

Mary Elizabeth Bigelow

Songs & Ballads

.....BY.....

C. B. HAWLEY

AH! 'TIS A DREAM	50	MOLLY'S EYES	50
AH WELL! WHO KNOWS?	50	MY HEART'S A'MAYING	50
ALL THE LEAVES WERE CALLING ME	50	MY THOUGHT OF YOU	50
AN ECHO	50	NOON AND NIGHT	50
DREAM OF MAY	50	ON A MOONBEAM	50
DREAMING	50	OTHER SIDE O'JORDAN	50
DREAMS OF THE SUMMER NIGHT	50	PEACE	50
FINLAND LOVE SONG	50	QUESTION	50
HEART THAT SINGS ALWAYS	50	RAIN AND ROSES	50
HEART'S DESIRE	50	REMEMBER	50
I KNOW NOT WHY	50	ROSE FABLE	50
I LONG FOR YOU	50	SAILOR'S LOVE	50
I LOVE YOU SO	50	SHE WEARS A ROSE IN HER HAIR	50
I ONLY CAN LOVE THEE	50	SINGING OF YOU	50
I WAIT FOR THEE	50	SLEEP! SLEEP!	50
IF YOU HAVE A SWEETHEART	50	SONG OF LIFE	50
IN A GARDEN	50	SONG OF THE ROVER	50
IN THE DEEPS O' THE DAISIES	50	SONG OF THE SOUTH	50
JOY OF SPRING	50	SPRING NIGHT	50
LIFE'S SPRINGTIME	50	SUN'S ROSES	50
LOVE'S ENTREATY	50	★ SWEETEST FLOWER THAT BLOWS	50
LOVE AND I	50	THEY KISSED, I SAW THEM DO IT	50
LOVE-LIGHT OF YOUR EYES	50	TO YOU	50
LOVER'S ENVY	50	UNREQUITED	50
LOVE'S ENCHANTMENT	50	WHEN I WAS WI' MY DEARIE	50
LOVE'S GOAL	50	WIND A-WOOING'	50
LOVE'S LIFE	50	WOODLAND LOVE SONG	50
LOVE'S RADIANT ART	50	YOUR LIPS HAVE SAID YOU LOVE ME	50

HIGH VOICE

(Prices apply to U. S. A.)

LOW VOICE

The John Church Company

CINCINNATI NEW YORK LONDON

"The House devoted to the Progress of American Music"

T

The Little Dutch Garden



Verse by
Hattie Whitner

Music by
Catharine Pannill Mead



The John Church Co.
Cincinnati New York London

I passed by a garden, a little Dutch garden,
Where useful and pretty things grew,
Hearts' ease and tomatoes,
And pinks and potatoes,
And lilies and onions and rue.
I saw in that garden, that little Dutch garden,
A chubby old man with a spade
And a rosy Dutch frau,
With a shoe like a scow,
And a flaxen hair'd little Dutch maid.

There grew in that garden, that little Dutch
garden,
Blue flag flowers, lovely and tall,
And early blush roses, and little pink posies,
But Gretchen was fairer than all.
My heart's in that garden, that little Dutch
garden,
It tumbled right in as I passed,
'Mid wildering mazes of spinach and daisies,
And Gretchen is holding it fast.

—*Hattie Whitner.*

SOLO—One Key
B Flat (d to f)
Price, 60 cents

Con brio

I passed by a gar-den, A lit-tle Dutch gar-den, Where use-ful and pret-ty things
grew, Heart's-ease and to-ma-toes, And pinks and po-ta-toes, And

The musical score is written in 8/8 time with a key signature of two flats (B-flat and E-flat). It features a piano introduction marked 'Con brio' and a vocal line with piano accompaniment. The lyrics are: 'I passed by a gar-den, A lit-tle Dutch gar-den, Where use-ful and pret-ty things grew, Heart's-ease and to-ma-toes, And pinks and po-ta-toes, And'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

The Sweetest Flower That Blows.

(HIGH VOICE)

memory

FREDERIC PETERSON, M. D.

C. B. HAWLEY.

mf

Andante.

The

sweet-est flow'r that blows I give you as we part, For

you it is a rose, For me it is my heart, For

The musical score consists of three systems. Each system includes a vocal line for high voice and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante.' and the dynamic is 'mf'. The lyrics are: 'The sweet-est flow'r that blows I give you as we part, For you it is a rose, For me it is my heart, For'. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

Copyright 1898 by The John Church Company
International Copyright

you it is a rose, For me it is my heart. The

rit. *a tempo.*

fra-grance it ex - hales, Ah! if you on - ly knew, Which

rit. *a tempo.*

but in dy - ing fails, It is my love for you. The

rit. *a tempo.*

sweet-est flow'r that blows, I give you as we part, For

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 key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a melodic phrase: 'sweet-est flow'r that blows, I give you as we part, For'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

you it is a rose, For me it is my heart, For

The second system continues the musical piece. The vocal line has the lyrics: 'you it is a rose, For me it is my heart, For'. The piano accompaniment continues with chords and a bass line, maintaining the three-flat key signature.

you it is a rose, For me it is my heart.

rit.

The third system concludes the piece. The vocal line has the lyrics: 'you it is a rose, For me it is my heart.' The piano accompaniment includes a *rit.* (ritardando) marking above the staff. The system ends with a double bar line.

The Most Famous Groupings of Distinguished Song Collections Ever Published

An Authenticated Record Discloses a Sale of Four Hundred and Fifty Thousand Copies—450,000

EACH INDIVIDUAL VOLUME DISCRIMINATELY EDITED FOR
AN ESPECIAL PURPOSE AND FOR A PARTICULAR VOICE

FAMOUS SONGS. Edited by H. E. Krehbiel.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

The *best songs* of Bach, Beethoven, Becker, Bohm, Brahms, Chopin, Dvorak, Fesca, Franz, Godard, Gounod, Grieg, Haydn, Hoffmann, Holmes, Jensen, Liszt, Loewe, Massenet, Mendelssohn, Mozart, Pergolesi, Purcell, Raff, Rubinstein, Saint-Saens, Schubert, Schumann, Scarlatti, Sinding, Spohr, Sullivan, Taubert, Tschaiakowsky, Thomas, Tosti, Wagner, Weber and others, are represented, together with the favorite folk-songs of the various nations.

OPERA SONGS.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

These four books comprise classified groups of the best known arias, scenas, canzonettas, etc., from the standard operas. The numbers contained in each volume have been selected with the idea of furnishing each of the four voices with a versatility of material and for all practical purposes the songs are set down in their original keys.

SONG CLASSICS. Edited by Horatio Parker.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

These collections of the most notable lyrics in German, Italian and French have been prepared to meet the needs of our large and ever increasing class of earnest aspirants to true artistry. The songs are presented always with the original text in order that their full flavor and significance may be preserved, and because a poem which does not suffer by translation is a thing hardly conceivable.

GEMS OF ANTIQUITY. Edited by Dr. Otto Neitzel.

One Volume.

This anthology of song, collected and edited by one of the greatest scholars of music of modern times, presents a work of unusual interest to voice teachers, singers and music students generally; in contrast to the ephemeral character of the average anthology. The amount of material used and the carefulness of the research indicated by the selections, mark this volume as one of essential value to all who are really interested in the "Art of Song."

FOLK SONGS OF MANY NATIONS.

Collected and edited with preface and annotations by Louis C. Elson.

The volume contains a dissertation upon the influence of folk-songs upon classical music and annotations on the various songs. These annotations are graphic in narrative and are peculiarly felicitous in the skill with which they depict the genesis of each particular song.

SACRED SONGS. Edited by W. J. Henderson.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

The group of songs contained in this set is the greatest contribution yet made to collective sacred songs, and cannot fail to make a very powerful appeal to the interests of all singers.

Mr. Henderson has here collected the very best of sacred song literature produced during a period covering two hundred years—from Bach to Cowen.

ORATORIO SONGS.

Standard Oratorio Songs in their original keys, with the accompanying Recitatives.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

The series is a grand ensemble of the best Oratoric Songs of the greatest masters from Johann Sebastian Bach to Sir Arthur Sullivan.

The contents of these admirable volumes is so widely recognized as the highest type of pure music that further description is unnecessary and praise superfluous.

SACRED DUETS. Edited by William Shakespeare.

Two Volumes. One for two high voices.

One for one high and one low voice.

Recognizing the demand for collated material for two-part singing in the service of the Church, the editor of these volumes, mindful of the fact that the efficiency of good music is not caused by its novelty, has here compiled standard duets from many sources and from all eras of music. The volume for two high voices is suitable for two sopranos, two tenors or soprano and tenor; the volume for one high and one low voice is practicable for soprano and alto, for tenor and alto or for soprano and baritone.

Each Volume Beautifully Printed and Bound in Heavy Paper PRICE \$1.50

Each Volume Handsomely Bound in Cloth, Gilt PRICE \$3.00