

Twelve Songs

by

Charles Gilbert Spross

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Tomorrow	60

High Voice

☛ Low Voice

Medium Voice

R

THE JOHN CHURCH COMPANY

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+ PHILADELPHIA +



High Voice.



Low Voice.

+No 30093

The Wind.

CAROLYN S. BAILEY.

CHARLES GILBERT SPROSS.

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Allegro.

The wild lit-tle Wind fell

fast a-sleep, And no-bod-y else could blow. So the

trees stood tall, and nev-er moved, And the lit-tle leaves missed him

a tempo
p

so. _____ The lit-tle brown hare for - got to run, The blue-jay for-got to

p a tempo

f *rall.* *a tempo*

fly; _____ And the lit - tle brown seeds That spring-time needs, Cried,

f *rall.* *a tempo*

Slower

"When will the Wind come by, _____ When will the Wind come by?"

f *rall.*

p molto meno mosso

The wild lit-tle Wind slept on and on The lit-tle seeds cried all

p molto meno mosso

Tempo I. (Allegro.)

p

day, — Till a kind old squir-rel picked them up, And car-ried them far a -

way — To the place where lit-tle seeds want to go, And he plant-ed them ev - 'ry

rall.

one — So the wild lit-tle Wind woke up to find That all of his work was

a tempo

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "one — So the wild lit-tle Wind woke up to find That all of his work was". The piano accompaniment is in the same key and time signature. The first measure of the piano part is marked *a tempo*. The second measure of the piano part is marked *f*. The piano part features a mix of chords and moving lines in both hands.

done, — That all of his work — was done.

Vivace.

f

ff
Vivace.

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "done, — That all of his work — was done.". The piano accompaniment features a tempo change to **Vivace.** starting in the third measure. The dynamic marking *f* is present in the second measure, and **ff** is present in the third measure. The piano part becomes more rhythmic and active in the *Vivace* section.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line concludes with a final note. The piano accompaniment features a final flourish in the right hand, marked with a *f* dynamic and a *V* (trill) marking. The piece ends with a final chord in the piano part.

VOCAL GEMS BY CHARLES GILBERT SPROSS

A BIRD NOTE IS CALLING

HIGH VOICE—Range G-a; LOW VOICE—Range E flat-F
Price, 60 cents—T

Text by Elizabeth Evelyn Moore Music by Charles Gilbert Spross

bird - note is call - ing from fields bleak and brown, "Come
out to the wood - land, come out from the town! Come

COME DOWN, LAUGHING STREAMLET

HIGH VOICE—Range E-a; LOW VOICE—Range b-E. Price, 60 cents—T
Text by Alfred H. Hyatt Music by Charles Gilbert Spross

Come down, laugh - ing stream - let, From the hills of
dawn High a - mid the heath - er, sing - ing songs of

I KNOW

HIGH VOICE—Range E flat-a; LOW VOICE—Range b flat-E
Price, 50 cents—T

Text by Elsa Baker Music by Charles Gilbert Spross

Oh! I know why the al - der trees Lean
o'er the re - flect - ing stream, And I know what the

ISHTAR

HIGH VOICE—Range E-g; LOW VOICE—Range c-E flat
Price, 50 cents—T

Text by Alfred H. Hyatt Music by Charles Gilbert Spross

round the night — Ish - tar! Oh Ish - tar! more
glo - rious than the stars thine eyes — Ish - tar! Oh! Ish - tar more

THE LITTLE GREEN LEAVES

HIGH VOICE—Range d-a; LOW VOICE—Range a-E. Price, 50 cents—T
Text by Elizabeth Evelyn Moore Music by Charles Gilbert Spross

"How shall we know 'tis a Spring-time morn, Will it be the day when the
cold, cold bough; And they asked the wind and the A - pril rain, And.

'TIS JUNE, MY DEAR

HIGH VOICE—Range E flat-a flat; LOW VOICE—Range c-F
Price, 60 cents—T

Text by Isaac Good Music by Charles Gilbert Spross

When the
ros es bloom by the gar - den wall, When the

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