



Five Songs
for
MEDIUM VOICE
By
THURLOW LIEVRANCE



Price 75c Net

J. W. JENKINS SONS' MUSIC CO.
KANSAS CITY, MO.

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To G. H.

"The Way To Slumberland"

Wm. FELTER.

THURLOW LIEURANCE.

Andante.



This is the way to slumberland, You take the dream God
Ov - er the valley where sweet dreams grow, Ov - er the garden where

The first line of the song is set in 8/8 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the vocal line.

by the hand, — Then off you go — — — — — rock-a-by lo.
roses — — — — — blow, — — — — — Swing high swing low, — — — — — swing rock-a-by so.

The second line of the song continues the melody and accompaniment from the first line. The lyrics are written below the vocal line.

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Guisto.

Ov - er the hill - tops of sweet by-lo. Rocked in the cradle
Up in the tree tops by - lo by-lo. Rocked by the branches
to and fro. Ov er the mountain of sweet by - lo.
to and fro. High in the dream tree of sweet by - lo.
Close your eyes my pretty one, Sleep till the break of dawn.
Mother rocks her precious one, Sleep till the morning dawn.
Lull - - a - by, Mother is rocking you.

cresc.

rit.

Lull - - a - by, Your eye lids droop as rose leaves do,

Lull - - a - by, Sweetly slumber darling.

Mother will rock you a - way to sleep, Lull - a - by, *D.C.*

- by, Lull - a - by, Lull - a - by.

rail. - - - - dim pp ppp Fine.

To E.L.C.
 "Alone"

Wm. FELTER.

THURLOW LIEURANCE.

Andt. Mod^{to}

mf

The piano introduction consists of two staves in a key signature of three flats (B-flat, E-flat, A-flat) and common time. The melody is in the right hand, featuring a series of chords and a few moving lines. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andt. Mod^{to}' and the dynamic is 'mf'.

Con Expressione.

mf Dolce.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff in the key of three flats, common time. The piano accompaniment is on two staves. The lyrics are: "In the twi- light when the shadows all have sunk to / When the bu - sy mill is silent, and the night is". The piano part features a steady accompaniment of chords in the right hand and single notes in the left hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "rest, still. And their ro - sy glow is lingering. / When from out the gathering shadows". The piano accompaniment continues with the same harmonic support.

faint-ly in the West, Then I miss you more dear sweetheart
calls the whippor-will, In the silence I am lonely,

Shadows hold you not, Life no more is sweet at twilight.
Filled with longing dear, Just once more to feel your presence,

rall. - - - - *Fine.*
Since you have for-got.
Just to have you near.

rall. - - - - *ppp* *D.S. to Fine.*

To C. O. R.

"To Be Near Dear Heart"

Wm. FELTER.

THURLOW LIEURANCE.

Andt. Mod^{to}

rall - - - -

mf

a tempo. *Con Expressione.*

Since you passed away in silence, Joy no more is near.

mf

rall - - - -

When you made no sign or to-ken, I was lonely dear.

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Had your heart in those days spoken Words of love to me, —

Noth - ing now could make me linger Dear away from thee.

But my heart is bowed in anguish, We are far a - part,

And my days are filled with longing To be near dear heart.

rall.

To G. K.
"Pansies"

Wm. FELTER.

THURLOW LIEURANCE.

Moderato. Con-Grazia.*rall.* - - - -

The piano introduction is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

The vocal entry begins with a whole rest, followed by the lyrics: "Tell me saucy little pansy, —" and "Tell me royal purple pansy, —". The piano accompaniment continues with the same rhythmic pattern as the introduction. A section marked *rall.* follows the vocal entry.

The vocal melody continues with the lyrics: "Wet eyed with the morning dew, —" and "Resting on my sweethearts breast, —". The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece concludes with a final chord in the piano.

kiss you, Would you change to crimson hue. — For
 kisses, — Ec - sta - sy for thee in death. — Tell

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are written below the vocal staff, with horizontal lines indicating where the notes would sit. The piano accompaniment consists of chords and single notes in both hands.

th'o you're piquant in ex - pression, You're a modest flower I
 her I love her purple pansy, — As the crimson rose loves

The second system continues the musical piece. It maintains the same key signature and time signature. The lyrics are written below the vocal staff. The piano accompaniment continues with similar harmonic support.

know. — Would you change your royal purple, —
 you. — Will you bear my message pansy. —

rall. — — — — —
rall. — — — — —

The third system concludes the piece. It includes a *rallentando* (rall.) marking above the final notes of the vocal line. The piano accompaniment also features a *rallentando* marking. The lyrics are written below the vocal staff.

To the rosy sun-sets glow. _____ Would you
To the one I love so true. _____ Will you

rall. . . . *rall.*
change your royal purple, _____ To the rosy sunsets
bear my message pansy, _____ To the one I love so

Fine.
glow. _____
true. _____
D. S. to Fine.

To J. H. B.

"Loveland"

Wm. FELTER.

THURLOW LIEURANCE.

Allo, Con Grazia.



Cheerfully.

Do you know a place where the vi-o-lets grow, And the
 Do you know a place where the dai-sies spring, In

 The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

wild rose riots in June. Where the birds— sing thro' the
 meadows to greet the sun. And a brook is dancing—

 The second system of the vocal melody and piano accompaniment. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the vocal line.

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morn - ing hours, And trill in the hush of
down the hill, That sings_ of rest for

Guisto.

noon. — Where the breezes are sing - ing a
one. — Oh this is the place we will

With a swing.

lullaby, — To the leaves that are dancing a - bove. — Oh
journey to, — Where the moon hangs golden a - bove. — And

this is the place we will journey to. For
 we'll find con - tent - ment there with the birds, In the

This system contains the first line of the song. The vocal melody is on a single staff in G major (one sharp). The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are written below the vocal staff.

this is the land of love. Oh this is the place we will
 summer land of love. And we'll find con-tent-ment there

This system contains the second line of the song. The musical notation continues with the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

journey to, For this is the land of love.
 with the birds, In the summer - land of love.

This system contains the third line of the song. The musical notation continues with the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

Carl Busch

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