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1890

## Album of Songs

G. W Marston

*Composer*

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*Mrs Allen.*  
*with request of*  
*G. W. Marston*

EDITION SCHMIDT.

No. 16.

No. *L72044*  
ROSSINI CLUB  
PORTLAND, ME



# ALBUM OF Songs

for  
SOPRANO OR TENOR

WITH GERMAN & ENGLISH WORDS

By <sup>George</sup> G. W. MARSTON

MAINE COMPOSERS AND THEIR MUSIC  
*G. W. Marston - Portland 1840 - 1901*  
b. Sandwich, Mass.  
DEPARTMENT OF AMERICAN MUSIC  
MAINE FEDERATION OF MUSIC CLUBS

Vc Me.  
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Mar

ARTHUR P. SCHMIDT 15 West St. BOSTON.

Instrumental.

Pianoforte Solo.

**Ackermanns, C. M.** Charms of Life. Waltz — 55  
 — La Galante. Polka Gracieuse — 39  
 — Happy Return March — 39  
 — Hill Side Waltz — 35  
**Bach, J. S.** Gavotte in E. Transcribed by St. Saëns — 35  
 — Prelude in G min. — 20  
 — Prelude in G min. — 40  
**Bach-St. Saëns.** Gavotte, B min. — 30  
**Bargiel, W.** Fantaasiestück — 30  
 — Piano Piece — 20  
**Beethoven.** Scherzo. Op. 2 No. 3 — 20  
 — Sonata in G — 20  
**Berlioz, G.** A Village Festival — 35  
**Brassis, L.** Op. 17. Nocturne — 50  
**Bruch, M.** Romanza — 20  
 — In Volkston — 25  
**Büchner, A. E.** Scherzino — 25  
**Capocci, C. L.** Gavotte in F minor — 50  
**Chadwick, G. W.** Op. 7. 6 Character. Pieces.  
 No. 1. Congratulation — 25  
 No. 2. Please Do — 25  
 No. 3. Scherzino — 25  
 No. 4. Reminiscence — 25  
 No. 5. Irish Melody — 25  
 No. 6. Etude — 25  
**Clementi.** Op. 35 No. 1. Sonata in C — 25  
**Danz, Arthur.** Op. 29. Childrens Carnival.  
 Six easy Dances f. young Pupils ea. — 25  
 No. 1. Waltz. No. 2. Schottisch. No. 3. Galop. No. 4. Polka. No. 5. Polka-Mazurka. No. 6. March.  
**Debussy, L.** Chanson hongroise — 40  
**Desse, Ch. F.** Op. 6. Mazurka — 40  
 — Op. 7. No. 1. Je pense à toi (Song without Words) — 35  
 — Op. 7. No. 2. Slumber Song — 25  
 — Op. 3. No. 1. Danse moderne — 40  
 — Op. 3. No. 2. Denzibine Mazurka — 40  
**Dorey, E.** The Pirates of Penzance.  
 Potpourri from A. Sullivan's Opera — 1 —  
 — Return Home March — 35  
 — Flowers of Youth. Collection of easy Compositions ea. — 20  
 No. 1. La Fiorentina. — 20  
 No. 2. Mignon Waltz. — 20  
 No. 3. Crown Diamonds. — 20  
 No. 4. Young Harvard Waltz. — 20  
 No. 5. Rivals Polka Mazurka. — 20  
 No. 6. Chimes of Westminster. — 20  
 No. 7. Song of the Water Carrier. — 20  
 No. 8. Cararina Waltz. — 20  
 No. 9. Our Girls Waltz. — 20  
 No. 10. Our Boys Waltz. — 20  
**Dupont, Aug.** Sarabande — 50  
**Durand, A.** Pastorale — 35  
**Dvorák, A.** Valse Gracieuse — 30  
 — Silhouette — 30  
**Emery, S. A.** Op. 4. 3 Albumblätter — 35  
 — Op. 5. (Ganz allein (All alone). Maz. — 60  
 — Op. 6. Sarabande und Scherzo — 50  
 — Op. 7. The Dream of Home. Arranged as a Fantasia — 1 —  
 — Op. 17. Deux Morceaux brillants. — 40  
 No. 1. Toccata — 40  
 No. 2. Menuet — 35  
 — Op. 18. Pianoforte Recreations for Equalizing the Execution of both Hands.  
 No. 1. Prelude in A minor — 35  
 No. 2. Fingertwist in C major — 30  
 No. 3. Intermezzo — 40  
 No. 4. Andante — 30  
 No. 5. Impromptu — 35  
 No. 6. Caprice — 40  
 — Op. 29. Two Sonatas. No. 1. 2. ea. — 75  
 — Op. 32. 12 Tone Paintings (one in each major key) each — 30  
 No. 1. In the Boat. No. 2. The merry Party. No. 3. The Spring Morning. No. 4. The Minstrels. No. 5. Grasshopper's Song. No. 6. The Fortune-teller. No. 7. A Summer Song. No. 8. In the Hammock. No. 9. The Organist's Story. No. 10. The Canary Bird. No. 11. Gipsy Dance. No. 12. Sun and Shade.  
**Field, J.** Nocturne — 35  
**Fleissner, Otto.** 2 Compositions. each — 75  
 No. 1. The Brooklet. No. 2. Polonaise brillante.  
**Faets, Arthur.** Trois Morceaux.  
 No. 1. Impromptu — 50  
 No. 2. Gavotte — 40  
 No. 3. Mazurka — 40  
**Gade, Niels W.** Albumleaf — 35  
**Giesz, Th.** Little Ensign March — 30  
**Gotthard, J. P.** Gavotte — 35  
**Gredahl.** Menuet arr. by John Orth. — 30  
**Hädel.** Bourrée — 35  
**Hascal, Wilbur F.** Polonaise — 75  
**Haimendahl, Edward.** Bagatelle — 35  
 — Canzonetta — 35  
**Heller, Stephen.** Anshad — 30  
 — Impromptu — 30  
 — Mazurka — 30  
 — Valse Almande — 30  
**Jessau, Ad.** Cradle Song (Hercules) — 30  
 — Serenade — 30  
 — Op. 42. Canzonetta — 35  
**Karganoff, G.** Nocturne — 35  
 — Mazurka — 35

**Killing, Adolph.** Pensées fugitives No. 1 Op. 19 — 60  
**Killing, Carl.** Op. 301. Roman Pilgrims March — 60  
 — Op. 302. At the Fountain — 60  
 — Op. 303. The Tournament Grand March — 60  
 — Op. 304. Remembrance of Lake Geneva. Valse Brill. — 60  
**Krause, A.** Op. 5. Etude. D min. — 30  
**Lasle, Ernst.** Eyebright Waltz — 30  
 — After Vacation Waltz — 30  
 — Under the Willows Waltz — 30  
**Lasch, Nellie, F.** Avondale Waltz — 40  
**Leckhorn, A.** Song without words. — 30  
**Lowthian, Caroline.** Au Revoir. Waltzes — 60  
**Malling, Jørgen.** Etude Melodique arr. by John Orth — 35  
**Manfield, J. D.** Op. 21. Fenilles d'Automne (Autumn leaves) — 50  
**Margates, G. W.** Album for Children.  
 No. 1. Return of the Regiment — 30  
 No. 2. Serenade to a Doll — 30  
 No. 3. Mazurka — 20  
 No. 4. Little Gavotte — 20  
 No. 5. Little Waltz — 20  
 No. 6. After the Ball — 20  
 No. 7. What the Negro Minstrel sang — 20  
 No. 8. Styrienne — 20  
 No. 9. In the Church — 20  
 No. 10. Funeral March of a Canary — 20  
 No. 11. March of the twenty Tin Soldiers — 30  
 No. 12. Minuet — 30  
 — Ariet's Dirge and Fairy Song (From Shakespeare's Tempest). — 50  
 — Gavotte in B. min. — 30  
 — March in D major — 30  
 — Romanza — 20  
 — Souvenir de Bavière No. 1. 2. 3. ea. — 20  
 — Slumber Song — 20  
**Mayer, C.** Humoresque — 35  
 — Spring Song — 30  
**Mayhath, Henry.** Op. 186. Les Marguerites (The Daisies). 6 Easy Dances each No. 1. Waltz. No. 2. Galop. No. 3. March. No. 4. Redova. No. 5. Schottisch. No. 6. Polka. — 25  
 — Op. 167. The Young Artist. 9 Easy and instructive Compositions. each — 25  
 No. 1. Gavotte. No. 2. Menuet. No. 3. Fandango. No. 4. Tarantella. No. 5. Nocturne. No. 6. Transcription. No. 7. Rondo. No. 8. Andante. No. 9. Sonata.  
**Mendelssohn.** Prelude. E min. — 35  
**Merkel, Gust.** Serenade — 30  
 — Song of Spring — 35  
**Meyer, Louis.** Longing in Absence. — 50  
 — The Highland Lassie — 35  
 — At Home and Abroad. A Series of Characteristic Sketches. — 25  
 No. 1. Elsa's Lullaby — 30  
 No. 2. Rustic Wedding — 30  
 No. 3. Meadow Lark's Song. — 30  
 No. 4. Mandoline Spanish Serenade — 35  
 No. 5. By Moonlight (Barcarolle) — 30  
 No. 6. Harvest Home Waltz — 30  
 No. 7. Legend from the Rhine. — 35  
 No. 8. Ave Maria. — 35  
 No. 9. A Wayside Flower. — 30  
 No. 10. The Guards (Parade March) — 35  
 No. 11. Plantation Dance. — 30  
 No. 12. The Indian Trail (March) — 30  
 No. 13. Sailor Song — 30  
 No. 14. Before the Wind — 30  
 No. 15. After the Storm — 30  
 No. 16. Dream on Mid Ocean — 30  
 No. 17. The Highland Piper — 30  
 No. 18. Tyrolia Melody — 30  
 No. 19. The Gipsies — 30  
 No. 20. At Lake Como (Italian Canzonetta) — 30  
**Mills, S. B.** 2 Etudes de Concert. — 60  
 No. 1. — 60  
 No. 2. — 75  
**Morey, Fred. L.** Op. 12. Six Characteristic Pieces.  
 No. 1. Gavotte imperiale — 40  
 No. 2. Album Leaf — 40  
 No. 3. Tarantella — 40  
 No. 4. Serenade — 40  
 No. 5. Saltarello — 35  
 No. 6. Cradle Song — 40  
 — Op. 22. In Dreamland. A Reverie — 60  
**Mozzowski, M.** Impromptu — 35  
 — Valse Caractéristique — 25  
 — Minuetto — 35  
 — Arabesque — 35  
**Mozart.** Menuet G min. (From the Symphony in G min.) — 30  
**Müller, Jul. E.** Another Raquette — 50  
 — Children's Pleasures. Easy Compos. — 20  
 No. 1. Dolly's Grand March — 20  
 No. 2. Pussy Waltz — 20  
 No. 3. Little Round Dance — 20  
 No. 4. Hat and Ball March — 20  
 No. 5. Doll's Cradle Song — 20  
 No. 6. Hoop Mazurka — 20  
 No. 7. Echo Galop — 20  
 No. 8. Soldier Boy's March — 20  
 No. 9. See Saw Rondino — 20  
 No. 10. Coasting — 20  
 No. 11. Snowballs — 30  
 No. 12. Santa Claus — 30  
 — Op. 207. Fan the wail — 75

**Müller, Jul. E.** Op. 208. Transcriptions of favorite Melodies each — 60  
 No. 1. How can I leave thee. No. 2. How fair art thou. No. 3. An Alexis. No. 4. Mill in the Valley. No. 5. Last Rose of Summer. No. 6. Lörelrey.  
**Murphy, Th. P.** Op. 92. Euehancement. Waltz — 60  
**Nathan, Ad.** Nocturno arr. by John Orth — 25  
**Normann, H.** Humoresque arr. by John Orth — 35  
**Oeston, Th.** Op. 202. No. 4. Doll's Dream — 30  
 — Pille du Régiment — 30  
 — Alpine Festival — 30  
**Orth, John.** Cradle Song — 30  
 — Scherzo — 30  
**Pacher, J. A.** Prayer from Moses — 40  
**Palmer, J. M.** Op. 41. Three Piano Pieces.  
 No. 1. Spring Idyl — 50  
 No. 2. Birthday Impromptu — 25  
 No. 3. Fuga Gioiosa — 40  
**Paradies, P. D.** Toccata — 25  
**Parébas, Dr. H.** Bismarck. March Militaire — 50  
**Parry, E. B.** Op. 9. No. 1. Why Phillip, George. In the Twilight — 25  
 — Snowflake — 50  
 — Little Albumleaves.  
 No. 1. Tempo di Minuetto — 20  
 No. 2. Gavotte — 20  
 No. 3. Air Styrienne — 20  
 No. 4. The Mill-wheel — 30  
 No. 5. Aunt's Nursery Tale — 20  
 No. 6. Impromptu — 20  
 No. 7. Gaity — 20  
 No. 8. The merry Huntsman — 20  
 — Salon-Klänge. Six easy Pieces ea. — 20  
 No. 1. Valse — 20  
 No. 2. Polka — 20  
 No. 3. Romanza — 20  
 — Six Recreations for young Pupils.  
 No. 1. Alla Zingara — 40  
 No. 2. Adieu — 25  
 No. 3. Morning Wanderer — 25  
 No. 4. Pas Redouble — 35  
 No. 5. Flora Mazurka — 25  
 No. 6. Vivacity — 40  
 — May blossoms. 6 melodious and instructive Compositions.  
 No. 1. Bolos far niente (Sweet Indolence) — 35  
 No. 2. Cradle Song — 25  
 No. 3. The Olden Time (Minnet) — 25  
 No. 4. Song of Summer Birds — 40  
 No. 5. In the old Moorish Castle — 25  
 No. 6. May Sunshine — 35  
**Radecki, Olga v.** In Springtime (Im Frühling). Six Pieces. — 30  
 No. 1. Early Leaves (Frisches Grün) — 30  
 No. 2. Wanderer's Song (Wanderlust) — 30  
 No. 3. A Protest (Protest) — 30  
 No. 4. Birds in the Boughs (Vögel in den Zweigen) — 30  
 No. 5. Faded Flowers (Welke Blüthen) — 35  
 No. 6. New Life (Neues Leben) — 35  
**Rah, J.** Dedication — 25  
 — Vesper Hymn — 25  
**Ravina, M.** Arabesque — 30  
 — Berceuse — 30  
**Reincke, Carl.** Ländler — 35  
 — Valse — 35  
 — Extract from King Manfred — 25  
**Rheuberg, I.** Gondoliera — 30  
 — Romanza Italiana — 30  
**Ritter, G. P.** Spring Blossoms. Easy Fantasias on Favorite Melodies.  
 No. 1. Comin through the Bye. — 20  
 — Waltz — 20  
 No. 2. Blue Bells of Scotland. Waltz — 20  
 No. 3. Home Sweet Home — 20  
 No. 4. Bonnie Doon — 20  
 No. 5. Robin Adair — 20  
 No. 6. Annie Laurie — 20  
 No. 7. Mill in the Valley — 20  
 No. 8. Russian National Hymn — 20  
 No. 9. An Alexis — 20  
 No. 10. How can I leave thee — 20  
 No. 11. Harp that once thro' Tarot's Halls — 20  
 No. 12. Believe me if all those en- — 20  
 — Valse d'airing — 20  
 No. 13. Bridal Chorus (Lohengrin) — 20  
 No. 14. How so fair (Martha) — 20  
 No. 15. Forsaken (Koschat) — 20  
 — Op. 66. Aquaralles. Melodious Pieces for young Pupils.  
 No. 1. Austrian Melody — 25  
 No. 2. Tyrolienne — 25  
 No. 3. The Curlew chimes — 25  
 No. 4. In the rosy Morn — 25  
 No. 5. Valentine — 25  
 No. 6. Mazurka — 25  
 No. 7. Little Song — 25  
 No. 8. Puzler is my Name — 25  
 No. 9. On the Rooking Horse — 25  
 No. 10. Invitation to the Dance — 25  
 No. 11. Song without Words — 25  
 No. 12. Ora pro nobis — 25  
 No. 13. Pastorale — 25  
 No. 14. Rondino — 25  
 No. 15. Quickstep-March — 25  
 No. 16. The Great Dancing Lesson — 25  
 No. 17. Hares and Hounds — 25  
 No. 18. In Memoriam — 25  
 No. 19. Polish Dance — 25  
 No. 20. Ländler — 25  
 No. 21. Return of Spring — 25

**Ritter, G. P.** Op. 66. Aquaralles. Melodious Pieces for young Pupils.  
 No. 22. Par de Matelots — 25  
 No. 23. Gavotte — 25  
 No. 24. Romanza — 25  
 — Our Favorites. Easy Arrangements Selected from the Works of the Great Masters.  
 No. 1. Menuet by F. Schubert — 20  
**Rogers, Clara, K.** Op. 15. Scherzo in A maj. — 60  
**St. Saëns, C.** Romance sans Paroles — 35  
**Scharwenka, K.** Polish Dance — 35  
 — Impromptu — 35  
**Schubmann, L.** Resignation — 25  
**Smith, W. G.** Op. 18. 5 Characteristic Pieces.  
 No. 1. Arietta — 30  
 No. 2. Capricciotto — 25  
 No. 3. Romance — 25  
 No. 4. Humoresque — 25  
 No. 5. Mazurka — 25  
 — Three Compositions each — 50  
 No. 1. Serenade. No. 2. Les Papillons. Caprice Galop. No. 3. Badinage.  
**Strachauer, H.** Gavotte Favori — 30  
**Strauss, Henry.** Chant du Savoyard (Savoyard's Song) — 50  
 — La Favorite. Pensée Fugitive — 30  
 — O Fleur de Mai. Rêverie — 30  
 — O Paradis. Paraphrase — 60  
 — Spirit of the Night. Morceau — 30  
 — Caractéristique — 50  
 — Transcriptions.  
 No. 1. Ave Maria by Gounod — 35  
 No. 2. Bridal Chorus (Lohengrin) by Wagner — 50  
 No. 3. Brook by Dolores — 60  
 No. 4. Les Rameaux (Palm Branches) by Faure — 35  
 No. 5. Lost Chord by Sullivan — 50  
 No. 6. Forsaken by Koschat — 50  
 No. 7. Song of the Torreador (Gar-men) by Bizet — 35  
 No. 8. O thou art like a Flower by Rubinstein — 50  
**Steckenholtz, W.** Op. 22. Disappointment. Waltz — 75  
**Thalberg, S.** Berceuse — 35  
**Tschickowski, Barcarolle** — 50  
**Warren, A. E.** Arlington Waltzes — 75  
 — Au Revoir March — 40  
 — La Gaselle. Mazurka Caprice — 50  
**Well, Oscar.** Scherzino — 35  
 — Op. 15. Miniatures. Vortragsstudien. 24 leichte Clavierstücke für kleine Hände.  
 Heft 1. — 90  
 Heft 2. — 1 —  
 — Op. 16. Valses — 1 —  
 — Op. 17. Ballade — 1 —  
**Whitney, S. B.** Processional March — 75  
**Widor, Ch. M.** Morceau de Bal — 50  
**Wilm, M. de.** Alla Marcia — 50  
 — Capricciotto — 30  
**Wister, G.** Assembly Redova — 30  
**Wolf, G.** Rondino — 35  
**Wolf, S. C.** Pounce and Co. Potpourri arr. by L. Leslie — 1 —

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**Biermann, N.** Op. 20. Triumphal March — 1 —  
**Emery, S. A.** Op. 14. Apfelblüthen-Walzer (Apple Blossoms) — 1.25  
**Mauschel, Georg.** Santa Claus March (Teacher and Pupil) — 40  
**Killing, C.** Op. 301. Roman Pilgrims March — 1 —

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**Faets, Arthur.** 3 Stücke. (Three Pieces) 1.75

Theoretical Works.

**Emery, Stephen A.** Elements of Harmony 1.25



No. 2720  
ROSSINI CLUB,  
PORTLAND, ME.

EDITION SCHMIDT.

ALBUM  
OF  
Songs

for  
SOPRANO OR TENOR

WITH GERMAN & ENGLISH WORDS

BY G. W. MARSTON

Copyright 1896. Arthur P. Schmidt.

BOSTON & LEIPZIG:  
ARTHUR P. SCHMIDT.

Mrs. Allen to whom Marston gave  
this book was Mrs Frank E. Allen (Eliza-  
beth Cushing) a founding member of the  
Portland Rossini Club. - V. Edwards.

## INDEX.

	Page
Springtime. <i>When the spring climbs up the mountain height</i> . . . . .	3.
In my Garden. <i>The pinks in my garden growing</i> . . . . .	6.
Violet, come rejoice with me. <i>Violet hiding neath the grass</i> . . . . .	9.
The Leaf in the Book. <i>My aunt so old and feeble</i> . . . . .	12.
The Dream. <i>Last night a dream came to me</i> . . . . .	14.
The Pine Tree. <i>A stately pine stands lonely</i> . . . . .	17.
Happy Death. <i>Of love I died, o blissful fate</i> . . . . .	20.
The Duet. <i>A bird sat on an elder bough</i> . . . . .	22.
Evening. <i>Silent now are wood and plain</i> . . . . .	26.
Lay thy Cheek to mine. <i>O lay thy cheek on mine, my love</i> . . . . .	30.
The Water Lily. <i>The placid water lily on the lake rocks to and fro</i> . . . . .	32.
Cradle Song. <i>The evening shadows darker grow</i> . . . . .	36.
In April. <i>Thou dewy April evening</i> . . . . .	39.
Sunday. <i>The morning dew was pearly</i> . . . . .	42.

## INHALT.

Frühling. <i>Wenn der Frühling auf die Berge steigt</i> . . . . .	3.
In meinem Garten. <i>In meinem Garten die Nelken mit ihrem Purpurstern</i> . . . . .	6.
Veilchen, freue dich mit mir. <i>Veilchen unter Gras versteckt</i> . . . . .	9.
Das Blatt im Buche. <i>Ich hab' eine alte Muhme</i> . . . . .	12.
Ich hab' die Nacht geträumet . . . . .	14.
Der Fichtenbaum. <i>Ein Fichtenbaum steht einsam</i> . . . . .	17.
Seliger Tod. <i>Gestorben war ich vor Liebeswonn'</i> . . . . .	20.
Zwiegesang. <i>Im Fliederbusch ein Vöglein sass</i> . . . . .	22.
Abends. <i>Stille nun ist Flur und Hain</i> . . . . .	26.
Lehn' deine Wang' an meine Wang' . . . . .	30.
Die Wasserrose. <i>Die stille Wasserrose steigt aus dem blauen See</i> . . . . .	32.
Wiegenlied. <i>Der Abend schaut durch's Fensterlein</i> . . . . .	36.
Im April. <i>Du feuchter Frühlingsabend</i> . . . . .	39.
Sonntag. <i>Die Nacht war kaum verblühet</i> . . . . .	42.

# SPRINGTIME. Frühling.

(Friedrich Bodenstedt. — English version by Frederick W. Bancroft.)

No. 44<sup>3</sup>  
ROSSINI CLUB,  
PORTLAND, ME

G. W. MARSTON.

Vivace.

The piano introduction consists of three measures. The first measure is a whole rest. The second measure features a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line starting with a quarter note G2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The third measure continues the treble line with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a quarter note G2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4.

When the spring climbs up the mount-ain height,  
Was it not thus ear - ly in the year  
Wenn der Früh - ling auf die Ber - ge steigt  
War's nicht auch zur jun - gen Früh - lingszeit,

The vocal line begins with a whole rest in the first measure, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the bass line from the introduction, with the treble clef providing harmonic support through chords and moving lines.

When the snow is melt - ed by the sun, — When the trees put forth their verd - ure  
When my boy - ish heart first greet - ed thine, — When with joy, O maid - en ev - er  
und im Son - nenstrahl der Schnee zer - fließt, — wenn das ers - te Grün am Baumsich  
als dein Herz sich mei - nem Herz er - schloss, — als von dir, du wun - der - sü - sse

The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a more active treble line with chords and moving lines, while the bass line remains steady.

bright — And the first flow-ers open one by one, When from  
 dear, — Thy fresh ro - sy lips I pressed to mine, Rang the  
 zeigt — und im Gras das er - ste Blüm - lein spriesst, wenn vor -  
 Maid, — ich den er - sten lan - gen Kuss ge - noss. Durch den

ev - ery vale Fled are rain and hail And no lon - ger blows the win - ter  
 joy - ful song Through the wood a - - long And the mountain brook ran clear and  
 bei im Thal nun mit ei - nem Mal al - le Re - gen - zeit und Win - ter -  
 Hain er - klang hel - ler Lust - ge - - sang und die Quel - le von den Ber - gen

*poco a poco cresc.*  
 gale; o - ver hill and plain Let the  
 strong, Then o'er hill and plain Did the  
 qual, schallt es von den Höhn bis zum  
 sprang, scholl es von den Höhn bis zum

*trium*  
*poco a poco cresc.*



*f* *molto espressivo*

ech - o ring:                      O how wondrous fair,      how  
 Tha - le weit:                    O wie wun - der - schön,      wie

*ff*

won - drous fair      Is the love - ly spring, the love - ly      spring,      O how  
 wun - der - schön      ist die Früh - lings - zeit, die Früh - lings - zeit,      o wie

*p*

wondrous fair,      how wondrous fair.      Is the love - ly spring, the love - ly      spring.  
 wun - der - schön,      wie wun - der - schön ist die      Früh - lings - zeit, die Früh - lings - zeit.



# IN MY GARDEN.

## In meinem Garten.

E. Geibel.— English version by Frederick W. Bancroft.

G. W. MARSTON.

*Andante.*

*p*

The pinks in my gar-den grow-ing With  
In mei-nem Gar-ten die Nel-ken mit

*p*

blos-soms sweet and gay With-er and fall and per-ish,  
ih-rem Pur-pur-ster-n müs-sen nun al-le ver-wel-ken,

*p*

For thou'rt a - - way, For  
denn du bist fern, denn

thou'rt a - way. The brands up - on my  
 du bist fern. Auf mei - - nem Heer - de die

hearth stone Have turned to ash - es gray,  
 Flam - - men, die ich be - wacht so gern,

For thee they once were light - - ed, But thou'rt a -  
 san - ken in A - sche zu - sam - men, denn du bist

way. \_\_\_\_\_ No flower now smiles up - on me, No  
fern. \_\_\_\_\_ Die Welt ist mir ver - dor - - ben, mich

star now shines on my way, \_\_\_\_\_ My heart is cold and  
grüsst nicht Blu - me, nicht Stern, \_\_\_\_\_ mein Herz ist lan - ge ge -

drear - - y, For thou'rt \_\_\_\_\_ a - way. \_\_\_\_\_  
stor - - ben, denn du \_\_\_\_\_ bist fern. \_\_\_\_\_

# VIOLET, COME REJOICE WITH ME.

## Veilchen, freue dich mit mir.

Hoffmann von Fallersleben. — English version by Frederick W. Bancroft.

*Allegro grazioso.*

G. W. MARSTON.

Vio - let hid - ing neath the  
Veil - chen un - ter Gras ver -

grass,  
steckt,  
Peep - ing shy - ly as I pass,  
wie mit Hoff - nung zu - ge - deckt,

Vio - let,                      Vio - let,                      come re-joice with me;  
Veil - chen,                      Veil - chen,                      freu-e dich mit mir;



Vio-let hid - ing neath the grass, Peep - ing shy - ly tho the  
 Veil - chen un - ter Gras ver - steckt, wie mit Hoff - nung zu - ge -

*colla voce*

grass, Vio - let, Vio - let, shines the sun for thee.  
 deckt, Veil - chen, Veil - chen, Son - ne kommt zu dir.

Deep in - to thy fragrant heart Falls the sun - shines lov - ing  
 Son - ne scheint mit Lie - bes - schein, Son - ne scheint mit Lie - bes -

dart, Deep in - to thy fra - grant heart  
 schein tief dir in dein Herz hin - ein,

*p* Falls the sun-shines lov - ing dart,  
dir in dein Herz hin - ein,

*molto espressione* Dry - ing up thy tears for  
trock - net dei - ne Thrä - nen

thee.  
dir.

*rall. poco*

*a tempo* Vio - let hid - ing neath the grass,  
Veil - chen un - ter Gras ver - steckt,

Peep - ing shy - ly as I pass,  
wie mit Hoff - nung zu - ge - deckt,

Vio - let,  
Veil - chen,

Vio - let,  
Veil - chen,

come rejoice with me.  
freu - e dich mit mir.

# THE LEAF IN THE BOOK.

## Das Blatt im Buche.

Anastasius Grün.— English version by Frederick W. Bancroft.

G. W. MARSTON.

*Andante semplice.*

My aunt so old and feeble An  
 Ich hab' ei-ne al-te Muh-me, die

an-cient book doth prize, And hid-den be-tween its pag-es A  
 ein al-tes Büch-lein hat; es liegt in dem al-ten Bu-che ein

with-ered leaf-let lies. The hands are wrin-kled that plucked it In  
 al-tes dür-res Blatt. So dürr sind auch wohl die Hän-de, die's

springtime long gone by And oft as she looks up - on it  
 einst im Lenz ihr ge - pflückt. Was mag wohl die Al - te ha - ben?

*f*

She weeps, she weeps full  
 Sie weint, sie weint, so

*p* *f*

bit - - ter - ly.  
 oft sie's er - blickt.

*p* *dim.*



# THE DREAM.

## Ich hab' die Nacht geträumet.

(English version by Frederick W. Bancroft.)

G. W. MARSTON.

*Andante molto.*

Last night a dream came to me Of  
Ich hab' die Nacht ge - träu - - met wohl

woe and mys - ter - y; I saw in my garden grow - - ing A  
ei - - nen schweren Traum, es wuchs in mei - nem Gar - - ten ein

*Lento.*

tree of rosema - ry. The  
Ros - - - ma - ri - en - baum. Ein

gar - den was a church - yard, A grave the bed of flowers, And  
Kirch - hof war der Gar - - ten, ein Blu - men-beet das Grab, und

**Tempo I.**

from the tree so love - - ly The blos - - soms fell in  
von den schö - nen Bäu - - men fiel Kron' und Blüten

*più mosso*

showers. I gath - ered up the blos - soms, A gold - en vase I  
ab. Die Blü - - then thät ich sam - meln in ei - - nen goldnen

*poco rall.*

found; It slipped from out my fin - gers And broke up - on the  
Krug, der fiel mir aus den Hän - den, dass er in Stü - cken

ground.  
schlag.

*scintillante*

8

A  
D'raus

*quasi Recit.*

stream of pearls ran from it  
sah ich Per - len rin - nen

*scintillante*

8

**Tempo I.**

And drops of deep-est red,      What may      my dream be -  
und Tröpf - lein ro - sen - roth.      Was mag      der Traum be -

tok - - en?      Ah, dear - est, Art thou dead?  
deu - - ten?      Ach, Lieb - ster, bist du todt?

*p*

# THE PINE TREE.

## Der Fichtenbaum.

H. Heine. — English version by Frederick W. Bancroft.

G. W. MARSTON.

Andante molto espressivo.

*p*  
A  
Ein

state - - ly pine - - - stands lone - - - ly Where  
Fich - - - ten-baum - - - steht ein - - - sam im

chill - - ing north - - - winds blow. It  
Nor - - den auf kah - - - ler Höh. Ihn

*p*

sleeps and its spread - - - ing branch - es Are  
schlä - - fert, mit wei - - sser De - cke um -



cov - - ered with ice and snow,  
 hül - - len ihn Eis und Schnee,

*cresc.*

Are cov - - ered with ice and  
 um-hül - - len ihn Eis und

*stringendo* *rall.* *p*

snow. It  
 Schnee. Er

*p*

dreams of a slen - der palm tree In the land of the ris - ing  
 träumt von ei - - ner Pal - - me, die fern im Mor - gen

*p*

sun, Mourn - - ing a-part and si - lent On the  
land ein - - sam und schwei - gend trau - ert auf

scorch - - ing cliff a - lone,  
bren - - nen-der Fel - - sen - wand,

On the scorch - - ing cliff a -  
auf bren - - nen-der Fel - - sen-

lone.  
wand.

# HAPPY DEATH.

## Seliger Tod.

Ludwig Uhland. — English version by Frederick W. Bancroft.

G. W. MARSTON.

*Molto espressivo.*

Of love I died, \_\_\_\_\_  
Ge-storben war ich \_\_\_\_\_

— O bliss-ful fate. I lay in the grave, \_\_\_\_\_  
— vor Lie-beswonn'. Be-gra-ben lag ich \_\_\_\_\_

PORTLAND, ME.

*Poco agitato*

Her arms a-round me, Her arms a-round me. I wakened to life  
in ih-ren Ar-men, in ih-ren Ar-men. Er-wecket werd'ich

*appassionato*  
Beneath her kiss-es, I wakened to life Beneath her kiss-es.  
von ih-ren Küss-en, er-wecket werd'ich von ih-ren Küss-en.

*ff* With-in her eyes I saw my heav-en, *p* With-in her eyes  
Den Himmelsah ich in ih-ren Au-gen, den Himmelsah ich

I saw my heav-en.  
in ih-ren Au-gen.

*decresc.*



# THE DUET.

## Zwiegesang.

(Robert Reinick. — English version by Frederick W. Bancroft.)

G. W. MARSTON.

*Allegretto.* *con espressione*

A bird sat on — an  
Im Flie - der - busch — ein

eld - er bough, — In the qui - et, love - ly May - night, — A maid - en stood in the  
Vög - lein sass, — in der stil - len, schö - nen Mai - nacht, — dar - un - ter ein Mägdlein im

grass be - low, — In the qui - et, love - ly May - night. — The  
ho - hen Gras, — in der stil - len, schö - nen Mai - nacht. — Sang

Maid - en sang, — then ceased the bird, She paused to list when his  
 Mägd - lein, hielt — das Vög - lein Ruh, sang Vög - lein, hört — das

voice was heard, — And clear and strong — their doub - le song — The  
 Mägd - lein zu. — Und weit - hin klang — der Zwie - ge - sang, — das

Moon - lit val - ley rang a - long. — And clear and strong — their  
 mond - be - glänz - te Thal ent - lang. — Und weit - hin klang — der

doub - le song — The Moon - lit val - ley rang a - long. —  
 Zwie - ge - sang, — das mond - be - glänz - te Thal ent - lang. —

What sang the bird - - ling  
Was sang das Vög - - lein

on the spray — In the qui - et, love - ly May - night? — And what the pret - ty  
im Ge - sang — durch die stil - le, schöne Mai - nacht? — Was sang doch wohl — das

Maid - en's lay — In the qui - et, love - ly May - night? — The bird - ling sang — of  
Mäd - lein gleich — durch die stil - le, schö - ne Mai - nacht? — Von Früh - lings - Son - ne das

sun - ny spring, Of love's de - light did the Maid - en sing. How  
 Vö - ge - -lein, von Lie - bes - won - ne das Mäg - de - -lein. Wie

clear and strong — their doub - le song, — I'll ne'er for - get my whole life long. — How  
 der Ge - sang — zum Her - zen klang, — ver - gess' ich nicht mein Le - ben lang. — Wie

clear and strong — their dou - ble song, — I'll ne'er for - get my whole life long. —  
 der Ge - sang — zum Her - zen klang, — ver - gess' ich nicht mein Le - ben lang. —



# EVENING.

## Abends.

(F. X. Seidl. — English version by Frederick W. Bancroft.)

Andante.

G. W. MARSTON.

Andante con espressione.

Si - - lent now are wood and plain,  
 Stil - - le nun ist Flur und Hain,

Dis - - tant bells are ring - - - ing To my ear their  
 fer - - ne Glo - cken klin - - - gen noch als letz - ter

faint re - frain, To my ear their faint re - frain  
Gruss her - ein, noch als letz - ter Gruss her - ein,

Sweet - - est peace is bringing, Sweet - est peace is  
Frie - - den uns zu brin-gen, Frie - den uns zu

*p*

bringing, Sweet - est peace is bring - - ing.  
brin-gen, Frie - - den uns zu brin - - gen.

*pp*

*pp* *rall.*

*molto espressivo*

In the vale a cot - tage stands, There my thoughts are stray - ing,  
Drunt' im Thal ein Hütt - chen steht, hin den Blick ich wen - - de.

Where my love with fold - ed hands, Where my love with fold - ed hands  
Drin - nen fal - tet zum Ge - bet, drin - nen fal - tet zum Ge - bet

Ere she sleeps is pray - ing, Ere she sleeps is pray - ing.  
sie die from - men Hän - - de, sie die from - men Hän - - de,

*a tempo molto appassionato*

And the tend-er even-ing star      Shin-eth far a-bove her;—  
 und ihr Au-ge him-mel-wärts      ei-nem Stern be-geg-net,—

*poco a poco cresc.*      *f*

*poco stringendo sempre cresc.*      *decresc.*

Watch her dreams, thou friend-ly star,      Tell her how I  
 der für mich ihr lie--bes Herz      und den Traum ihr

*p*      *f*      *p*

love her,      Tell her how I love her,      Tell her how I  
 seg-net,      und den Traum ihr seg-net,      und den Traum ihr

*f*      *p*

love her.  
 seg-net.

*p*      *pp*      *m. g.*





*p* And if the stream of our tears  
Und wenn in die gro - sse Flam - me

*a tempo* Quench - es our bo - soms  
fließt der Strom von un - sern

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The piano accompaniment starts with a piano (*p*) dynamic and includes a *poco rall.* (slightly slower) section before returning to *a tempo*. The key signature has three flats, and the time signature is 4/4.

burn - ing,  
Thrä - nen,

If thou art clasped in these strong arms of  
und wenn mein Arm dich ge - wal - tig um -

The second system continues the vocal and piano parts. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic. The key signature and time signature remain consistent with the first system.

mine, —  
schliesst,

Glad - ly I'd die of  
sterb' ich, sterb' ich vor

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *marc.* (marcato) section and a fortissimo (*ff*) section. The key signature and time signature are maintained.

love's sweet yearn - - ing.  
Lie - bes - seh - - nen.

*poco a poco dim.*

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano accompaniment features a *poco a poco dim.* (piano) section. The key signature and time signature are consistent throughout the page.

# THE WATER LILY.

## Die Wasserrose.

(E. Geibel.— English version by Frederick W. Bancroft.)

G. W. MARSTON.

*Andante.*

*Il basso marcato*

*p molto espressivo*

*R.*

*pp L.*

*p*

The plac - id wa - ter lil - - - y On the  
Die stil - - le Was - ser - ro - - - se steigt

lake rocks to and fro, Her leaves are glisten - ing and  
aus dem blau - en See, die Blät - ter flim - mern und

shin - ing, Her cup is white as snow. The  
bli - tzen, der Kelch ist weiss wie Schnee. Da

*poco rall.*

moon in heaven a - bove her, Pours down his gold - en beams And  
giesst der Mond vom Him - mel all sei - nen gold - nen Schein, giesst

deep in - to her bo - som His won - drous ra - diance streams, And  
al - le sei - ne Strah - len in ih - ren Schooss hin - ein, giesst

deep in - to her bo - som His won - drous ra - diance streams.  
al - le sei - ne Strah - len in ih - ren Schooss hin - ein.

*f* *p* *Il basso*



*marcato*

*pp L.*

*R.*

And round a - bout the flow - - - er  
Im Was - - ser um die Blu - - - me

*L.*

Cir - cles a snow white swan, He looks with love up -  
krei - set ein wei - sser Schwan, er singt so süß, so

on her And sing - eth sweet - ly on. The  
lei - se und schaut die Blu - me an, er

*pp* strain grows ev - er faint-er, He sings, and sing - ing  
 singt so süß, so lei - se und will im Sin-gen ver -

*più f*

dies. Knowst thou, O flow-er, the mean - - - ing That  
 gehn. O Blu - me, wei - sse Blu - - - me, kannst

in his sing - ing lies, Knowst thou, O flower, the  
 du das Lied ver - stehn? O Blu - - - me, wei - sse

*f.*

mean - - ing That in his sing - ing lies?  
 Blu - - me, kannst du das Lied ver - stehn?

*p poco rall.*

# CRADLE SONG.

## Wiegenlied.

(English version by Frederick W. Bancroft.)

G. W. MARSTON.

*Andante.*
*semplice*

The even - ing shad - ows dark - er grow, And through the win - dow  
Der A - bend schaut durch's Fen - ster - lein und lauscht, ob al - les

peep. My dar - ling, thou to rest must go, God will thy slum - bers  
ruht. Lieb Kind - chen, schlumm're nun auch ein, liegst ja in Got - tes

keep. Sleep on!— Sleep on!— God will thy slum-bers keep. Now  
Huth, schlaf' ein,— schlaf' ein,— liegst ja in Got-tes Huth. Die

gent - - ly flows the lit - tle rill, The dew's of even - ing  
Quel - len murmeln leis' im Ried, Thau fällt auf Wies' und

weep, Each bird - ling's song is hushed and still,— My  
Hain, ver - stummt ist schon der Vög - lein Lied,— lieb

dar - ling, go to sleep, Dar - ling, go to sleep! The  
Kind - chen, schlaf' nun ein, Kind - chen, schlaf' nun ein. Die



heath-bells in the moon-light sway, The night doth near-er creep, And  
 Hai - de - glo - cken läu - ten sacht, ge - streift vom Mon - den - schein, und

all a - round thee seems to say, My dar - ling, go to sleep! Sleep  
 nä - her, nä - her kommt die Nacht, lieb Kind - chen, schlaf' nun ein, schlaf'

on, — sleep on, — in dreams of Par - a - dise. Sleep  
 ein, — schlaf' ein — in Trau - mes Pa - ra - dies, schlaf'

on, sleep on, sleep on. —  
 ein, schlaf' ein, schlaf' ein. —

# IN APRIL. Im April.

(E. Geibel. — English version by Frederick W. Bancroft.)

G. W. MARSTON.

Andante.

*p*

Thou dew - y A - - pril  
Du feuch - ter Früh - lings -

even - ing, Thou art so dear to me; A - -  
a - bend, wie hab' ich dich so gern, der

bove in the cloud - y heav - ens A few faint stars I  
Him - mel wol - ken - ver - han - gen, nur hier und da ein

see, — A few faint stars I see.  
Stern, — nur hier und da ein Stern.

*p*  
The woo - ing breath of spring - time Floats on the still night  
Wie lei - ser Lie - bes - o - dem hau - chet so lau die

air, The ro - - ses' lan - - guid  
Luft, es steigt aus al - - len

sweet - ness, The vio - - - let's per - fume  
Tha - len ein war - - - mer Veil - chen - -

rare, — The vio - - let's per - fume rare.  
duft, — ein war - - mer Veil - chen - duft.

*Poco più mosso.*

A song like this sweet even - ing Comes vague - ly to my  
Ich möcht' ein Lied er - sin - nen, das die - sem A - - bend

mind, The meas - ure soft and peace - - ful A -  
gleich, und kann den Klang nicht fin - - den, so

*a tempo* las! I can - not find, — A - las! I can - not find.  
dun - kel, mild und weich, so dun - kel, mild und weich.  
*rall.*



# SUNDAY.

## Sonntag.

(J. v. Eichendorff.— English version by Frederick W. Bancroft.)

G. W. MARSTON.

Andante religioso.

*p*

The morn - ing dew was pearl - ing,  
The nod - ding tree tops meet - ing  
Die Nacht war kaum ver - blü - het,  
Und drau - ssen in dem Gar - ten

*più f*

A sin - gle lark's clear song Rang ju - bi - lant and strong. — Whom  
Gazed o'er the dis - tant plain And bowed and waved and bowed a - gain, As  
nur ei - ne Ler - che sang die stil - le, stil - le Luft ent - lang. Wen  
die Bäume ü - bers Haus sahn weit, sahn weit in's Land hin - aus, als

*p*

greet - ed she so ear - ly, Whom greet - ed she so ear - ly?  
they a friend were greet - ing, As they a friend were greet - ing.  
grüsst sie schon so frü - he? wen grüsst sie schon so frü - he?  
ob sie wen er - war - ten, als ob sie wen er - war - ten.

Like chil - dren's fa - ces smil - ing, The flow - ers all a -  
Ye brides, why thus a - dorn - ing, Why are ye dressed so  
In fest - - li - chen Ge - wan - den, wie ei - - ne Kin - der -  
Ich dacht', ihr klei - nen Bräu - te, was schmückt ihr euch so

round, With shin - ing dew-drops crowned, — Looked up with glance be -  
gay? One smiled as if to say — Hush, hush, 'tis Sun - day  
schaar, Thau-per - len, Per - len in dem Haar, die Blu - men al - le  
sehr? Da blickt, da blickt die ei - ne her, still, still, 'sist Sonn - tag

guil - ing, Looked up with glance be - guil - ing.  
morn - ing, Hush, hush, 'tis Sun - day morn - ing.  
stan - den, die Blu - men al - le stan - den.  
heu - te, still, still, 'sist Sonn - tag heu - te.

*Poco più mesto.*

The morning bells are peal - - ing,      Soon through the si - lent  
Schon klin-gen Mor - gen - glo - - cken,      der lie - be Gott nun

*f*

wood                      Com - eth our lov - ing,      lov - - ing God.      Joy-  
bald                      geht durch den stil - len,      stil - - len Wald.      Da

ful I wor - shipped kneel-ing, Joy - ful I wor - shipped kneel-ing.  
kniel' ich froh er - schro-cken, da kniel' ich froh er - schro-cken.

*p*