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TOO LATE

Song and Chorus.

By

EDUARD HOLST.

Composer of "Dance of the Goblins," Morceau Fantastique; "Follow the Flag, Marche Triomphale;" "Ever Happy Polka," and other Popular Pieces.

NEW YORK:

HITCHCOCK AND MCGARGO PUBLISHING COMPANY, LIMITED,

385 SIXTH AVENUE,

11 Park Row, opp. the Astor House.

283 Sixth Avenue, below 18th St.

NEW COPYRIGHT SONGS.

Mother's Loving Care . . . Milton. 35

A delightful home song.

Mother's loving care, a precious thought to me,
 What memories it calls up to my mind,
 Darling Mother's face I almost seem to see
 So full of love, so gentle, sweet, and kind,
 Years may come and go with all else I may part,
 However much of sorrow be my share,
 Yet while lips remain, I'll cherish in my heart
 The memory of Mother's loving care.

Children of the Poor . . . Tucker. 35

Neat, pretty, and suitable for Entertainments.

Remember, you rich darlings while you rest in slumber sweet,
 From every ill and every want secure
 A thousand tiny sufferers are freezing in the street.
 Oh! help the dying children of the poor—
 You'll never miss the giving, and when you're called away
 The Lover of these little ones to see,
 How great will be your rapture when you hear Him sweetly say
 "Well done thou good and faithful come to me."
 CHORUS.

Our Master loved the children, and claimed them for his own
 And would you drive the lost ones from your door?
 How can you when you meet Him, such a grievous fault atone?
 Then help the suffering children of the poor.

It Seems like an Age since we Parted . . . Danks. 35

A charming new Song by the author of "Silver Threads among the Gold."

It seems like an age since we parted,
 'Neath the shade of the dark waving pine;
 When together we sat in the gloaming,
 And her hand lightly rested in mine;
 But I know that her heart beats as warmly,
 That she clings to me fondly as then
 And I know, for the zephyrs have whispered—
 That I soon shall behold her again.
 CHORUS.—Oh it seems like an age since we parted, etc.

He has Ploughed his last Furrow . . . Geibel. 35

A Baritone or Alto Song of extraordinary merit,
 The best song of its kind since "The Old Sexton."

On a green grassy knoll, by the banks of the brook,
 That so long and so often has watered his flock;
 The old farmer rests in his long, last sleep,
 While the waters a low lapping lullaby keep.
 He has ploughed his last furrow
 Has reaped his last grain,
 No more shall awake him to labor again.

Tear-Drops Falling on the Strings . . . Geibel. 35

Sweet, plaintive melody, in the popular style.

Mother's eyes are ever on you—
 Angel mother gone before—
 And whenever and anon you
 Enter this deceitful door,
 Hushed at once her songs of gladness,
 Stilled the harp to which she clings
 Silent, save low notes of sadness,—
 Tear-drops falling on the strings.
 CHORUS.—Oh while tender recollection
 Fondly to thy mother clings,
 Heed these notes of grieved affection
 Tear-drops falling on the strings.

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SONG AND CHORUS.

By EDUARD HOLST.

Moderato.

The piano introduction consists of four measures. The right hand starts with a melody in G minor, marked *mf*. The left hand provides a bass line, marked *Ped.* and *fz*. The piece concludes with a final chord marked *Ped.* and *fz*.

1. Had I met thee in thy beau - ty, When my
2. Like the fawn that finds the foun - tain, Which my

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a steady bass line and chords in the right hand, marked *Ped.*

hand and heart were free, And no oth - er claimed the du - ty, Which my
soul would yield to thee, Or like light up - on the mountain, Where the

The vocal line continues with the same *p* dynamic. The piano accompaniment includes a *Ped.* marking and a final chord marked with an asterisk.

soul would yield to thee, . . . Which my soul would yield to thee, . . . Had I
snow must ev - er rest, . . . Where the snow must ev - er rest, . . . Thou hast

wood thee, Had I won thee, Oh, how blest had been my fate; . . . But thy
known me, But for - get me, For I feel that ill a - wait; . . . Oh, 'tis

rescendo, colla voce. *f* *p*

sweet - ness hath un-done me, I have found thee, but too late! . . .
mad - ness to have met thee, To have found thee, but too late! . . .

CHORUS.

Sop. Had I wooed thee, had I won thee, Oh, how blest had been my fate, But thy

Alto. Had I wooed thee, had I won thee, Oh, how blest had been my fate, But thy

Ten. Had I wooed thee, had I won thee, Oh, how blest had been my fate, But thy

Bass. Had I wooed thee, had I won thee, Oh, how blest had been my fate, But thy

Acc. *Ped.* *Ped.*

poco ritenuto. *rall.*
 sweet - ness hath un - done me, I have found thee but too late, too late!

poco ritenuto. *rall.*
 sweet - ness hath un - done me, I have found thee but too late, too late!

poco ritenuto. *rall.*
 sweet - ness hath un - done me, I have found thee but too late, too late!

poco ritenuto. *rall.*

Too Late! 3.

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