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COPY 1973

VOCAL

BEAUTIES

| | | | |
|--------------------------------------|----|--|-------------|
| Nellie Clyde, . . . Moscher. | 30 | Thoughts of the dear absent one. | |
| Catching at a Straw, . . . Crandall. | 30 | | Charles. 30 |
| The Robins have come back again. | | On a Grecian Bender, . . . Fasig. | 30 |
| Palmer. | 30 | Darling Hattie, . . . Porter. | 30 |
| Sleep well Sweet Angel, Thorner. | 30 | I've heard thy voice in saddest hours. | |
| Take Back the Heart, Claribel. | 25 | | Tiernon. 30 |
| Tassels on the Boots, Wellman. | 25 | When the Swallows homeward fly. | |
| I cannot Sing the Old Songs, | | | Abt. 25 |
| Claribel. | 25 | Then you'll remember me, Balfe. | 25 |
| Home, Sweet Home, . . . Bishop. | 30 | Switzer's Farewell, | 25 |
| Tyrolese and his Child, Kucken. | 30 | Ask me not Why, . . . Donizetti. | 30 |
| Thou art so Near and yet so Far. | | Kathleen Mavourneen, . . . Crouch. | 35 |
| Reichardt. | 40 | Last Rose of Summer, . . . Flotow. | 30 |
| The Brook, Dolores. | 30 | Heart bowed down, . . . Balfe. | 25 |
| Ah, so Pure, Flotow. | 35 | In Happy Moments, . . . Wallace. | 25 |
| Long, long Weary Day, | 25 | On yonder Rock reclining, Auber. | 30 |
| Love's Request, . . . Reichardt. | 30 | | |

CINCINNATI, OHIO:

Published by **F. W. HELMICK**, 278 W. Sixth St.

NELLIE CLYDE.

Composed by

Miss OLLIE MOSHER.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) features a melody of eighth and sixteenth notes, starting on a G4 and moving through various intervals. The left hand (bass clef) provides a steady accompaniment with a pattern of eighth notes, primarily on the lower register.

3rd. At eve when the shades of night ob - scure The mil - ler's tranquil lit - tle

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the 3rd vocal line, corresponding to the lyrics above.

1st Oh who has not heard of dear Kit - ty Clyde Who lived at the foot of the
2nd She's up with the lark at break of day And wan - ders by the old mill

The piano accompaniment for the first two vocal lines. The right hand (treble clef) has a rhythmic pattern of eighth notes, often beamed together. The left hand (bass clef) has a simpler accompaniment of quarter and eighth notes.

cot, When the wheel of the mill is heard no more, And the

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the 3rd vocal line, corresponding to the lyrics above.

hill, And of sweet Minnie's too who was the pride Of the
side, And all who chance to pass that way, A - -

The piano accompaniment for the final vocal line. The right hand (treble clef) continues with the eighth-note rhythmic pattern. The left hand (bass clef) continues with the quarter and eighth note accompaniment.

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toils of the day are for- - got; How sweet with that fam' - ly

cot - - tage home by the mill. Tho' both have gone from the
like have a smile from Nellie Clyde. She trills with the birds as she

group to meet, I'd for - sake all the world be - - side, To

cot - tage home And the dear ones they loved so well, Yet an
trips a - - - long And has not a care for the morrow; May she

list' to the songs that fall so sweet From the lips of Dear Nellie Clyde.

- oth - er re - mains and re - fus - es to roam, And that one is bright fairy Nell.
ever be as hap - py as gay her song, With - out one ray of sorrow.

CHORUS

SOP. Oh sweet Nell-ie Clyde Down by the brook - side She sings as she trips a -

TEN. ALT. Oh sweet Nell-ie Clyde Down by the brook - side She sings as she trips a -

BASS. Oh sweet Nell-ie Clyde Down by the brook - side She sings as she trips a -

Solo.

long Trips along And not a bird was ev - er heard to warble a sweet - er song.

long And not a bird was ev - er heard to warble a sweet - er song.

rit:

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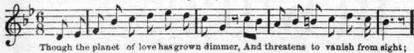
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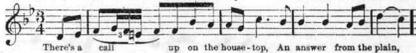
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