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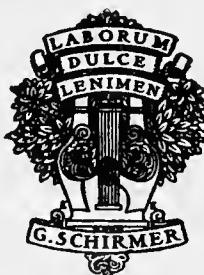
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OF MUSIC BOOKS

No. 91



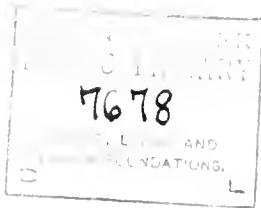
SONGS FOR YOUNG GIRLS

SIXTEEN  
SONGS WITH PIANO ACCOMPANIMENT



PRICE, 50 CENTS NET

NEW YORK : G. SCHIRMER  
BOSTON : BOSTON MUSIC CO.



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## Kukuk, wie alt?

## Cuckoo Song

English version by  
Dr. Th. Baker

Franz Abt

Allegretto

p scherz. e molto legg. cresc.

Sa - ge mir, Vo - gel im grü - nen Wald,  
Bird - ie, O tell me what I may be - lieve,

*p grazioso*

Kukuk, Kukuk, Kukuk!  
Cuckoo! cuckoo! cuckoo!

sa - ge mir, Vö - ge-lein, werd' ich wohl alt?  
Tell me, O tell me, how long shall I live?

Kukuk, Kukuk, Kukuk!  
Cuckoo! cuckoo! cuckoo!

Ach, nur  
Three years,

noch zwei, drei Jahr?!

or on - ly two?

*accel.**accel.*

Vo - gel, das ist nicht wahr, das ist nicht wahr!  
Bird - ie, that is not true, that is not true!

*poco rit.**poco rit.*

*a tempo*

Län - ger noch möcht' ich auf Er - dengern sein,  
 Long - er, far long - er I mean to live still,

Län - ger noch möcht'ich auf  
 Long - er, far long - er I

*a tempo**poco accel.*

Er - dengern sein,  
 mean to live still,

war - te nur, Ku-kuk, ich hel - fe dir

ein, \_\_\_\_\_  
 will! \_\_\_\_\_

*poco accel.**poco ritard.**p molto grazioso*

war - te nur, war - te, ich hel - fe dir ein!  
 Wait a while, wait, till you count as I will!

La!

La!

*poco ritard.**p**pp**dim.**poco riten.**mf**ad lib.**a tempo*

Kukuk, Kukuk, Kukuk, Kukuk!  
 Cuckoo! cuckoo! cuckoo! cuckoo!

*a tempo*



*pp*

Ku-kuk, Ku-kuk, Ku-kuk, Ku-kuk!  
Cuckoo! cuckoo! cuckoo!

*mf piangendo*

Wenn ich's nicht lei - den will,  
Say, if it makes me cry,

*calando*

*poco rit.*

schweigst du wie - der schon still, wie - der schon still?  
Will you tell me good - bye, tell me good - bye?

*a tempo*

Drei - ssig, auch vier - zig Mal  
Thir - ty or for - ty more,

*poco rit.*

*a tempo*

musst du noch schrei'n,  
sing a - way still!

Drei - ssig, auch vier - zig Mal musst du noch schrei'n!  
Thir - ty or for - ty more, sing a - way still!

*molto legato*  
*accel*

war - te nur, Ku-kuk, ich hel - fe dir  
Wait, and I'll teach you to count as I

ein!  
will!  
*accel.*

*accel*

*grazioso poco rit.*

war - te nur, war - te, ich hel - fe dir ein!  
Wait a while, wait, till you count as I will!

*mf riten.*

*pp colla parte*

*ad lib.*

Ku-kuk, Ku-kuk, Ku-kuk, Ku-kuk!  
Cuckoo! cuckoo! cuckoo! cuckoo!

*a tempo*

*f*

La!  
La!

*ten.*

Ku-kuk, Ku-kuk, Ku-kuk, Ku-kuk!  
Cuckoo! cuckoo! cuckoo! cuckoo!

*pp*

*mf*

*Echo*

*ad lib.*

*sforzando brillante*

Ku-kuk, Ku-kuk, cuckoo! cuckoo!

Ku-kuk!  
cuckoo!

*sf*

## Over the Stars there is Rest

Über den Sternen ist Ruh'

FRANZ ABT

Andante

O-ver the stars there is rest,  
Ü-ber den Ster-nen ist Ruh,

O-ver the stars there is rest. — Ev-er in pa-tienee con-fid -  
ü-ber den Ster-nen ist Dul-de, o dul-de hie - nie -

ing, Tri-als are ev-er a-bid - ing, Where heavny peace is re -  
den, wenn dir zu lei-den be-schie - den, dor-ten in e-wi-gen

ten.

side - - ing Smiles the re - ward of the blest! \_\_\_\_\_  
*Frie - - den la - chet nur Won - ne dir zu.*

What e'er on earth may have tried thee, Hope thou 'tho  
*Was dich hie - nie - den ge - trof - - - fen,* o welch ein

some may de - ride thee. Over the stars there is  
*se - li - ges Hof - - - fen:* Ü - ber den Ster - nen ist

*f* *pp* rit.

rest. Over the stars there is rest.  
*Ruh,* ü - ber den Ster - nen ist *Ruh.*

rit.

*f* *pp* *p*



*ten.*

wards of the blest.  
ne - sest auch du. ——————

Spite of the wounds thou art  
Was dir die Wun - den ge -

bear - - - ing, Life's bur - den pa - tient - ly shar - - - ing:  
schla - - - gen, musst es ge - dul - dig er - tra - - - gen:

O - ver the stars there is rest,  
Ü - ber den Ster - nen ist Ruh, . ——————

O - ver the  
ü - ber den

stars there is rest!  
Ster - nen ist Ruh. ——————

"The Song my Mother sang"

(Was mir als Kind die Mutter sang)

(C. Bohm.)

English Version by  
NATHAN HASKELL DOLE

Moderato assai

C. BOHM



1. O sing once more that sim - ple dit - ty My moth - er  
2. Once cru - el fort - une bade me sev - er From child - hood's  
3. And when my star of life is near - ing The mo - ment



1. O sing' noch ein - mal mir die Wei - se, die mir als  
2. Vom Va - ter - haus an fer - ne Stran - de trieb mich das  
3. Und will in mei - ner letz - ten Stun - de er - lö - schen



sang when I was young, So full of ten - der love and  
home to wan - der long; And then I heard be - hind me  
of its last e - clipse, Whatsweet - er song could I be



Kind die Mut - ter sang, die mir so süß, so mild und  
bit - ter bö - se Muss, doch klang mir aus dem Hei - math -  
mei - nes Le - bens Stern, dann hört ich wohl aus dei - nem



p

pi - ty, That oft my ver - y soul was wrung; In irk - some  
ev - er The lov - ing ac - cents of that song; If self - ish  
hear - ing O moth - er from thy lov - ing lips? Therehigh a -

p

lei - se bis in die tief - ste See - le drang. In bö - ser  
lan - de oft wie - der je - nes Lie - des Gruss. Und krän - kte  
Mun - de, o Mut - ter, je - ne Wei - se gern. Dort o - ben

p

days, in mournful mo - ments, She was my tru - est  
men eer turn'd a - gainst me, Yet could I be se -  
boye in star - ry spac - es, Where peace for - ev - er

p

Zeit, in ban - gen Stun - den war sie mein be - ster .  
mich der Menschen Tü - eke, mir raubt' sie nicht mein  
in dem Sternen - lan - de, wo e - wig Frie - de

*f tranquillo.*

friend:- When thro' my heart that dit - ty rang, It seem'd as  
rene, When thro' my heart that dit - ty rang, For then it  
dwells, Entranced up - on the notes I hang Which moth - er

*f tranquillo.*

Fremd; wenn in der Brust das Lied er - klang war mir's, als  
Glück, wenn in der Brust das Lied er - klang war mir's, als  
lacht, da hör' ieh je - nes Lie - des Klang, das mir als

*f*

tho' my moth - er sang! When thro' my heart that dit - ty  
 seem'd my moth - er sang! When thro' my heart that dit - ty  
 in my child-hood sang! Entranc'd up - on the notes I  
  
 wenn die Mut - ter sang, wenn in der Brust das Lied er -  
 wenn die Mut - ter sang, wenn in der Brust das Lied er -  
 Kind die Mut - ter sang, da hör' ich je - nes Lie - des  
  
 rit.  
  
 rang, It seem'd as tho' my moth - er sang!  
 rang, For then it seem'd my moth - er sang!  
 hang, Which moth - er in my child-hood sang!  
 rit.  
  
 klang war mir's, als wenn die Mut - ter sang.  
 klang war mir's, als wenn die Mut - ter sang.  
 Klang, das mir als Kind die Mut - ter sang.  
  
 rit. p  
  
 pp

# Two Marionettes

Words by ARTHUR LAW

EDITH COOKE

*Allegretto grazioso*



Two Marionettes, the sto - ry goes, Once travell'd from town to town;

*p dolce.*

She was a Prin-cess fine and fair, And he was on-ly a clown: But he

*rall.* -

loved her true, As a clown will do, And vent - ured at length to  
 speak; But though it pleas'd her van - i - ty; She  
 felt it was in - san - i - ty, And tried to hide the blush-es on her  
 lit - tle wood-en cheek. He  
*col canto.*

told her his love as side by side, They lay in the show-man's

*p*

box; She scorn - ful - ly turn'd a - way her head, And

rall.

shook out her hemp - en locks. "He I wed," said she, "must a

*a tempo.*

no - bles be; A clown I am far a - bove; 'Twould

sad - ly shock pro - pri - e - ty, And deep - ly grieve so - ci - e - ty, And

*mf*

*cresc.*

so I'm ver-y sor-ry, but I can't re-turn your love.

*f*

The show-man one day re - dress'd his troupe, And

some-how it came to pass, The clown was ar-rayed as a

noble Earl, And she as a serv - ing lass. Then she

look'd as - kance, with a ten - der glance, And said "I am thine, sweet-

*a tempo.*  
heart!" He answer'd with ci-vil-i-ty, "I'm one of the no-bil-i-ty, And

common sense will tell you, that we'd bet-ter kiss and part!"

“The night has a thousand eyes”

Words by Mrs. Hemans

FREDERIC H. COWEN

Andante con moto. ( $\text{♩} = 60$ )

*p*

The night has a thousand

*p legato.*

eyes. And the day but one, Yet the

*cresc.*

light of a whole world dies, Yet the light of a whole world

*cresc.*

dies With the set - - ting sun, With the

*dim.*

set - - ting sun.

*Rd.*

The

*colla voce.*

*pp*

mind has a thousand eyes. And the heart but

*cresc.*

one, Yet the light of a whole life

dies, Yet the light of a whole life

*dim.* When love is  
dies

*pp rall.* When love is  
done,

*pp* *rall.*

R&d.

done.

*pp*

R&d.

"Ring out, wild bells "

Tennyson

Ch. Gounod

*d=48*

Ring out, wild

bells, to—the wild sky, \_\_\_\_\_ The fly-ing cloud, the frost-y

light: \_\_\_\_\_ The year is dy-ing in the night; \_\_\_\_\_

— Ring out, wild bells, and let him die. — Ring out the  
*cresc.* *dim.* *p* *mf*  
 old, ring in the new, — Ring, hap - py bells, a - cross the  
 snow. — The year is go - ing, let him go; —  
 — Ring out the false, ring in the true.  
*cresc.* *f*

Ring out the grief that saps the mind, \_\_\_\_\_ For those that

here we see no more; \_\_\_\_\_ Ring out the feud of rich and poor, \_\_\_\_\_

*cresc. molto*

Ring in re - dress to all man - kind. \_\_\_\_\_ Ring out the

*f*      *dim.*      *mf*

want, the care, the sin, \_\_\_\_\_ The faith-less cold-ness of the times. \_\_\_\_\_

*cresc.*

Ring out, ring out my mournful rhymes, — But ring the full - er minstrel

*cresc.*

*f*

in. — Ring out old shapes of foul dis - ease; — Ring out the

*f*

nar-row-ing lust of gold; — Ring out the thou-sandwars of old, —

*con 8va*

*allargando poco*

Ring in the thou-sand years of peace.

*a tempo*

*gloriously*

Ring in the valiant man and

*colla voce*

free, — The larger heart, the kind-lier hand, — Ring out the  
 dark-ness of the land, — Ring in the Christ, — ring in the  
 Christ, — ring in the Christ that is to be, —  
 ring in the Christ that is to be.. —

## In der Christnacht

Joseph Mohr  
(1792-1848)

*English version by  
Henry G. Chapman*

(Christmas Eve )

Franz Gruber  
(1787-1863)

Moderato

1. Stil - le Nacht! hei - li - ge Nacht! Al - les schläft.  
 2. Stil - le Nacht! hei - li - ge Nacht! Hir - ten erst  
 3. Stil - le Nacht! hei - li - ge Nacht! Got - tes Sohn.

1. Si - lent night! Ho - ly night! All things sleep  
 2. Si - lent night! Ho - ly night! Shep - herds first  
 3. Si - lent night! Ho - ly night! Son of God,

Moderato

ein - sam - wacht nur das trau - te, hoch - hei - li - ge Paar.  
 kund ge - macht, durch der En - gel Ha - le - lu - ja  
 o wie - lacht Lieb' aus dei - nem gött - li - chen Mund,

save the bright And most ho - ly, a - dor - a - ble pair.  
 saw the light; 'Midst the an - gels Hal - le - lu - jah  
 Ah! how bright Smiles thy love - on heav - en - ly lips!

*cresc.*

Hol - der Kna - be im lok - ki - gen Haar,  
tönt es laut von fern und nah:  
da uns schlägt die ret - ten - de Stund'

*cresc.*

Ho - ly Child, with ring - let - ted hair,  
Loud re - sounds from far and near,  
Tis the first Sal - va - tion Morn!

schlaf' in himm - li - scher Christ, der Ret - ter, ist Christ, in dei - ner Ge -

*fp*

Sleep in heav - en - ly Christ, the Sav - iour, is Christ, the Sav - iour, is

*cresc.*

Ruh,  
da,  
burt,

schlaf' in himm - li - scher Christ, der Ret - ter, ist Christ, in dei - ner Ge -

Ruh.  
da!  
burt.

*pp*

peace,  
here,  
born,

sleep in heav - en - ly Christ, the Sav - iour, is Christ, the Sav - iour, is

peace!  
here!  
born!

Poetry by R. Herrick

## “Cherry ripe”

CHARLES EDW. HORN

1786-1849

Andantino

The musical score consists of eight staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *p grazioso*, *mf*, and *f*. The bottom six staves are for the voice, with lyrics written below them. The lyrics are:

Cher-ry ripe, cher-ry ripe,  
ripe, I cry; — Full and fair ones, come and buy, —  
Cher-ry ripe, cher-ry ripe, ripe, I cry; — Full and fair ones

Dynamics for the voice include *p leggiero*, *p staccato e leggiero*, and *leggiero*. The piano part includes sustained notes and chords.

come and buy.

*p*

If so be you

ask me where — They do grow, I an - swer there, —

*mf con anima ed espressione*

Where my Ju - lia's lips do smile,  
(Where the sun - beams sweet - ly smile,) There's the land, or -

*mf*

*con espansione*

Cher - ry Isle, There's the land, or — Cher - ry Isle.

*col canto*





A Twilight Fancy  
or  
Dresden China

Words by  
F. E. WEATHERLEY

J. L. MOLLOY

Andante con moto



1. In the twi - light as I play, And fan - cies come and go, And  
As I dream in the flick - ring gleam, He takes her wee sweet hand, And

pp

dream-land falls on the old oak walls, From the fire-light's fit - ful glow:  
too and fro in a meas-ure slow, They tread a Sa - ra - band;

pp

Side by side, in the cor-ner wide, Stand a lit - tle lass and lad, And  
Still they dance, and still they play, Till the mu - sic gives a sigh, As,

pp

thro' the gloom of my lone-ly room, Come their two lit-tle fac-es glad.  
dan-cing aye, they fade a-way, And in the shadows die.

pp

Side by side, in the cor-ner wide, I watch their ev - 'ry look; She  
Dim-ness falls on the old oak walls, And lone - li - ness on me; When

rall.  
peeps at him 'neath her hat's white brim, As he leans on his lit - tle  
they are gone my song is done, And the mu - sic hush'd must

rall.

*a tempo.*

crook.                  Hour by hour, I \_\_\_\_\_ watch them there, But they  
 be;                  Oh! how I loved to \_\_\_\_\_ watch them there, Tho' they

*pp a tempo.*

take no heed of me;    They make my dark room bright and fair, The  
 took no heed of me;    They were on - ly "Dres-den Chi - na" fair, The

lit - tle he and she.  
 lit - tle he and

1

2. And she.

2

*pp*

Shepherd's Cradle - Song  
„Schlaf, Kindchen, schlaf“

Words translated from the German

ARTHUR SOMERVELL

Andante.

Sleep, ba - by, sleep, Thy fa - ther guards his

sheep, Thy moth - er shakes the dream - land tree, Down falls a lit - tle

dream for thee. Sleep, ba - by, sleep. Sleep, ba - by,

sleep, The large stars are the sheep, The lit - tle stars are  
 lambs, I guess, The gen - tle moon the shep - herdess: Sleep, ba - by,  
 sleep. Sleep, ba - by, sleep. A - way to tend thy  
 sheep, A - way, thou sheep-dog, fierce and wild, And

The musical score consists of four staves of music. The top two staves are for voices, and the bottom two are for piano. The music is in common time, mostly in G minor (indicated by a 'b' in the key signature) and includes a section in E major (indicated by a 'G' in the key signature). The vocal parts feature melodic lines with various note values and dynamics, including a dynamic 'p' (piano) in the middle of the first section. The piano part provides harmonic support with chords and bass lines. The lyrics are integrated into the musical structure, appearing below the notes and aligned with the vocal parts.

do not harm my sleep-ing child; *p rall.* Sleep, ba - by,

*a tempo* *pp* sleep. Sleep, ba - by, sleep, Our Sav-iour loves his

*p a tempo* *pp*

*mf* sheep, He is the Lamb of God on high, Who for our sakes came

down to die. Sleep, ba - by, sleep.

*pp*

## L u l l a b y

(Wiegenlied )

English Version by E. BUEK

Andante

W. A. MOZART

*p*

1. Sleep, oh my dar-ling, now sleep!      Moth-er her vig - ils doth  
 2. Qui - et now reigns in the house,      Tired are the cat and the  
 3. Who could be hap-pier than thou!      Rest but and play are thine

*p*

1. Schla-fe, mein Prinzen-hen, schlaf' ein!      Schäfchen ruhn und Vö - ge -  
 2. Al - les im Schlos-se schon liegt,      Al - les in Schlummier ge -  
 3. Wer ist be - glück - ter als du?      Nichts als Ver - gnü - gen und

Andante.

*p*

- keep;      Birds are a - sleep in their nest,      Lamb - kins and bees are at  
 mouse;      Tur - moil of day now is o'er,      Hushed are the noise and the  
 now;      Free - dom from toil and from care;      Love but sur - round-ing thee

- lein,      Gar - ten und Wie - se ver - stummt,      auch nicht ein Bien - chen mehr  
 wiegt;      re - get kein Mäusehen sich mehr,      Kel - ler und Kü - che sind  
 Ruh;,      Spiel - werk und Zu - eker voll - auf,      und noch Ka - ros - sen im

rest; All now is qui - et and still, Hushed are the vale and the  
 war; All now in slum-ber doth lie, Bright are the stars in the  
 eer; Man - y a pret - ty, bright toy, Naught to dis - turb or an -

summt, Lu - na mit sil - ber - nem Schein gu - eket zum Fen - ster her -  
 leer, nur in der Zo - fe Ge - mach tö - net ein schmachten-des  
 Lauf, Al - les be - sorgt und be - reit, dass nur mein Prinzchen nicht

hill; Soft be thy shum-ber and deep, Sleep, oh my dar - ling, now  
 sky; An-gels a guard o'er thee keep, Sleep, oh my dar - ling, now  
 noy; Nothing to sigh for or weep, Sleep, oh my dar - ling, now

ein. Sehla-fe beim sit - ber-nen Schein, schla - fe, mein Prinzchen, schlaf'  
 Ach! Was für ein Ach mag dies sein? Sehla - fe, mein Prinzchen, schlaf'  
 sehreit. Was wird da künf-tig erst sein? Schla - fe, mein Prinzchen, schlaf'

sleep, oh sleep, — oh\_ sleep! —  
 sleep, oh sleep, — oh\_ sleep! —  
 sleep, oh sleep, — oh\_ sleep! —

ein, schlaf' ein, — schlaf' ein! —  
 ein, schlaf' ein, — schlaf' ein! —  
 ein, schlaf' ein, — schlaf' ein! —

# The Broken Pitcher

Words by "NEMO"

Allegro

HENRY PONTEL

Trip, trip, o-ver the grass, Mer-ri- ly went a laugh - ing lass; The

dai - sies peep'd to see her pass, All on a sum-mer morn - ing, Her

pitch-er she bore un - to the well, That lay in the lap of a mos - sydell; Andher

voice rang clear as a sil - ver bell, The ri - val song-birds scorn - ing. Bu'

as she turn'd a haw - thorn bush, A youth rush'd forth with speed so rash, That

down came pitch - er with a crash, And left her all a - mourn - ing!

*cresc.*

*p colla voce.*

*a tempo.*

"O, Sir! What have you done? Ah me! Where shall I run? My

*mf a tempo.*

*Rd.* \*

pitch - er's gone! I had but one! What will my moth - er say? Ah me!

*p* *Rd.* \* *Rd.* *colla voce.*

*a tempo.*

O, Sir! What have you done? Ah me! Where shall I run? My

*mf a tempo.*

*Rd.* \*

pitch - er's gone, I had but one, O! what will my moth - er say?"

8

Musical score for piano and voice, page 45. The piano part consists of two staves in G minor (two sharps). The vocal part is in soprano C-clef. The music includes dynamic markings 'mf' and 'f', and performance instructions 'Rd.' and '\*'.

Continuation of the musical score. The piano part shows a crescendo (cresc.) followed by a decrescendo (dec.). The vocal part continues with the melody.

"Stay! stay! my pret - ty maid! Soon your pitch - er shall be paid!" A

Continuation of the musical score. The piano part is played softly (p).

gold - en piece in her hand he laid, Bright as the summer morn - ing! But

Continuation of the musical score. The piano part includes a dynamic instruction 'Rd.' and a performance instruction '\*'.

as he look'd up - on her face, He saw her sim - ple, win - some grace; Nor

*p* *Rwd.*

gold, nor pearls, nor price - less lace, Her slien - der form a - dorn - ing. He

*ten.* *rall.* *con express.*

*ten.*

*a piacere.*

saw the blush, the droop-ing lash, And gazed, tho' gaz - ing *there* was rash! When

*colla voce.* *Rwd.*

snip! and snap! his heart went crash! And left him all a - mourn - ing!

*f* *Rwd.* *p*

*a tempo.*

"O, maid! What have you done? Quick! quick! home let us run! My

*f a tempo.*

*Rd.* \* *rall.*

heart is gone! I had but one! What will your own heart say? Ah me!"

*p* *Rd.* \* *Rd.* \* *colla voce* *Rd.*

*a tempo.*

"O, Sir! What have I done? Quick! quick! home-ward we'll run, What's

*mf a tempo.* *Rd.* \* *Rd.* \*

*rit.* *rit.* *V*

fair - ly done, can't be un-done, And that's all my heart can say!"

*cresc.* *Rd.* \* *Rd.* \* *f*

8

## Tit for tat

Words by NEMO

Music by HENRY PONTEL

Moderato

If you  
rit. a tempo.

Grazioso

cross the hill, by my fa-ther's mill, And walk a - long the fields a-bout a mile, By the  
Re. \*

wil-low copse, where the path-way stops, You'll find a ver-y high, and awkward stile; It has  
Re. \*

The musical score consists of two staves. The top staff is in treble clef and features lyrics in a traditional ballad style. The bottom staff is in bass clef and provides harmonic support with sustained notes and chords. The lyrics describe a bear's reluctance to enter a house where there is a dog at the door.

nev - er dare that way re - pair, Un - less <sup>#</sup>at hand,I've strong and friendly aid. 'Twas

Re. \* Re. \*

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The lyrics are: "there, one day, in the month of May, I met a lov-ing lad, And". The music consists of eighth and sixteenth note patterns.

A musical score for two voices and piano. The top staff shows a soprano vocal line with lyrics: "in my sweetest tones, I asked him, would he mind, would he be so ver-y kind, As to". The bottom staff shows a basso continuo line with sustained notes and bassoon entries. The piano part is indicated by a brace on the left.

*rall.*

help me o'er those four most awkward stones? He helped me *"one"* he

*rall.*

*ad lib.*

*colla voce.*

*rit.*

helped me *"two"* And then to my sur-prise, he paused and said: "Rose, I

*colla voce.*

*ad lib.*

*amoroso.*

*colla voce.*

*amoroso.*

love you!" I on - ly laughed; "Rose, do you love me?" I said, "not I." Then

*colla voce.*

*rit.*

*Rit.*

*a tempo.*

*grazioso.*

*p*

stay where you are, sweet-heart," said he, And turned a - way with - out an - oth-er word! I

\* *Rit.* \*

could not get up or down in my fright, What was I to do in such a  
 sad and sor-ry plight? What was I to do in such a sad and sor-ry plight?  
*colla voce.* *dim.*  
*a tempo.* "Come  
 back! come back!" I wild - ly cried, "Come back! come back! I  
*accel.* *f* *accel.*

*meno forte.**rall. con espress.*

want to go to town, If you help me o'er the stile, you'll gain my sweetest smile, And

*rall.**ad lib.*

p'raps I'll tell you more when I am down." He helped me "three," he

*Vivace.**ad lib.*

helped me "four," Then with a laugh, I bound-ed light-ly o'er, "Rose what

*colla roce.*

*Rit.*

say you!" I on - ly laughed; "Rose, you promised!" I said, "not I?" I

*colla roce.*

*Rit.*

*Rit.*

*a tempo. grazioso.*

told him to stay where he was just then, And tripped a-way with - ont an-oth-er word! He

did not get up, he did not go down, But sat up - on the stile look-ing

at me with a-frown, And if you cross the hill, and walk a-bout a mile, I

*ad lib.*

think you'll find him sit - ting on that self - same stile!

## The Devoted Apple

Words by  
FREDERIC E. WEATHERLY

JOSEPH L. ROECKEL

Allegretto animato

There was

once a ro-sy ap-ple, a round and ro-sy ap-ple, And there came a lit-tle maid-en be -

*p sempre colla voce.*

neath the ap-ple tree. A down-cast lit-tle maid-en, with sor-row she was lad-en, And the

rall.

ap-ple heard her sigh-ing "O, my love he loves not me." And

*colla parte.*

by and by at twi - light, thro' the me - lan - cho - ly twi - light, There

*p*

rall.

poco più lento.

came a young man sigh-ing be - neath the ap - ple tree, So sor- row- ful and mournful, it

rall.

**p colla parte.**

*rall.*

love, she loves not me, My love, she loves not me."

*a tempo.*

*rall.*

*f*

"O,— if I could but tell him that his

*p*

lit - tle love is faith - ful, If on - ly I could call her," said the ap - ple on the tree; And his

*rall.*

lit - tle pips were throbbing, he could scarce - ly keep from sob - bing, For his

*colla parte.*

*rall.*

heart was oh, so ver - y big, tho' ver - y small was he. And sad - ly thro' the twilight, the

*colla parte.*

*p*

*rall.*

me-lan-choly twilight, The young man went a-sighing from be-neath the ap-ple tree, So

*p poco più lento.*

sor-row-ful and mourn-ful, it made the ap-ple scorn-ful, And he

*p colla voce.*

*animato.*

said "it's quite as-tound-ing what geese these mor-tals be, what geese these mor-tals

*f colla parte.*

*be!" a tempo.*

Next

*f*

*a little slower.*

morn - ing they were sit - ting 'neath the ap - ple tree to - geth - er, And the

*p**sadly and slowly.*

lit - tle maiden's lap! But they ate him up between them, that tender lit - tle ap - ple, A

*p*

*rall.*

Tempo I.

ver-y, ver-y cru-el, but not uncommon shame, When you try to point a mor-al, or

*colla parte.**a tempo.*

patch a lov-er's quar-rell, They snap you up and bite you, as if

you had been to blame, When you try to point a mor-al, or patch a lov-er's quarrel, They

*f**f**f*

snap you up and bite you, as if you had been to blame!

*ff*

Lullaby  
WIEGENLIED

(R. Reinick )

English Version by

DR TH. BAKER

WILHELM TAUBERT

Andante con moto.

1. Now the sun is tired of wan-d'ring, Says: "No more for me!"  
 2. Bir - die,sing-ing in the tree-top, Says: "What can that be?  
 1. Son - ne hat sich müd' ge - lau - fen, spricht: „Nun lass ich's sein!"  
 2. Vo - gel,der im Baum ge - sun - gen, spricht: „Was soll das sein?"

Goes to bed and shuts his eyes, And soon a - sleep is he. Bye, bye, bye,  
 If the tree is tired of rus - thing, Sleep is best for me." Bye, bye, bye,  
 Geht zu Bett und schliesst die Au - gen und schläft ru - hig ein. Sum sum sum  
 Will das Bäum - chen nicht mehr rau - schen, schlaf' ich ru - hig ein. Sum sum sum

bye. My ba - by too will fall a-sleep, My ba - by dear will try!  
 bye. My ba - by too will fall a-sleep, My ba - by dear will try!  
 sum. Mein Kind - chen macht es e - ben so, mein Kind - chen ist nicht dumml  
 sum. Mein Kind - chen macht es e - ben so, mein Kind - chen ist nicht dumml

*PP*

Lit - tle tree that e'en was rns - tling, Says: "What can that be?  
 Soon the hare with long ears lis - tens, Says: What can that be?  
 Bäum - chen, das noch e - ben rausch - te, spricht: Was soll das sein?  
 Häs - chen spitzt die lan - gen Oh - ren, spricht: Was soll das sein?

*PP*

If the sun is tired of shin - ing, Sleep is best for me!"  
 If I hear no bir - die sing - ing, Sleep is best for me!" 1-2. Bye, bye, bye,  
 Will die Son - ne nicht mehr schei - nen, schlaf' ich ru - hig ein! Sum sum sum  
 Hör' ich kei - nen Vo - gel sin - gen, schlaf' ich ru - hig ein!

bye, My ba - by too will fall a-sleep, My ba - by dear will try;  
 sum. Mein Kind - chen macht es e - ben so, mein Kiud - chen ist nicht dumm,

*P*

Bye, bye, bye, bye, bye, My ba - by dear will try.  
 sum sum sum sum sum, mein Kind - chen ist nicht dumm.

“Where be going?”

Old Cornish Melody.

Arr. by ARTHUR SOMERVELL

Andante

Musical score for the first system of "Where be going?". The key signature is C major (one sharp). The tempo is Andante. The vocal line begins with a dotted half note followed by a quarter note. The piano accompaniment consists of a bass line in the bass clef and a treble line above it. The vocal part continues with eighth-note patterns, and the piano part provides harmonic support with chords. The lyrics "Where be go - ing to," are written below the vocal line.

dear lit - tle maid-en, with your red ros - y cheeks, and your black curl - y hair?" "I be

Musical score for the second system of "Where be going?". The key signature changes to G major (two sharps). The vocal line continues with eighth-note patterns. The piano accompaniment consists of a bass line in the bass clef and a treble line above it. The lyrics "dear lit - tle maid-en, with your red ros - y cheeks, and your black curl - y hair?" "I be" are written below the vocal line.

go - ing a milk - ing, kind lit - tle man," she said; "Tis dabbling in the dew makes the

Musical score for the third system of "Where be going?". The key signature changes to G major (two sharps). The vocal line continues with eighth-note patterns. The piano accompaniment consists of a bass line in the bass clef and a treble line above it. The lyrics "go - ing a milk - ing, kind lit - tle man," she said; "Tis dabbling in the dew makes the" are written below the vocal line.

milk - maids fair!"

"Shall I go with you, dear lit-tle maid-en, With your red ros-y cheeks and your

black curl-y hair?" "With all my heart, my kind lit-tle man," she said; "Tis

dabb-ling in the dew makes the milk - maids\_ fair"

"Say, shall I wed you, dear lit - tle maid-en, With your

red ros - y cheeks, and your black curl - y hair?" "With that I a-gree, my

kind lit - tle man," she said; "Tis dabb - ling in the dew makes the

milk - maids fair!"









MAY 24 1939

