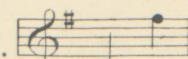


F. 
COMPASS C to E^b.

G. 
COMPASS D to F.

AT HER SPINNING WHEEL ^{40p}

Song

The Words by

W. H. BELLAMY

The Music by

MAUDE VALÉRIE WHITE

AN EVENING MELODY
NEW SONG
J. BARNBY

MANUS TUAS
NEW SONG
M. PICCOLOMINI

ON CONWAY QUAY
NEW SONG
H. TROTÈRE

MAY BE SUNG
WITHOUT
FEE OR LICENCE
AT
ANY CONCERT.

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WORDS BY W. H. BELLAMY.

MUSIC BY MAUDE VALERIE WHITE.

ANDANTINO.

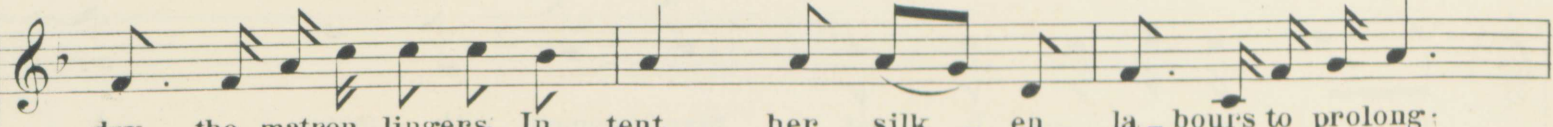
VOICE. 

PIANO. 

Rall:

Still o'er her task, by 



day the matron fingers; In - tent her silk - en la - bour's to prolong: 



Sad - ly she sighs - and with un - wil - ling fin - gers,

Weaves her slow web and wakes her mournful song. "Thou wilt

Rall:

come, thou wilt come, if the wide world still hold thee, So

a tempo.

hope whispers night - ly, yet fear comes with morn. A -

- gain, ³ yes again to this heart I shall fold thee, But

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a triplet of eighth notes. The lyrics are: "- gain, yes again to this heart I shall fold thee, But".

Oh! if thou lov'st me, re - turn, Oh re -

Rall.

colla voce.

The second system continues the vocal line and piano accompaniment. The lyrics are: "Oh! if thou lov'st me, re - turn, Oh re -". The tempo marking *Rall.* (Ritardando) is placed above the vocal line, and *colla voce.* (colla voce) is placed below the piano accompaniment.

turn!"

a tempo.

leguto.

The third system shows the vocal line and piano accompaniment. The lyrics are: "turn!". The tempo marking *a tempo.* is placed above the vocal line, and *leguto.* (legato) is placed below the piano accompaniment.

The fourth system consists of piano accompaniment on two staves (treble and bass clefs). It continues the musical theme from the previous systems.

- gain at night, a lone, she seeks her bow - er, Her lamp its wont - ed

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics: "- gain at night, a lone, she seeks her bow - er, Her lamp its wont - ed". The piano accompaniment starts with a piano (*p*) dynamic and consists of a flowing eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

lus - tre o'er her flings; ---- A - gain her trem - bling hand each mimic flow'r In

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it, corresponding to the lyrics "lus - tre o'er her flings; ---- A - gain her trem - bling hand each mimic flow'r In". The piano accompaniment continues with similar rhythmic patterns, maintaining the mood of the piece.

haste destroys, and still she fondly sings, "Thou wilt come, thou wilt come if the

Rall: *a tempo.*

The third system shows a change in tempo. The vocal line has lyrics: "haste destroys, and still she fondly sings, 'Thou wilt come, thou wilt come if the'". Above the vocal line, the tempo marking "*Rall:*" is followed by a hairpin deceleration and then "*a tempo.*" with a hairpin acceleration. The piano accompaniment also reflects this change, with a slower feel in the first part and a return to the original tempo in the second part.

wide world still hold thee, So hope whispers night_ly, yet fear comes with morn, A -

The fourth system concludes the page with the lyrics: "wide world still hold thee, So hope whispers night_ly, yet fear comes with morn, A -". The musical notation continues with the vocal line and piano accompaniment, ending with a final cadence.

- gain, ³ yes again to this heart I shall fold thee, But

Oh! if thou lov'st me, re - turn; ----- But

con espressione.
Oh! ----- if thou lov'st ----- me, re - turn. ----- if thou *lento.*

lov'st me, re - turn. -----

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F. CAMPANA.

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JOAN (The Three Candidates). E flat (B to E), and F.
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THE ANGEL'S GIFT. E flat (B flat to E flat), and F.

THOMAS HUTCHINSON.

EVERY INCH A SOLDIER. D (B to D), and E flat.
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THE WATCHMAN. C (G to D) and E flat.
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WHEN NIGHT IS DARKEST, DAWN IS NEAREST.
A flat, B flat (D to F) and D flat.

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WHEN THE LIGHTS ARE LOW. F, G (D to E), A flat, and B flat.

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READY! C, D (B to D), and E flat.
GRANNY'S DREAMS. B flat, C (C to E), D, and E flat.

FRANK MOIR.

WILL YOU COME BACK TO ME?
D, E flat (E flat to E flat), and F.
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BEST OF ALL. G, A (E to E), B flat, and C.

CIRO PINSUTI.

MANY A MILE AWAY. G, A (B to E), B flat, and C.
IN THY KEEPING. [Sacred.] D (C to E) and E flat.
NIGHT CAPS. G (C to E), and A.
LITTLE PILGRIMS. F, G (D to E) and A flat.
LADDIE. A flat, B flat (A to E flat), C, D, and E flat.
TILL THE BREAKING OF THE DAY.

F, G (D to E), A flat, A, and B flat.
FIRST PERSON SINGULAR. C (C to E) and D.
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THE LIGHT OF THE LAND. B flat, C (C to E), and E flat.
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TRUSTY AS STEEL. F, G (B to E), and A.
THE OLD CATHEDRAL. A, C (B to E), and D.

HENRY PONTET.

DOLLY'S REVENGE. D, E flat (E to E), and F.
THE BITER BIT. D (C to E) and E flat.
LOVE'S LABOUR LOST. C, D (D to F), and E flat.
THE BROKEN PITCHER. A flat, B flat (B flat to F), and C.
A VISION. E flat (E flat to F), and F.

A. REICHARDT.

LOVE'S REQUEST. C, E flat (D to F), and F.

J. L. ROECKEL.

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THE STORMFIEND. C (G to D) and E flat.

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STRANDED. D, E (B to E), and F.

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