

<b>Title:</b>	By the pool at the Third Rosses: song
<b>Name(s):</b>	Burleigh, H. T. (Harry Thacker) 1866-1949 Symons, Arthur 1865-1945
<b>Resource Type:</b>	notated music
<b>Subject(s):</b>	Songs (High voice) with piano Symons, Arthur, 1865-1945--Musical settings
<b>Note(s):</b>	For high voice and piano. "Dedicated to and sung by Mr. John McCormack."
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MAR 24 1916

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Dedicated to and Sung by  
**MR. JOHN M<sup>C</sup> CORMACK**

# BY THE POOL AT THE THIRD ROSSES

## SONG

The Words by

**Arthur Symons**

By Special Permission of  
W. Heineman - London.

The Music by

# H. T. BURLEIGH

Price 60 cents

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Respectfully dedicated to Mr. JOHN McCORMACK

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# By the Pool at the Third Rosses

Words by  
ARTHUR SYMONS

*By Special Permission of W. Heineman - London*

Music by  
H. T. BURLEIGH

Andante cantabile

Voice

I heard the

Piano

*mf*

*p*

sigh - ing of the reeds

In the grey - pool

in the green - land, I heard the sigh - ing

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in the green land — The sea — wind in — the

*mf*

long reeds sigh - - ing, sigh - - - ing

Be - tween the green — hill and the sand.

*p*

*MENO MOSCO*

I heard the sigh - ing of the reeds At

noon - tide and at eve - 'ning, And some old dream I had for -

got - ten I seemed to be re - mem - b'ring. I

*a tempo*  
hear the sigh - ing of the reeds:  
*a tempo*

Is it vain, oh, is it in vain

5

That some old peace — I had for - got - ten Is

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two notes, G4 and A4, with an accent (^) above the A4. This is followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Another slur covers the next two notes, G4 and A4, with an accent (^) above the A4. The system concludes with a quarter note B4 marked with a piano (*p*) dynamic. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

cry - ing, is cry - ing to come back a - gain?

The second system continues the musical score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two notes, G4 and A4, with a *cresc.* marking above. This is followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. A final slur covers the next two notes, G4 and A4, with an *f* marking above. The piano accompaniment features a *p* dynamic at the start, followed by a *cresc.* marking, and ends with an *f* dynamic. The piano part includes several asterisks (\*) and decorative flourishes below the staff.

Is cry - ing to come back a - gain?

The third system concludes the musical score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two notes, G4 and A4, with a piano (*p*) dynamic marking above. This is followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. A final slur covers the next two notes, G4 and A4, with a piano (*p*) dynamic marking above. The piano accompaniment starts with a piano (*p*) dynamic and ends with a *pp* dynamic. The piano part includes several asterisks (\*) and decorative flourishes below the staff.

# The Young Warrior

## Il Giovane Guerriero

Words by  
J. WELDON JOHNSON

Italian text by EDOARDO PETRI

Music by  
H. T. BURLEIGH

Moderato ♩ = 88

Voice

Piano

Moth - er, shed no mournful tears, But gird me on my

sword; And give no utterance to thy fears, But

116236-6

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Most respectfully dedicated to Signorina Lucrezia Bori

# Just You

Words by  
MADGE MARIE MILLER

Music by  
H. T. BURLEIGH

Andante cantabile

Voice

Piano

*p*

*espressivo*

*p*

What are my

thoughts to-night? They're of you Where is my heart to - night?

Gone with you Where is my hope to-night? It's in you

*mf*

*poco rit.*

*mf*

*poco rit.*

116130

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