, If I am with thee! Roam the world all o-ver—".

The third system of the song concludes the vocal line and piano accompaniment. The lyrics are: "Sail the stor-my sea, Go—yes, go, my lov-er, And I'll go with thee!".

When the storms were round me
 Blowing wild and cold—
 Where the trials found me
 That are yet untold—
 Where the green leaf never
 Hung upon the tree,
 Go, there go, my lover,
 And I'll go with thee!

Where the sands are burning
 'Mid the sultry clime,
 And no flowers returning
 Tell the change of time—
 Where the sky's wide cover
 But our home shall be,
 Dwell, there dwell, my lover,
 And I'll dwell with thee.

H. S. Riddell.

He came to our home.

Rather Slow
 with tender
 Expression.

Welsh Melody.

pp

Volte.

She came to our home by the brook of the wild, Ere spring-flowers had

o - pend their bloom: Her charms in their brightness each bo - som be -

gild, And na - ture no long - er seem'd shad - ed in gloom.

Dark, dark were her locks, and the light of her

eye, Could the thought of her spi-rit im-part; She sung and her

songs were of those whose re-ply Is a sigh from the soul or a

tear from the heart.

She left us again, and the shades grew more deep
 Than those of the winter had been,
 Though the bleat of the lamb had now come from the steep,
 And the hill-flowerets blossom'd the heath-tufts between.

Few, few were our words when she bade us farewell,
 But oh! there was one, who, the while,
 Could have roamed o'er dark regions where dew never fell,
 To live but an hour in the light of her smile.

H. S. Riddell.

Oh leave not in sadness.

Ettrick Forest Melody.

With
Melancholy
Expression

Oh leave not in sad-ness The heart that can bor-row From
 thee but the glad-ness Which charms it from sor-row. Oh,
 pass not a-way with The friends that in-vite thee, But

stay yet—oh, stay, if Aught here can de-light thee!

The soft wind now breathes o'er
 The blooms of the hawthorn.
 And the green glen has wreaths for
 Thy long locks of auburn.
 The sweet songsters gaily
 Again wake their singing,
 And Ettrick's wild valley
 With echoes is ringing.

But joy will not come to
 The glen nor the wildwood,
 When thou shalt not roam thro'
 These scenes of our childhood.
 The light of the mountains
 In gloom shall be shaded,
 And the flowers by the fountains,
 Though blooming, seem faded.

Then stay, love; no pleasures
 That elsewhere may find thee
 Can yield thee such treasures
 As those left behind thee.
 The friends that have moved thee
 May soon from thee sever,
 But this heart that has loved thee
 Will love thee for ever!

H. S. Riddell.

Now on the Nile.

Boat Melody, of the Nile.*

Moderately Slow.

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is 'Moderately Slow'. The piano part begins with a *p* dynamic marking.

eres:

Now on the Nile A gain our

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'eres:'. The piano accompaniment continues with a steady accompaniment pattern.

oars we ply, Far mid the smile of wa ter and of sky.

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata at the end of the phrase. The piano accompaniment continues with a steady accompaniment pattern.

Quicker, with Energy.

Row—row then fast and free ly Far o'er the deep so wide,

The fourth system continues the vocal line and piano accompaniment. The tempo marking is 'Quicker, with Energy'. The vocal line has a fermata at the end of the phrase. The piano accompaniment continues with a steady accompaniment pattern.

*This melody was communicated to me by a Gentleman who noted it on the spot when in Egypt. Its similarity to our Scottish Highland airs affords another proof that the primitive scale of music, or what may be defined the scale of nature, is the same in all parts of the world. R. A. Smith.

Chant - ing our chor - us gai - ly, Still on - ward let us glide.

Row - - row then o'er the wa - ters Full light the hearts may roam;

That A - ra - bia's dark - eyed daughters Aye are blessed to

wel - come home.

Moderately Slow.

Still roving, thus Our fa_thers wont to sing, Strains which to us As

Quicker, with Energy.

bright a joy can bring. Row_row then_care encumbers No feeling

of the brave, Chaunt_ing our na_tive num_bers Thus o'er our

na_tive wave. Row_row then_from the wa_ters, All spark_ling

with the foam, Love-ly are the Ar-ab daughters That shall us

wel-come home.

When night shall come
 Along the desert far,
 Our native home
 Shall hail us with its star.
 Row—row then— all unceasing
 Still let our efforts be ;
 Onward the pathway tracing
 Loved of the famed and free.
 Row—row then— o'er the waters,
 Full light the hearts may roam
 That Arabia's dark-eyed daughters
 Aye are blessed to welcome home.

H. S. Riddell.

O for the merry moonlight hour!

Italian Melody.

Joyously.

The musical score is written in G major and 6/8 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplets and accents. The vocal line is melodic and expressive, with lyrics written below the notes. The score is divided into four systems, each with a vocal staff and a grand staff (treble and bass clefs).

O for the mer_ry moon-light hour! O for the hearts that
 warm_ est glow! O for the breath of the sum-mer flower, Far
 float_ing in the vale be_low! Hail to the clime where

beau - ty's power is stamped on ev - ery plant and tree, Joy's ro - sy throne -

Love's wedding bower, Land of our choice - fair I - - ta - ly! Joy's ro - sy throne -

Love's wed - ding bower, Land of our choice - fair I - - ta - ly!

2^d Verse.

O for the dance_the dance at even! Wo-man's smile is loveliest then—

O for the notes that came from heaven, That came, but ne'er re-turn'd a-gain!

Blessed be those notes! they long have striven To keep the young heart warm and free; And

never was boon to mor-tals given Like the song of fer-vid I-ta-ly! And

never was boon to mor_tals given Like the song of fer-vid I-ta-ly!

3^d Verse.
Then

hail to the mer-ry moonlight hour! And joy to the hearts that warmest glow! Ever

bright be the bloom of the summer flower, And sweet its breath in the vale be-low!

Volti.

O long may our maid_ens' eve_ning bower Ec_ho the song of the gay and free, And

long may beau_ty's daz_zling power Smile up_on bloom-ing I - -ta - ly! And

long may beau_ty's daz_zling power Smile up_on bloom-ing I - -ta - ly!

W^m Kennedy.

Song of the Rover.

45

Moorish Melody.

With Spirit.

Would'st

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/8. The piano part consists of a rhythmic accompaniment of eighth notes. The vocal line begins with a rest followed by a melodic phrase.

keep the deep dye of thine eye in its brightness_Thy cheek in its love hue _thy

The second system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment. The vocal line continues with the lyrics.

step in its lightness_Thy heart, that lies sleeping with hope for its pillow_ From

The third system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment. The vocal line continues with the lyrics.

Ad Lib

Tempo

shock of the blast, and from bound of the billow? Then come not with me!_My

The fourth system concludes the piece. It includes the instruction "Ad Lib" above the vocal line and "Tempo" above the piano part. The piano part features dynamic markings of *f* (forte) and *fz* (forzando). The vocal line ends with a fermata over the final note.

spi-rit is wil-der than storm of the sea.

2d Verse.
Would'st have a fair

home, see each sun set in gladness—And morning a-wake thee, but nev-er to

sad-ness—Where thy life all un-rip-pled might wim-ple a-way, Like a

Ad Lib:

pure lit_tle stream on a soft summer day— Then flee! La—dy

Tempo.

flee! — Go wed with the whirlwind, but mate not with me.

But would'st thou, to gain thee a bliss without telling,
 Take far in the desert thy desolate dwelling —
 And worship the fierce-flaming orb that rose o'er thee,
 Though frenzy should follow the smile that he bore thee —
 Then haste thee with me! —
 Fit spouse for the rover! — our bridal shall be!

W^m Kennedy.

Oh, wae be to the orders,

Old Scottish Melody.

Slow, and
with
Feeling.

Oh,

wae be to the or_ders, that march'd my luv'e a--wa', And wae be to the

eru-el cause that gars my tears to fa! Oh, wae be to the

bluidy wars in Hie German-ie, For they hae ta'en my luv'e, and left a

broken heart to me!

The drum beat in the mornin', afore the screich o' day,
 And the wee wee fifes pip'd loud and schill, while yet the morn was grey;
 The bonnie flags were a' unfurl'd, a gallant sight to see:
 But wae's me for my sodger lad, that's march'd to Germanie!

Oh, lang, lang is the travel to the bonnie pier o' Leith,
 Oh, dreech it is to gang on fit, wi' the snaw-drift in the teeth,
 And oh, the cauld wind froze the tear that gather'd in my e'e,
 When I gade there to see my luve embark for Germanie.

I looked owre the big braid sea, sae lang as could be seen
 Ae wee bit sail upon the ship that my sodger lad was in:
 But the wind was blawing unco snell, and the ship sail'd speedilie,
 And the waves and cruel wars hae twinn'd my winsome luve frae me.

I never think o' dancing, and I downa try to sing,
 But a' the day I speir what news kind neibour bodies bring;
 And I sometimes knit a stocking, if knitting it may be,
 Sin for every loop that I cast on, I'm sure to let down three.

My father says I'm in a pet, my mither jeers at me,
 And bans me for a dautit wean, in dorts for aye to be:
 But little weet they o' the cause that drumles sae my e'e;
 Oh, they hae nae winsome luve like mine, in the wars o' Germanie!

W^m Motherwell.

Thou Star of Eve!

Hindustan Melody.

Slow, with
Tender
Expression

Why should I to thee reveal

Volte

What I'd have an_oth-er feel, Thou star of eve! _Far to roam, Thou thy home

In the sky hast deign'd to leave, And would'st seem Still to dream Of the sighs that

lovers heave. _Wilt thou, wand'ring on thy way, Mine to him I love, convey, Thou

2d Verse.

star of eve? Tears seem min-gled

with thy light, Trembling o'er the scene of night, Thou star of eve! Could'st thou tell

All how well I could love, Nor e'er de-ceive, Thou, lone star, From a far

Should'st my fond-est vow receive; Thou to him might'st of-fer free, What can ne'er be

told by me, Thou star of eve!

H. S. Riddell.



See the moon o'er cloudless Jura,

Air — Rousseau's Dream.

In moderate Time, with Expression

See the moon o'er cloudless

Ju-ra Shin-ing in the lake be-low; See the dis-tant mountain tow'r-ing

Like a py-ra-mid of snow. Scenes of grandeur — scenes of childhood —

Scenes so dear to love and me! Let us roam by bower and wildwood;

All is lovelier when with thee.

On Leman's breast the winds are sighing,
 All is silent in the grove;
 And the flowers, with dew drops glistening,
 Sparkle like the eye of love.
 Night so calm, so clear, so cloudless —
 Blessed night to love and me!
 Let us roam by bower and fountain;
 All is lovelier when with thee.

D: Weir.

To the Sky Lark.

Welsh Melody — The rising of the Lark.

With Animation.

Volti.

From the low-ly wild-flower springing, Dawning smiles to list thy sing-ing,

Songster of the morn! While the shades that night flung b'er thee.

Melt a-way in light be-fore thee. As thou'rt up-ward borne.

Far a-bove the plo-ver's wail-ing Far where scarce a breeze may stray.

Thou art now the ra-diance hail-ing Near the eye-lids of the day, As

o'er yon gol-den cloud-lets sail-ing On-ward and a-way!

Through these realms of light to revel,
 Oh, that I like thee could travel,
 Fond of heart, and free!
 Where thy sweetest hymn is swelling
 Round the seraph's cloud-wave dwelling,
 I would roam with thee. —
 Thou hast left the gloom which slumbers
 O'er the scenes that live to die,
 And no more thy varied numbers
 Wake for those beneath the sky;
 Nor care nor wo thy heart encumbers —
 All with thee is joy.

H. S. Riddell.

Song of the Trinity, or

Swiss Melody.

Cheerfully.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is written on a single staff, while the piano accompaniment is written on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass and a more active eighth-note accompaniment in the treble.

A-bove are the Alps, and their snow, Broad Lem-an re-flects them be-low, And

The second system continues the melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system, providing a solid harmonic foundation for the vocal line.

oh! may its wa-ters be blessed! They span The fields by thy merry maids

The third system continues the melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system, providing a solid harmonic foundation for the vocal line.

pressed, Lausanne! Long leagues of the shore and the sea. Di-vide my loved

The fourth system concludes the melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system, providing a solid harmonic foundation for the vocal line.

coun-try from me; But hope hath a sail and a steed At hand, That shall

bear me to thee with speed, Sweet land!

p *pp* ritard:

We've toiled — and our labour is done —
 We've fought — and the battle is won —
 'Tis time that the soldier should cease
 To roam —
 'Tis time that he rest him in peace
 At home!
 Oh, soon for the Alps, and their snow,
 Shall the step of the war-exile go!
 Where joy, in the years that are o'er,
 Began;
 His spirit shall bless thee once more,
 Lausanne!

W^m Kennedy.

My native stream.

Scotish Highland Melody.

Moderately
Slow, with
great
Expression

Flow

on, flow on, my na-tive stream, As once in childhood's day, For

thy soft murm'ring wakes the dream, Which long in si-lence lay.

I think on days that once were mine, When wand'ring free from care; And

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef system. The tempo and expression markings are 'Moderately Slow, with great Expression'. The lyrics are: 'Flow on, flow on, my na-tive stream, As once in childhood's day, For thy soft murm'ring wakes the dream, Which long in si-lence lay. I think on days that once were mine, When wand'ring free from care; And'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes the tempo and expression markings. The second system includes the word 'Flow' above the vocal line. The third system includes the lyrics 'on, flow on, my na-tive stream, As once in childhood's day, For'. The fourth system includes the lyrics 'thy soft murm'ring wakes the dream, Which long in si-lence lay.' The fifth system includes the lyrics 'I think on days that once were mine, When wand'ring free from care; And'. The score ends with a double bar line.

while their hours in brightness shine, All, all but youth is there!

dim: *pp*

Flow on, flow on, thy gentle tide
 As peaceful moves along,
 As when the blackbird, by thy side
 First pour'd for me his song.
 The daisy and the primrose, too,
 Are budding yet as fair;
 I see each scene which childhood knew,
 And all but youth is there!

Flow on, flow on, thy murmuring stream
 First heard my tale of love,
 When o'er thy face the moon's pale beam
 Was trembling from above:
 Those hours are gone—yet, still the same
 Thy sunny banks appear;
 And midst remembrance of her name,
 All, all but youth is here!

Flow on, flow on, my native stream,
 For many a heart is still,
 That sported with me, when the beam
 Of summer deck'd the hill:
 For them in vain the sweet birds sing,
 And flowers perfume the air,
 And mem'ry droops her airy wing,
 For all but youth is there!

The midnight wind.

Old Irish Melody.

Slow, with
Mournful
Expression

Mournful-ly! Oh,

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

mournful-ly This midnight wind doth sigh - Like some sweet plain tive

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment continues with the same rhythmic pattern.

mel-o-dy, Of a-ges long gone by! It speaks a tale of oth-er years-Of

The third system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment continues with the same rhythmic pattern.

hopes that bloomed to die; - Of sun-ny smiles that set in tears, - And

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment continues with the same rhythmic pattern.

loves that mouldering lie. Oh, mournful_ly! Oh, mournful_ly This

midnight wind doth sigh—Like some sweet plain-tive mel-o-dy, Of

a_ges long gone by!

Mournfully! Oh, mournfully
 This midnight wind doth moan;
 It stirs some chord of memory,
 In each dull heavy tone.
 The voices of the much-loved dead
 Seem floating thereupon —
 All, all this fond heart cherished,
 Ere death had made it lone!
 Oh, mournfully! &c.

Mournfully! Oh, mournfully
 This midnight wind doth swell
 With its quaint pensive minstrelsy,
 Hope's passionate farewell!
 To the dreamy joys of early years,
 Ere yet grief's canker fell
 On the heart's bloom, —Ay! well may tears
 Start at that parting knell!
 Oh, mournfully! &c.

W^m Motherwell.

Why walk I by the lonely strand,

German.

Mod:
with
Feeling.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Why walk I by the lonely strand? He comes not with the tide: His

The second system continues the vocal line and piano accompaniment. The lyrics are: "Why walk I by the lonely strand? He comes not with the tide: His". The piano accompaniment provides harmonic support with chords and moving lines.

home is in a distant land; The stranger is his bride. The

The third system continues the vocal line and piano accompaniment. The lyrics are: "home is in a distant land; The stranger is his bride. The". The piano accompaniment includes some dynamic markings like accents (>) and hairpins.

stranger, on whose lof-ty brow The circling dia-monds shine, Is

The fourth and final system on this page continues the vocal line and piano accompaniment. The lyrics are: "stranger, on whose lof-ty brow The circling dia-monds shine, Is". The piano accompaniment concludes the piece with a final chord.

Espress:

now his love, whose earliest vow And pledge of hope were mine, And

pledge of hope were mine.

They tell me that my cheek is pale —
 That youth's gay smile is gone —
 That mating with the ocean gale
 Has chill'd my heart to stone;
 And Friendship asks what secret care
 There is to work me wo,
 But vainly seeks a grief to share
 Which none shall ever know.

Ye waves! that heard the false one swear,
 But saw him not return —
 Ye'll not betray me if a tear
 Should start in spite of scorn.
 Yet, no—a wounded spirit's pride —
 Though passion's pangs are deep —
 Shall dash the trait'rous drop aside
 From eyes that must not weep.

In vain, alas! I have no power
 To quit this lonely strand —
 From whence, at the wild parting hour,
 I saw him leave the land.
 Though he has ta'en a stranger bride,
 My love cannot depart,
 Its seal—too strong for woman's pride!—
 Will be a broken heart.

Wm Kennedy.

Song of the Danish Sea King

Danish Melody.

Bold and
Moderately
Quick.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part begins with a rhythmic pattern of eighth and sixteenth notes.

Our bark is on the wa-ters deep, our bright blades in our hand, Our

The second system continues the vocal line and piano accompaniment. The piano part provides harmonic support with chords and moving lines in both hands.

birthright is the o-cean vast—we scorn the gird-led land; And the

The third system continues the vocal line and piano accompaniment. The piano part features a mix of chords and melodic fragments.

hol-low wind is our mu-sic brave, and none can brav-er be Than the

The fourth system concludes the vocal line and piano accompaniment on this page. The piano part ends with a final chord and a few notes in the bass line.

hoarse tongued tem-pest rav-ing o'er a proud and swell-ing sea.

Our bark is dancing on the waves; its tall masts quivering bend
 Before the gale, which hails us now with the hollo of a friend;
 And its prow is sheering merrily the upheuled billows' foam,
 While our hearts with throbbing gladness cheer old ocean as our home!

Our eagle wings of might we stretch before the gallant wind,
 And we leave the tame and sluggish earth a dim mean speck behind;
 We shoot into the untracked deep, as earth-freed spirits soar,
 Like stars of fire, through boundless space thro' realms without a shore.

Lords of this wide spread wilderness of waters, we bound free;
 The haughty elements alone dispute our sovereignty;
 No landmark doth our freedom let, for no law of man can mete
 The sky which arches o'er our head—the waves which kiss our feet.

The warrior of the land may back the wild horse, in his pride,
 But a fiercer steed we dauntless breast, the untamed ocean tide!
 And a nobler tilt our bark careers, as it quells the saucy wave,
 While the herald storm peals o'er the deep the glories of the brave.

Hurra! hurra! the wind is up—it hloweth fresh and free,
 And every cord instinct with life, pipes loud its fearless glee;
 Big swell the bosomed sails with joy and they madly kiss the spray,
 As proudly through the foaming surge the sea-king bears away!

Wm Motherwell.

To see thee far straying.

Air—Lieber Augustine.

Mod:

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole rest. The piano accompaniment starts with a series of eighth notes in the right hand and chords in the left hand.

The second system of music includes a vocal line and a piano accompaniment. The vocal line begins with a double bar line and then contains the lyrics: "To see thee far stray_ing Where hill-winds are playing, Their". The piano accompaniment continues with similar rhythmic patterns.

The third system of music includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "frag-rance con-vey-ing O'er moorland and lea, Could yield me more". The piano accompaniment features a prominent eighth-note accompaniment in the right hand.

The fourth system of music includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "pleasure Than all the wide treasure, That thought yet may measure, Of". The piano accompaniment continues with eighth-note accompaniment in the right hand and chords in the left hand.

land or of sea.

In loveliness, whether
 Thou glen-flowers might'st gather,
 Or blooms from the heather,
 On uplands more wild,
 Still would'st thou be seeming
 Like Seraph bright beaming,
 When into meek dreaming
 By music beguiled.

I'd find thee a dwelling,
 Where sweet hymns were swelling,
 And tender lips telling
 Of joys yet to be.
 By wood, wild or river,
 While living, oh, never,
 Life's changes could sever
 This fond heart from thee.

H. S. Riddell.

*Song of the Persian Bride.**

John Thomson, Esq.

Yes, droop your head, fair li-ly

With
 Passionate
 Expression

Legato.

bloom, You deck a meek one's grave; A_rise! thou ce_dar!

sf

* Inserted by permission.

Volti.

'tis the tomb Of prince-ly and of brave! Mourn on, sweet

f *dim:*

brook and thou, lone dove, Wing'd minstrel of un-mat-ed

love, of un-mat-ed love.

2d Verse.

Oh! there's a spirit 'midst your grove, That stills my trou-bled

grief, *f* And oft me_thinks I see it rove, My love_ly *f*

war_rior chief. — If spi_rits leave their world for ours, *dim:* *p*

His sure will wan__der midst these bowers, a_midst these bowers.

Oh! yes, for see, the flow'rets wear
 A holier, chaster bloom,
 Albeit as glowing, and as fair,
 And rich in sweet perfume.
 He lov'd them, and will love them ever,
 And I will love and leave them never.
 A. Rogers.

The Sultan's Song.

Turkish Melody.

With
Plaintive
Expression

Tell me not of Stambol's tow_ers, Ris_ing o'er the

sea! — Fields there are, whose simplest flowers Are more dear to me.

Home of bliss, once wildly stray_ing, Where thy pleasant brooks are playing,

Espress: *sf*

Oft I turn to thee! — Fate may se-ver us for ev-er, But the spi-rit's

free!

Still when eve its curtain closes —
 By the star-light pale —
 In my own loved Georgia's roses,
 Sings the nightingale.
 'Mid these scenes of hateful splendour,
 Fancy hears that music tender,
 In my native vale;
 Tears awaking, while 'tis speaking
 Its most mournful tale.

Though the Turkish lord hath bound me
 With a golden chain —
 Other, dearer ties are round me,
 And I pine in pain.
 In the palace there is sadness,
 And its queen - the voice of gladness
 Welcomes not again —
 Grandeur grieves me — hope now leaves me —
 Love and life are vain.

W^m Kennedy.

The Forester's Carol.

Old English Melody.

With
Spirit.

Lus-ty

hearts! to the wood, to the mer-ry green wood, While the dew with strung
 pearls loads each blade, And the first blush of dawn brightly streams o'er the
 lawn, Like the smile of a ro-sy cheek'd maid; And the first blush of

dawn brightly streams o'er the lawn, Like the smile of a ro-sy cheek'd

maid.

Our horns with wild music ring glad thro' each shaw,
 And our broad arrows rattle amain;
 For the stout bows we draw to the green woods give law,
 And the night is the right once again!

Mark yon herds, as they brattle and brush down the glade—
 Pick the fat, let the lean rascals go;
 Under favour, 'tis meet that we tall men should eat—
 †Nock a shaft and strike down that proud doe!

Well delivered, parfy! convulsive she leaps—
 One bound more—then she drops on her side;
 Our steel hath bit smart the life-strings of her heart,
 And cold now lies the green forest's pride.

Heave her up, and away! should any base churl
 Dare to ask why we range in this wood,
 There's a keen arrow yare, in each broad belt, to spare,
 That will answer the knave in his blood!

Then forward, my hearts! like the hold reckless breeze,
 Our life shall whirl on in mad glee!
 The long bows we bend, to the world's latter end,
 Shall be borne by the hands of the free!

W^m Motherwell.

†Nock—A term of Archery, signifying the act of fixing the shaft in the string.

Highland war-song.

Air—The Campbells are coming.

With great
Energy.

Brave sons of the moun_tain, to

bat_tle a-way! Be_hold where they wait us in haugh_ty ar_ray, Though our

number be small, We can con_quer or fall, Like true Highlanders all; Then a

way, a-way! Though the path may be go-ry, we'll

on, we'll on; Since it lead-eth to glo-ry, we'll on, we'll on; Though sa-bres be

gleam-ing, And death-flash-es beaming, And the red blood be streaming, We'll

on, we'll on!

f *ff*

2^d Verse.

Say, where is the cow-ard who trem-bles or swerves? Let him

turn and a-wait the base death he de-serves! "To

con-quer or die," Be our bat-tle cry; Ven-geance and

lib-er-ty! On, then on!

Loud bid your Pib-rochs roar, Shout for Mac-

f

Caillain Mor! * Clay-more in hand, A faith-ful band, Our

Chief-tain we'll fol-low, Then on, then on!

f

ff

*In the Highlands the Duke of Argyle is always styled Mac Caillain Mor, i.e. Son of the great Colin.

