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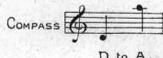
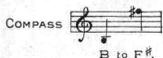
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N<sup>o</sup> 1 in D. *Contralto.*

N<sup>o</sup> 2 in E. *M-Soprano or Baritone.*

N<sup>o</sup> 3 in G. *Soprano or Tenor.*



# THE CHILD'S DREAM

## Song

WORDS BY

G. T. METZLER

Music by

# HENRY SMART.

*Ent. Sta. Hall.*

*Price 4/-*

LONDON:

METZLER & C<sup>o</sup>, 37, GREAT MARLBOROUGH STREET, W.

*\*\*This Song may be sung in public without payment of any fee.*

*Henry Smart*

# THE CHILD'S DREAM.

## SONG.

Words by  
G. T. METZLER.

Music by  
HENRY SMART.

ANDANTE LENTO.

VOICE

Dear Mother, as I

PIANO

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest for four measures, followed by a half note G5, a quarter note A5, a quarter note B5, and a quarter note A5. The piano accompaniment is written on two staves (treble and bass clefs) in the same key and time signature. It features a piano dynamic marking (p) and consists of chords and arpeggiated figures. The first two measures are whole rests, followed by a half note G5, a quarter note A5, a quarter note B5, and a quarter note A5.

slept last night, When all the house was still'd. . . . . I

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a half note G5, a quarter note A5, a quarter note B5, a quarter note A5, a half note G5, a quarter note F#5, a quarter note E5, and a quarter note D5. The piano accompaniment is written on two staves (treble and bass clefs) in the same key and time signature. It features a piano dynamic marking (p) and consists of chords and arpeggiated figures. The first two measures are whole rests, followed by a half note G5, a quarter note A5, a quarter note B5, and a quarter note A5.

*poco cres:*

had the ve - ry sweetest dream That e'er my mind has fill'd. . . That e'er my

*poco cres:*

*p*

mind . . . . . has fill'd. . . . .

*sempre.*

*pp*

*Pd.*

*p*

I thought I saw, but far a - way, A

shin - ing, flow - 'ring land, . . . Where wa - ter of the

bright - est blue Flow'd o'er the gold.en sand. . . . .

*poco rit:*

Flow'd o'er the gold.en sand. *poco animato.* *p* *Ped.*

*cres.* And while I gaz'd a hap - - - py sound of

mu - - sic caught mine ear. . . . . Such

mu - sic as I ne'er yet heard, So

sweet, so . . . rich, so . . . clear . . . . .

*cres.*  
And radiant fi - gures there . . . . I saw . . . .

Cloth'd all in pur - est white, . . . . . With

*f*

wings of sil - - - ver, float - ing round, Their

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

eyes like stars at night, Their

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'eyes like stars at night, Their'. The piano accompaniment maintains the same rhythmic pattern as the first system.

*p poco rit:* eyes like . . . stars at . . . night . . . . . *a tempo.*

*p colla voce.* *a tempo.*

*Ped.*

Detailed description: This system contains the next two measures. The vocal line is marked *p poco rit:* and *a tempo.* The piano accompaniment is marked *p colla voce.* and *a tempo.* A *Ped.* (pedal) instruction is present at the end of the second measure.

Detailed description: This system contains the final two measures of the piece, featuring only the piano accompaniment. The right hand continues with the eighth-note pattern, and the left hand provides harmonic support.

*mf* *Tempo!*

And when at last I woke a gain As

*poco rit:* *mf* *Ped.*

dawn'd the Summer day, . . . . My thoughts still lin - ger'd

on that shore, Where I was not to stay. . . .

*accll:*

*cres.*

Dear Mo - ther, you have

*cr. :*

of - ten told Of a land where dwell the blest. . . Oh.

say, was that bright place of my dream, The Home where I . . . shall

rest. . . . . The Home.. the Home. . . where I. . . . . shall

*poco rit.*

*colla voce.*

*Ped.* \* *Ped.* \* *Ped.* \*

rest. . . . .

*Tempo.*

*Ped.* \* *Ped.* \*

## ACROSS THE FAR BLUE HILLS, MARIE. In B $\flat$ .

Compass A to F.

Sung by MR. MAYBRICK, MR. THURLEY BEALE, &c., &c.

Price 4/-; post-free, 24 stamps.

Words by FRED. E. WEATHERLEY.

Music by JACQUES BLUMENTHAL.

*Moderato.*

A - cross the far blue hills, Ma - rie, The mel - low moon looks wist - ful - ly, And  
*su fochetto riten.* folds us linger - ing sad - ly here, This last, last time for ma - ny a year.

Across the far blue hills, Marie,  
 The mellow moon looks wistfully,  
 And folds us lingering sadly here,  
 This last, last time for many a year,  
 Farewell, farewell! I pass from thee  
 Across the sad hills, love Marie.

Across the far blue hills, Marie,  
 The same sweet moon shall shine on thee  
 When dawning sigh to this loved place,  
 With tears upon thy wan wet face;  
 Thou'lt yearn and stretch sad hands for me  
 Across the far hills, love Marie.

4

## SHE REIGNS ALONE. In E $\flat$ .

Compass C to E $\flat$ .

Price 4/-; post-free, 24 stamps.

Words by ED. OXENFORD.

Music by Miss M. LINDSAY.

*Andante e con espressione.*

O'er all the king - doms of my heart There reigns a sin - gle Queen; Her  
 rule is sweet, and at her feet In hom - age I have been!

O'er all the kingdoms of my heart  
 There reigns a single Queen;  
 Her rule is sweet, and at her feet  
 In homage I have been!  
 She holds a life at her command,  
 A heart is hers to stay,  
 But dear the hour she won the pow'r  
 That she enjoys to-day;  
 She reigns alone, my only Queen.

16

## THE VICAR'S SONG. In D.

(From "The Sorcerer.")

Compass C $\sharp$  to D.

Sung by Mr. C. SANTLEY and Mr. R. BARRINGTON.

Price 4/-; post-free, 24 stamps.

Written by W. S. GILBERT.

Music by ARTHUR S. SULLIVAN.

*Andante.*

Time was, when Love and I were well ac - quaint - ed, Time was, when we walk'd e - ver hand in  
 hand; A saint - ly youth, with world - ly thought un - taint - ed,

Time was, when Love and I were well acquainted,  
 Time was, when we walked ever hand in hand;  
 A saintly youth, with worldly thought untainted,  
 None better loved than I in all the land.  
 Time was, when maidens of the noblest station,  
 Forsaking even military men,  
 Would gaze upon me rapt in adoration,  
 Ah, me! I was a fair young curate then.

24

## SONG OF THE TOREADOR. In E.

("Sirs, your Toast," from the popular Opera, "Carmen.")

Compass A to E.

Price 4/-; post-free, 24 stamps.

English Version by HENRY HERSE.

Composed by GEORGES BIZET.

*Allergo moderato.*  
*(Aveu tacitato)*

To - re - a - dor! now guard..... thee! To - re - a - dor! To - re - a - dor!  
 Bear thou in mind, when com - bat thee e - lates,... Bright eyes fond - ly re - gard

Sirs, your toast a courtous answer claiming,  
 I lift my glass to soldiers gay and bold!  
 Toreadors, like you, with courage flaming,  
 Thrill with joy when they combats behold.  
 See the circus, through'd with crowds of people!  
 The seats are fill'd, above and below;  
 Loud bells ring out from every steep,  
 All the world has come to the show.  
 Hark what shouting! What frenzied voices,

When the bull dies out with angry roar!  
 Ah! 'tis then the Torero rejoices!  
 Sure of honour when the fight is o'er,  
 Look out! Beware! Look out! Beware!  
 Toreador, now guard thee! Toreador,  
 Bear thou in mind, when combat thee elates,  
 Bright eyes fondly regard thee,  
 For thee a fond heart waits, Toreador,  
 For thee a fond heart waits.

May also be had in the key of F (Baritone), Compass B $\flat$  to F; also in G (Tenor), Compass C to G.

2

# **Scanning Target**

## **Edison Sheet Music**

**Item no.:** 100008975

**Title:** The child's dream

**Box no. and finding aid no.:** 71/4932

**Digitization note:**

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