

Songs for Frederic Field Bullard

Barney McGee	Medium Voice in E \flat . Bass voice in C	.50
Beam from Yonder Star	High voice in B \flat . Med. voice in G. Low voice in E \flat	.40
	<small>Also for Men's voices (8vo, No. 9816, 8 cts.); and for Women's voices (No. 10,554, 8 cts.)</small>	
Good Night, Little Girl	Medium voice in E \flat	.30
Heart of the World, The (A Love Song)	Low voice in C	.30
Indifferent Mariner, The	Bass voice in E \flat	.50
Kavanagh, The	Medium voice in F. Bass voice in D	.60
Lass of Norwich-town, The (With Violin Obligato)	High voice in F	.60
Lullaby of the Madonna in the Palm Grove	Medium voice in G min.	.30
Nottingham Hunt	Medium voice in G. Low voice in E \flat	.50
	<small>Also as four-part song for men's voices (Octavo, No. 9923, 10 cts.)</small>	
Rose of Kenmare, The	High voice in E \flat . Medium voice in C	.50
Stein Song, A	Baritone or Tenor in D. Bass voice in B \flat	.50
	<small>Also for Men's voices (8vo, No. 10,592, 10 cts.)</small>	
You Shall Not Go	Low voice in B \flat	.50

DUET

Hunting Song (from "King Arthur")	Tenor and Bass	.50
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TRIO

Kavanagh, The	Tenor, Baritone and Bass	.75
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(For sacred songs see separate list.)

Boston Oliver Ditson Company

New-York Philadelphia Chicago
L. M. Ditson & Co. J. E. Ditson & Co. Quon & Healy

To F. Edge Kavanagh of New York City
THE KAVANAGH



RICHARD HOVEY

FREDERIC FIELD BULLARD

Andante assai

VOICE

PIANO

ff con brio *f*

A

con brio

stone jug and a pew - ter_ mug, and a ta - ble set for three!_ A

*leggiero**poco rall.*

jug and a mug at_ ev' - ry place, and a bis - cuit or two with Brie!

mf leggiero *poco rall.*

f a tempo *ff*

Three stone jugs of Cruis - keen Lawn, and a cheese like crust - ed foam! The

poco rit. *a tempo*

Ka - va-nagh re - ceives to-night! Mc - Mur-rough is at home!

mf dolce e rall. *a tempo*

Throw ope the win - dow to the stars, and let the warm night

in! Who knows what rev - el - ry in Mars may

cresc. *f* *ff*

rhyme with ours a - kin? Fill up and drain the lov - ing cup and

cresc. *f* *ff*

Detailed description: This system contains the first two lines of music. The vocal line (bass clef) begins with a *cresc.* marking, followed by a *f* dynamic, and then a *ff* dynamic. The lyrics are "rhyme with ours a - kin? Fill up and drain the lov - ing cup and". The piano accompaniment (treble and bass clefs) also features a *cresc.* marking, followed by *f* and *ff* dynamics. The piano part includes chords and melodic lines that support the vocal melody.

leave no drop to waste! The moon looks in to

mf *mf*

Detailed description: This system contains the second two lines of music. The vocal line (bass clef) has a *mf* dynamic. The lyrics are "leave no drop to waste! The moon looks in to". The piano accompaniment (treble and bass clefs) features a *mf* dynamic. The piano part includes chords and melodic lines that support the vocal melody.

see what's up. Be - - gad, she'd like a taste! What

f *rit.* *mf* *rit.*

Detailed description: This system contains the final two lines of music. The vocal line (bass clef) has a *f* dynamic, followed by a *rit.* marking, and then a *mf* dynamic. The lyrics are "see what's up. Be - - gad, she'd like a taste! What". The piano accompaniment (treble and bass clefs) features a *f* dynamic, followed by a *rit.* marking. The piano part includes chords and melodic lines that support the vocal melody.

Andante maestoso ("The Harp that once thro' Tara's Halls")

odds if Lein - ster's king - ly roll be now an i - de

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are "odds if Lein - ster's king - ly roll be now an i - de". The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the left hand.

thing? The world is his who takes his toll, a

The second system continues the vocal line and piano accompaniment. The lyrics are "thing? The world is his who takes his toll, a". The piano accompaniment features more complex triplet patterns in the right hand and continues the eighth-note accompaniment in the left hand.

va - grant or a king. What tho' the crown be

The third system concludes the vocal line and piano accompaniment. The lyrics are "va - grant or a king. What tho' the crown be". The piano accompaniment includes a dynamic marking of *f* in the vocal line and continues with triplet patterns in the right hand and eighth-note accompaniment in the left hand.

melt - ed down, and the heir a gyp - sy roam? The

ad lib.
Ka - va-nagh re - ceives to - night! *ff* *rit.* Mc - Murrough is at

colla voce *cresc.* *ff*

p *Tempo I* *cresc.* *mf*
home! We three and the bar - ley - bree! and the moon - light on the

p *cresc.*

f
floor! Oh, who were a man to do with less? What em - per-or has

rit. e molto cresc. **ff** *a tempo*

more? _____ Three stone jugs of Cruis-keen Lawn, and three stout hearts to

rit. e molto cresc. **ff** *a tempo*

poco rall.

Lento

drain _____ A slan-ter to the truth in the heart of youth and the joy of the love of

poco rall.

Andante

Ossia

fff *rit.*

joy of the love of men! _____

men, the joy, the joy of the love of men! _____

fff *rit.* **ff** *marcato* Andante

SONGS BY AMERICAN COMPOSERS

Alden, John Carver	Upon a Meadow All Alone. (<i>The Violet</i>)	High voice in C	.40
do	When I Wander in the Evening. (<i>Serenade</i>)	Medium voice in E	.30
Ambrose, Paul	In the Thornbush. (<i>In dem Dorn-busch</i>) Op. 12, No. 2.	Medium voice in G	.40
Andrews, Addison F.	O For a Day in Spring.	High voice in E \flat	.40
do	Song of the Heart.	High voice in F	.40
Bartlett, Homer N.	An Autumn Song. Op. 121.	Low voice in E \flat	.50
do	Sweetheart, Sigh No More.	Medium voice in C	.40
do	The Wind is Awake.	High voice in D \flat Medium voice in B \flat	.50
Bartlett, J. C.	A Dream. High voice in A \flat Med. voice in F. Med. voice in E. Low voice in D \flat		.50
do	Come to Me, Sweetheart.	High voice in F. Low voice in D	.50
do	Winona.	High voice in E \flat Medium voice in C	.50
Boott, F.	Lethe.	Medium voice in D	.30
Brackett, Frank H.	Proposal.	High voice in E. Medium voice in C	.40
Buck, Dudley	In thy Dreams. Op. 67, No. 2.	High voice in B \flat Medium voice in G	.50
do	When the Heart is Young. Op. 67, No. 5. High voice in E \flat Med. voice in C. Low voice in B \flat		.50
Bullard, Frederic Field	Beam From Yonder Star. High voice in B \flat Medium voice in G. Low voice in E \flat		.40
do	The Indifferent Mariner.	Bass voice in E \flat	.50
Chadwick, Geo. W.	Across the Hills.	Medium voice in B \flat	.50
do	Good Night.	Medium voice in C. Low voice in A \flat	.50
do	So Far Away.	Low voice in A minor	.50
Chapman, Wm. R.	This Would I Do.	High voice in G. Medium voice in E \flat	.40
Cole, Rosseter G.	Auf Wiedersehen. Op. 12, No. 2.	Medium voice in E \flat	.40
do	Longing. Op. 12, No. 1.	High voice in G	.40
Dana, C. Henshaw	Among the Lilies.	High voice in A \flat Medium voice in F	.50
do	The Lilies, Clustered Fair and Tall.	High voice in D \flat	.40
DeKoven, Reginald	Cradle Song.	High voice in G. Low voice in E	.50
Dressler, Louis R.	Drink to Me Only with Thine Eyes.	High voice in F. Medium voice in D	.40
do	Serenade.	High voice in G. Low voice in D	.40
Dulcken, Ferdinand Q.	I'm Dreaming, Loved Visions are Nigh.	Low voice in G	.30
Dunkley, Ferdinand	O Moonlight Deep and Tender.	High voice in C. Medium voice in A	.40
Farwell, Arthur	Silenced are My Songs.	Medium voice in F	.40
do	Strow Poppy Buds.	High voice in C. Medium voice in A	.40
Fisher, William Arms	Softly in a Dream. Op. 9, No. 3.	Medium voice in F. Low voice in E \flat	.40
do	Tell Me So. Op. 9, No. 1.	Medium voice in G. Low voice in F	.50
do	Under the Rose. Op. 8, No. 4.	High voice in F. Low voice in D	.30
Gilchrist, W. W.	Gone Before. (<i>Ballad</i>)	High voice in D	.50
do	Where Would I Be. (<i>A Sea Song</i>)	Low voice in D	.50
Gottschalk, Louis Moreau	O Loving Heart, Trust On. High voice in F. Medium voice in E. Low voice in D		.60
do	Slumber On, Baby Dear. (<i>La Ninnarella</i>)	Medium voice in F	.60
Hadley, Henry K.	Love's Calendar. Op. 15, No. 2.	High voice in G	.40
do	The Garden Old. (<i>Violin Obbligato</i>) Op. 19, No. 2.	High voice in F	.50
do	What the Flowers Say. Op. 19, No. 1.	High voice in F. Medium voice in D	.40
Harris, Victor	Just as it Used to Do.	High voice in C. Medium voice in A	.50
Hopekirk, Helen	Bonnie wee thing, Cannie wee thing.	Medium voice in E	.40
do	Highland Baloo.	High voice in G	.40
do	O Can, ye Sew Cushions?	Medium voice in G	.40

THE ABOVE IS BUT A PARTIAL LIST OF SONGS BY THE COMPOSERS NAMED.

BOSTON
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