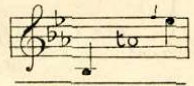


Handwritten signature

Nº 1 IN D



Nº 2 IN E^b



Nº 3 IN F



Nº 4 IN G



SUNG BY
MR. JOHN M^c. CORMACK.

SUNG BY
MR. JOHN HARRISON.

SUNG BY
MR. IVOR FOSTER.

THORA

SONG

THE WORDS BY

FRED. E. WEATHERLY

The Music by

STEPHEN ADAMS.

PRICE 2/- NET

AN ORCHESTRAL ACCOMPANIMENT IS PUBLISHED IN G.

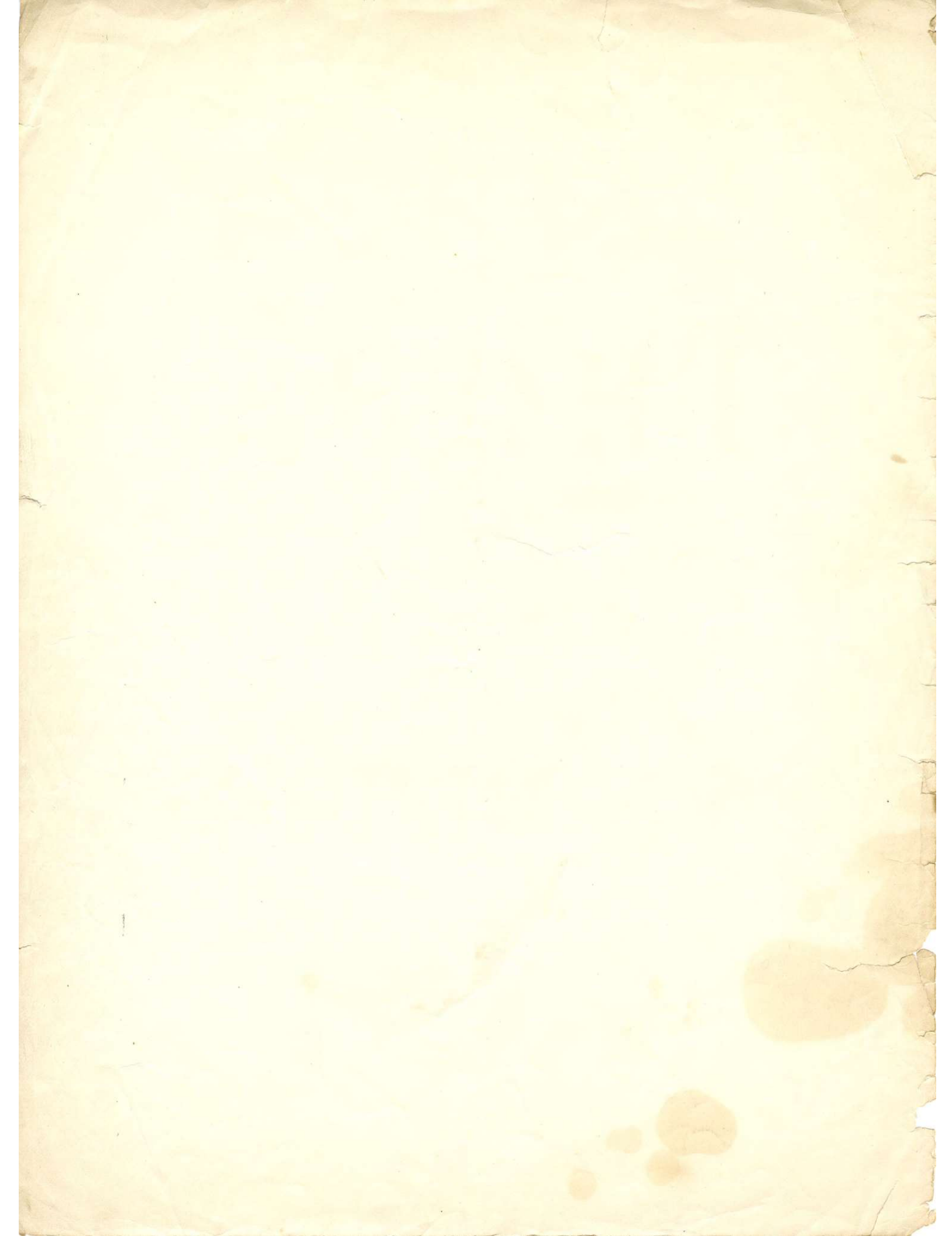
BOOSEY & CO
295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

THIS SONG MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE, BUT PUBLIC PERFORMANCE BY GRAMOPHONE OR OTHER MECHANICAL REPRODUCTIONS ARE NOT PERMITTED.
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION OF THIS SONG IS STRICTLY PROHIBITED.

COPYRIGHT 1905 BY BOOSEY & CO

Stephen Adams

N. Goodwyn Tinsell



Wells Fenwick

THORA.

I STAND in a land of roses,
But I dream of a land of snow,
Where you and I were happy
In the years of long ago.
Nightingales in the branches,
Stars in the magic skies,—
But I only hear you singing,
I only see your eyes.

Come! come! come to me, Thora,
Come once again and be
Child of my dream, light of my life,
Angel of love to me!

I stand again in the North land,
But in silence and in shame;
Your grave is my only landmark,
And men have forgotten my name.
'Tis a tale that is truer and older
Than any the sagas tell,
I loved you in life too little,
I love you in death too well!

Speak! speak! speak to me, Thora
Speak from your Heaven to me;
Child of my dream, love of my life,
Hope of my world to be!

FRED. E. WEATHERLY.

Suggested by Hall Caine's Story "The Prodigal Son."

THORA.

Words by
FRED. E. WEATHERLY.

Music by
STEPHEN ADAMS.

Moderato.

Piano. *mf*

I stand in a land of

ro - ses, But I dream of a land of

snow, Where you and I were

hap - py, In the years of long a - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with the lyrics 'hap - py, In the years of long a - -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

- go. Night - in - gales in the

p

The second system continues the vocal line with the lyrics '- go. Night - in - gales in the'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and sustained chords in the left hand. A dynamic marking of *p* (piano) is present.

branch - es, Stars in the mag - ic

The third system continues the vocal line with the lyrics 'branch - es, Stars in the mag - ic'. The piano accompaniment maintains the rhythmic pattern from the previous system, with sustained chords in the left hand.

skies, But I on - ly hear you sing - ing, I

The fourth system concludes the vocal line with the lyrics 'skies, But I on - ly hear you sing - ing, I'. The piano accompaniment features a final chord in the right hand and a sustained bass line in the left hand.

on - ly see your eyes, I on - ly hear you

sing - ing, I on - ly see your eyes.

ad lib. *rall.*

p colla voce. *rall.*

con anima.

Come! come! come... to me, Tho - ra, Come... once a - gain and

be Child... of my dream, light... of my life,

maestoso

An - gel of love to me! Child... of my dream,

light..... of my life, An - gel of love to me,

ad lib. *a tempo.*

An - gel of love to me.

p colla voce. *f*

p

stand a - gain in the North land, But in si - lence and in

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

shame; Your grave is my on - ly land - mark, And

The second system continues the vocal line and piano accompaniment. The vocal line has a brief rest followed by a quarter note, then eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

men have for-got-ten my name. 'Tis a tale that is tru - er and

The third system continues the vocal line and piano accompaniment. A piano dynamic marking (*p*) is placed below the piano accompaniment in the second measure of this system.

old - er Than an - y the sa - gas tell, - I

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a quarter note, and the piano accompaniment features a final chord.

lov'd you in life too lit-tle, I love you in death too well! I

p

lov'd you in life too lit-tle, I love you in death too well.

ad lib. *rall.*

p colla voce. *rall.*

con anima.

Speak! speak! speak...to me, Tho - ra, Speak..... from your Heav'n to

f *p*

me; Child... of my dream,- love..... of my life,-

f

maestoso.

Hope.... of my world to be! Child.... of my dream,-

p *f*

rall.

love of my life, - Hope of my world to be!

mf *rall.*

deliberato. *ad lib.* *a tempo.*

Hope of my world to be.....

f *colla voce.* *ff*

accel.