

Songs

by

Mildred J. Hill.



MY STAR.....	.50
THE PERFECT DAY.....	.60
SMILES AND FROWNS.....	.40
APART.....	.40
LOVE'S PARADISE.....	.30
<u>SLEEP SONG</u>.....	.40
TO ANTHEA.....	.40

HIGH VOICE

LOW VOICE

ARTHUR P. SCHMIDT.

BOSTON,
120 Baylston St.

LEIPZIG,

NEW YORK,
136 Fifth Ave.

Sleep Song.

ANONYMOUS.

MILDRED J. HILL.



Not too slow. (♩ = about 76.)

with feeling.

Good - night, my care and

sor - row!

Good - night, if not good - by;

Till the

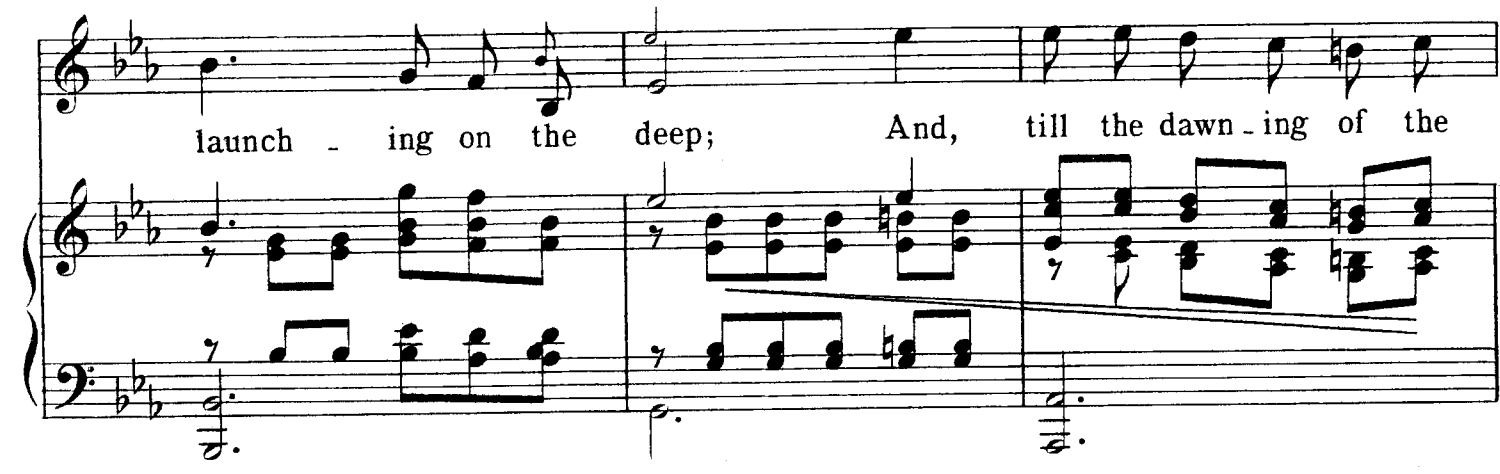
break - ing of the mor - row, At my feet your far - dels



lie. ——— Good - night, my care and sor - row! I am



launch - ing on the deep; And, till the dawn - ing of the



mor - row, Shall sail the sea of sleep.



The first system shows a piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). A *rit.* (ritardando) marking is placed above the right-hand staff.

Good - night, my care and sor - row!

The second system contains the first line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are "Good - night, my care and sor - row!". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Good - night - per - haps, good - by! For

The third system contains the second line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are "Good - night - per - haps, good - by! For". The piano accompaniment continues with a similar rhythmic pattern.

I may wake to - mor - row Be - neath an - oth - er

The fourth system contains the third line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are "I may wake to - mor - row Be - neath an - oth - er". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

sky. ——— Good - night, all cares and sor - rows!

p

p

Detailed description: This system contains the first two lines of music. The vocal line begins with a long note on 'sky.' followed by 'Good - night, all cares and sor - rows!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano (*p*) dynamic marking is present above the vocal line and below the piano accompaniment.

Wel - come my boat - like bed! None or ma - ny my to -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Wel - come my boat - like bed! None or ma - ny my to -'. The piano accompaniment continues with similar rhythmic patterns. A piano (*p*) dynamic marking is present below the piano accompaniment.

mor - rows, This one night is o - ver - head!

exultingly.

rit.

f

long pause.

p

Detailed description: This system contains the fifth and sixth lines of music. The vocal line says 'mor - rows, This one night is o - ver - head!'. The piano accompaniment features a more active eighth-note bass line. Performance markings include *exultingly.* above the vocal line, *rit.* (ritardando) above the piano accompaniment, *f* (forte) below the piano accompaniment, and *long pause.* with a fermata symbol above the piano accompaniment. A piano (*p*) dynamic marking is also present below the piano accompaniment.

quietly.

Detailed description: This system contains the seventh and eighth lines of music, which are piano accompaniment only. The piano (*p*) dynamic marking is present below the piano accompaniment.

SELECTED SONGS

from the Catalogue of ARTHUR P. SCHMIDT

Boston.

New York.

Leipzig.

Paul Ambrose.	
Op. 17. The Shoogy-Shoo. Two keys each	.60
Op. 18 No. 2. A Spring Song. Two keys ea.	.60
Op. 19. The Lotus Flower. Two keys ea.	.40
Mrs. H. H. A. Beach.	
Op. 19 No. 2. Ecstasy. Two keys . . . each	.40
Op. 37 No. 3. Fairy Lullaby. F (e-f or a)	.40
Op. 43 No. 2. Scottish Cradle Song. Cmin. (g-d)	.30
Op. 43 No. 5. My Lassic. A ^b (e-b-a ^b)	.40
W. Berwald.	
Op. 15. The Approach of Spring. Waltz Song. B ^b (c-a)	.60
Arthur Bird.	
Op. 36 No. 5. When Katie tuned the old Guitar. Two keys each	.50
John Hyatt Brewer.	
Sweet! (The Swallows' Song). Two keys ea.	.40
Op. 39 No. 1. Rockabye Dearie. Two keys ea.	.50
Op. 39 No. 5. There's ever a song somewhere my dear. Two keys each	.50
Dudley Buck.	
The Village Blacksmith. C (a ² -e ^b)	.65
Geo. W. Chadwick.	
Allah. Two keys each	.30
Sweetheart, thy lips are touched with flame. Two keys each	.50
The Rose leans over the Pool. Two keys ea.	.40
O Let Night speak of me. Two keys each	.40
Theo. Chandon.	
An old Love Song. G (d-d)	.40
Mrs. C. F. Chickering.	
In the night she told a story. D (d-f ²)	.40
C. Whitney Coombs.	
Child of the Dark Eyes. Two keys each	.40
Once at the Angelus. Two keys . . . each	.40
Charles Dennée.	
In Dreamland. Two keys each	.40
The Sandman (Lullaby). Two keys each	.60
The Thought of You. Two keys . . . each	.60
Steph. A. Emery.	
Op. 24 No. 1. Somebody (Scotch Song). D (d-f)	.40
Op. 33 No. 2. Burst, ye Apple Buds! Bmin. (f ² -g ²) . . . . .	.40
Arthur Foote.	
Op. 13 No. 2. I'm wearin awa'. Two keys ea.	.30
Op. 26 No. 2. Love me if I live. Two keys ea.	.40
Op. 43 No. 3. Sweetheart. Two keys each	.30
Op. 43 No. 5. Up to her Chamber Window. Two keys each	.40
An Irish Folk Song. Two keys . . . each	.40
Through the long days and years. Two keys ea.	.40
Alban Förster.	
The Hour will come. D (d-f)	.40
In Spring. A (c-f)	.60
Henry K. Hadley.	
Op. 7 No. 3. Kathleen. Two keys . . . each	.40
No. 6. Greeting. Two keys . . . each	.40
Op. 14 No. 1. Dear, when I look into thine eyes. D ^b (b-f)	.30
Op. 14 No. 4. I dreamed of a Princess. D ^b (c-f)	.40

J. H. Hahn.	
Break, break, break. Two keys . . . each	.40
Love me if I live. Two keys . . . each	.40
The Proposal. A (d ^b -e)	.40
E. W. Hanscom.	
My Secret. Waltz Song. E ^b (d-a ^b) . . .	.50
Victor Harris.	
Op. 13 No. 1. In Springtime. Two keys ea.	.40
No. 6. The Blackbird. Two keys ea.	.40
Georg Henschel.	
Spanish Serenade. Two keys each	.40
Reinhold L. Herman.	
Op. 37 No. 2. A Little Summer Breeze. F (c-g)	.50
Op. 41 No. 1. For Ever. Two keys . . . each	.40
Op. 41 No. 6. Gipsy Serenade. Two keys ea.	.50
W. Hermann.	
Op. 49. The Time of Roses. A (d ² -g or a)	.60
Edw. Burlingame Hill.	
Five Songs for Children from the Round Rabbit n.	.75
Mildred J. Hill.	
The Perfect Day. D (c-f ²) . . . . .	.30
Love's Paradise. D (b-f ²) . . . . .	.30
Helen Hood.	
A Disappointment. E (c-e)	.30
The Violet. F ² min. (c ² -f ²) . . . . .	.30
Nath. Irving Hyatt.	
Op. 4 No. 1. Marguerite. Two keys each	.40
No. 2. Beneath Thy Lattice. Two keys each	.40
Clayton Johns.	
Because of Thee. D (d-g)	.40
Marie. G ^b (d-g ^b) . . . . .	.40
Love's Revelation. D (d-f)	.40
Jules Jordan.	
A Life Lesson. Two keys each	.30
Margaret B. Lang.	
My ain dear Somebody. F (f-f)	.30
Irish Love Song. Two keys each	.40
An Irish Mother's Lullaby. Two keys each	.40
Frank Lynes.	
My King. (Companion Song to "He was a Prince") Two keys each	.60
Marie. Two keys each	.40
'Twas my Heart. Two keys each	.40
If all the dreams, we dream. Two keys each	.40
Thy Picture. Two keys each	.40
Dreams. Two keys each	.40
W. Maase.	
The Awakening of the Rose. B ^b (c-a ^b) Violin Oblig. . . . .	.65
Edward Mac Dowell.	
Deserted and Slumber Song. E ^b (e-b-e ^b)	.50
Thy Beaming Eyes. Two keys . . . each	.30
A Maid sings light and a Maid sings low. Two keys each	.40
Four Songs. Complete. Two keys each n.	.75
Three Songs. Complete. n.	.75
Hugh W. Martin.	
When I behold Thee. D (c ² -g)	.30

John W. Metcalf.	
Absent. Two keys each	.40
Sunrise. E ^b (d-e)	.40
A Dream so Fair. Two keys each	.40
A Keepsake. Two keys each	.40
Homer A. Norris.	
Twilight. B (b-e)	.40
Geo. B. Nevin.	
The Boatswain Bold. D (a-d)	.40
Edna Rosalind Park.	
The Nightingale and the Rose. Two keys ea.	.50
A Memory. Two keys each	.40
Thy Name. Two keys each	.40
Alice Locke Pitman.	
Confession. A (e-e)	.40
Th. Podberisky.	
The Wanderer's Song. A ^b (e ^b -g)	.40
Carl Reinecke.	
On the Strand. D (e-f ²). Violin Oblig.	.60
Dance of the Dragon Flies. E (d-g). Violin Oblig. . . . .	.75
Franklin Wing Riker.	
For Love of Her. F (c-f)	.40
I'll never cease loving Thee. F (c-g)	.50
Clara Kathleen Rogers.	
Confession. A min. (c-e)	.40
The Clover Blossoms. F and A (c-f ² or a)	.40
Jas. H. Rogers.	
The Moon shines pale. Two keys . . . each	.50
Frank E. Sawyer.	
The Night has a thousand eyes. F (f-f)	.30
Spanish Romance. C (c-a)	.50
Seb. B. Schlesinger.	
Up to her Chamber Window. Two keys ea.	.30
Longing. D ^b (c-e ^b or g ^b) . . . . .	.40
P. A. Schaecker.	
To the Night. Bass Solo. D min. (a-e ^b)	.50
Chas. P. Scott.	
Only a Ribbon. Ballad. Two keys each	.40
Robin Goodfellow. D (a-e)	.50
F. N. Shackley.	
Ere the moon begins to rise. Two keys ea.	.30
Softly blow, ye scented breezes (Serenade) Two keys each	.50
Thos. G. Shepard.	
"Me". A Cycle of Songs n.	1.00
Gerrit Smith.	
Bee Song. A (e-f ²) . . . . .	.40
Alpine Rose. B ^b (d-f)	.40
Arthur W. Thayer.	
Clover Blossoms. Two keys each	.40
Only a Song. D ^b (d ^b -a ^b) . . . . .	.50
Gust. Tuckerman.	
The Windmill. Bass. B ^b min. (f-e ^b)	.60
Max Well.	
Love's Captive. C (e-g)	.40