

NO

Gleaner of Songs,

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BY FAVORITE AUTHORS.

RESTING-PLACE. (Quartet).....	MEDELSSOHN	TOUCH THE HARP GENTLY. (Ballad).....	BLAMPHIN
RIVER OF LIFE. (Sacred).....	KIRKPATRICK	TWILIGHT. (Ballad).....	GEIBEL
ROCK OF AGES. (Sacred).....	TURLE	TWILIGHT TIME. (Ballad).....	CAMPANA
RUBY. (Mezzo-Soprano Song).....	GABRIEL	TWICKENHAM FERRY.....	THRO. MARZELLE
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SEAL SERENELY. (Ballad).....	HASSLER	UNFINISHED PRAYER. (Ballad).....	THOMSON
SERENADE BARCAROLE. (Solo and Chorus).....	FARMER	VALLEY OF THE CHAMOUNI. (Ballad).....	GLOVER
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SHE PRAYED ALONE. (Song and Chorus).....	CLAY	VEILED PICTURE. (Alto Song).....	GOUNOD
SHE WANDERED DOWN THE MOUNTAIN SIDE.....	SOLOMONS	VERNAL RAPTURE. (English and German words.) Op. 8.....	RUBINSTEIN
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SISTER'S PRAYER. (Song and Chorus).....	BISHOP	WAITING FOR THE SWALLOWS. (Alto Song).....	PINSUTI
SLEAVE'S CAMP HYMN.....	THOMSON	WARRIOR BOLD. (Alto Song).....	STEPII ADAMS
SLEEP WHILE THE SOFT EVENING BREEZES.....	LATOUR	WAY THRO' THE WOOD. (Ballad).....	SAINTON-DOLBY
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THE SISTER'S PRAYER.

TEMPERANCE BALLAD, WITH CHORUS.

SHE PRAYED ALONE.

Incident.—Last night at a late hour the inmates of a saloon were started by the plaintive prayers of a woman outside. They opened the door, and there, kneeling close to the doorway, her eyes towards heaven, her voice so sweet and gentle, was the only sister of one of the young men inside. She heeded not their gaze, but continued to pour out her soul, so full of love and tenderness, that the stern men who beheld her were moved to tears. She prayed for God to send her sainted mother back to earth to save the son and only brother from utter ruin. Angels were asked to help. God was implored to be merciful to the erring. The words of the fair creature, as they floated off on the still midnight air, seemed to hold the hearer as by a spell. Rough men, bolstered with wine and beer, passed as they passed the spot where the fair one prayed, and were silent. When the maiden lowered her voice to—“And now, kind Father, we beseech thee to be with us at all times, and to lead us into those paths in which thou wouldst have us walk,” she was joined by all present in an earnest “Amen.”

Words and Music by MARK MASON.

Moderato.

PIANO.

Sua.....

rit. *tempo.*

Stay not out to-night, dear broth - er, Let thy footsteps follow mine;

Home - ward let us turn to - geth - er; Come, and leave the tempting wine.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal line enters with a soft, plaintive melody. The lyrics are: 'Stay not out to-night, dear brother, Let thy footsteps follow mine; Home - ward let us turn to - geth - er; Come, and leave the tempting wine.' The score includes dynamic markings like 'Piano', 'rit.', and 'tempo.', and various musical notations such as slurs, ties, and rests.

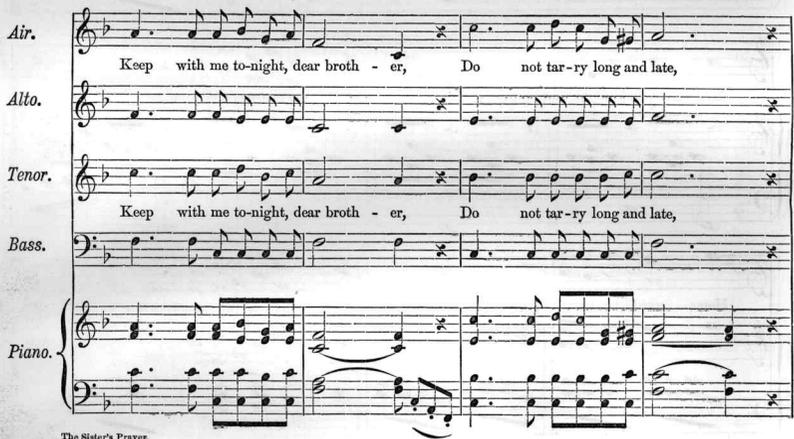
Though the cup be bright and ro - sy, Let it hold no charm for thee;



Do not hes-i-tate, dear broth - er, Come, oh! come, I pray, with me.



Air. Keep with me to-night, dear broth - er, Do not tar-ry long and late,
Alto.
Tenor. Keep with me to-night, dear broth - er, Do not tar-ry long and late,
Bass.
Piano.



The musical score consists of five systems. The first system has two vocal staves with lyrics: "'Tis so sad to be with - out you, 'Tis so lone-ly there to wait." The second system has two vocal staves with the same lyrics. The third system is a piano accompaniment for the first system. The fourth system is a piano accompaniment for the second system. The fifth system is a piano accompaniment for the third system.

2 Stay not out to-night, I pray thee,
 Let thy comrades wait in vain,
 I will be thy best companion;
 Let me ask you not again.
 If you knew how sad and lonely
 Were the hours to linger through,
 You would not, perhaps, refuse me;
 Come with me, dear brother, do.

Chorus.

The Sister's Prayer.

3 Gently fell her kind persuasion
 On the brother's heavy heart—
 Tarrying without resistance,
 With a spirit loth to part.
 Tearful eyes of that fond sister,
 Pleading at the open door,
 Touched at last the erring brother,
 For her prayers had won him o'er.

Chorus.

LA CAMPANELLA.

JULES EGGHARD.

Presto.

PIANO. *ff* R. H. *dim.*

Sua.

p *cres.*

Sua. *dim.*

Sua. *f* *dim.*

Sua. *loco.*

ral - - - len - - - tan - - - do. pp

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system is marked *p* *veloce.* and features a *Sva.* (Sustained) section in the treble staff. The second system includes *Sva.* and *loco.* markings. The third system is marked *p* and features a *Sva.* section. The fourth system includes *Sva.* and *loco.* markings. The fifth system is marked *Ped. pp* and features a *Sva.* section. A double asterisk (*) is placed at the end of the fifth system. The piece concludes with the title *La Campanella.*

Sra. *loco.* *Sra.*

Sra.

Sra. *loco.*

Sra. *loco.* *Sra.*

Sra.

rit.

Sva......
a tempo.

Sva...... *loco.*

Sva...... *loco.* *Sva.*

Sva...... *tr* *tr* *cres.*
Presto.

L. H.
R. H. ff *P L. H.* *tempo.*
La Campanella.

Sua...

p cres.

Sua... *loco* *Sua...*

a tempo.

Sua...

a tempo.

Sua... *loco*

a tempo.

Sua... *loco* *Sua...* *loco* *Sua...* *loco* *Sua...* *loco*

a tempo.

(220)

First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *Sva...* and *loco.* The left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with *Sva...* and *loco.* markings. The left hand includes a *rit.* (ritardando) marking towards the end of the system.

Third system of musical notation. The right hand has a *tr* (trill) marking at the beginning. The left hand is marked *Presto.* and *cres.* (crescendo). The system contains dense, rapid passages in both hands.

Fourth system of musical notation. The right hand has *Sva...* and *loco.* markings. The left hand is marked *ff* (fortissimo). The system concludes with a *Ral - len - tan - do.* (rallentando) marking and a *tempo.* (tempo) marking.

La Campanella.

Piu mosso. *Sva.*..... (221)

First system of musical notation, measures 221-224. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Performance markings include *ben marcato.* and *loco.* with dotted lines indicating phrasing.

Second system of musical notation, measures 225-228. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Performance markings include *Sva.* and *loco.* with dotted lines.

Third system of musical notation, measures 229-232. The right hand has a more active melodic line. Performance markings include *Sva.* and *loco.* with dotted lines. The instruction *velocissimo.* is present in the left hand.

Fourth system of musical notation, measures 233-236. The right hand features a complex, rapid melodic passage. Performance markings include *Sva.* and *loco.* with dotted lines.

Fifth system of musical notation, measures 237-240. The right hand has a melodic line, and the left hand has a bass line. Performance markings include *Sva.* and *loco.* with dotted lines. The instruction *La Campanella.* is written below the system. Dynamics markings *f^s* are present in the left hand.

La Campanella.

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