



Miscellany of New and Favorite English SONGS AND BALLADS

Across the Dee Ch. Whitney Coombs 50 Sop. or Ten. in A flat; M. Sop. or Bar. in F	Devoted Apple, The J. Roeckel 50 Sop. or Ten. in E; M. Sop. or Bar. in C
Afterwards J. W. Mullen 50 Sop. or Ten. in C; M. Sop. in B flat; Alto or Bar. in G	Dream of Peace C. Pinsuti 65 Sop. or Ten. in E flat; M. Sop. in C; Alto or Bar. in B flat
Anchored Mich. Watson 60 Ten. in B flat; Bar. in G; Bass in F	Eternal Rest M. Piccolomini 60 Sop. or Ten. in F; M. Sop. in E flat; Alto or Bar. in C
At the Convent Gate F. P. Tosti 50 Sop. or Ten. in G min.; M. Sop. in E min.; Alto or Bar. in C min.	Eventide A. Strelezki 50 Sop. or Ten. in E; M. Sop. in D; Alto or Bar. in C
Autumn Story, An Lawrence Kellie 50 Sop. or Ten. in D; M. Sop. or Bar. in C	Ever Since Then G. Ernest 50 Sop. or Ten. in C; M. Sop. or Bar. in A
Beauty's Eyes F. P. Tosti 50 Sop. or Ten. in G; M. Sop. in E; Alto or Bar. in C	Gentle Swallow A. Strelezki 50 Sop. or Ten. in A; M. Sop. in G; Alto and Bass in F
Because P. Giorza 50 Sop. or Ten. in F; M. Sop. or Bar. in D	Going to Market L. Diehl 35 Sop. or Ten. in E flat; M. Sop. or Bar. in C
Biondina Fr. N. Löhr 50 Ten. in E flat; Bar. in C; Bass in B flat	Good-night L. Denza 50 Sop. or Ten. in E flat; M. Sop. or Bar. in C
Bright Days in Winter W. E. van Curt 50 Sop. or Ten. in F; M. Sop. or Bar. in D	<u>I've Something Sweet to Tell You</u> . Eaton Fanning 35 Sop. or Ten. in G; M. Sop. or Bar. in E
Call Me Back L. Denza 50 Sop. or Ten. in C; M. Sop. in B flat; Alto or Bar. in A	In Life and Death I am Thine . . . R. Barnby 50 Sop. or Ten. in B flat; M. Sop. or Bar. in A flat
Cherette J. Roeckel 50 Sop. or Ten. in G; M. Sop. or Bar. in F	In the Chimney-corner F. H. Cowen 50 Sop. or Ten. in F; M. Sop. or Bar. in C
Choir Immortal, The P. Rodney 50 Sop. or Ten. in G; M. Sop. in F; Alto or Bar. in E flat	Kingdom of Love, The Paul Rodney 50 Sop. or Ten. in G; M. Sop. or Bar. in E flat
Come Back in Dreams Theo. Marzials 50 Sop. or Ten. in F; M. Sop. or Bar. in D	Kiss and Good-bye, A T. Mattei 35 Sop. or Ten. in D; M. Sop. or Bar. in B flat
Dawn Lord H. Somerset 35 Sop. or Ten. in A flat; M. Sop. or Bar. in F	Kissing-gate, The F. H. Cowen 50 Sop. or Ten. in B flat; M. Sop. or Bar. in G
Dear Heart T. Mattei 50 Sop. or Ten. in E flat; M. Sop. or Bar. in C	Land Beyond, The C. Pinsuti 50 Sop. or Ten. in F; M. Sop. or Bar. in E flat

G. Schirmer, No. 35 Union Square, New York

Handwritten signature

I've something sweet to tell you.

EATON FANING.

Allegretto con moto.

Voice.

I've

p

some-thing sweet to tell you, But the se-cret you must keep;— And re-

legato.

poco rit. *Più vivo.* *rit.*

mem-ber, if it is - n't night, I am talk - ing in my sleep, — For I

colla voce. *Più vivo.* *rit.*

a tempo.

know I am but dream-ing When I think your love is mine, And I

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked 'a tempo.' The lyrics are 'know I am but dream-ing When I think your love is mine, And I'. The piano part includes dynamic markings like *p* and *f*.

crese.

know they are but seem-ing All the hopes that round me shine.

The second system continues the musical score. The vocal line has a dynamic marking of *f* above the word 'All'. The piano accompaniment includes a dynamic marking of *p* and a *crese.* (crescendo) marking. The lyrics are 'know they are but seem-ing All the hopes that round me shine.'

This section is a piano solo, consisting of two staves (treble and bass clefs). It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature remains one sharp (F#).

Meno mosso.

So re - mem-ber when I tell you, What I can no lon - ger

The third system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The tempo is marked 'Meno mosso.' and the dynamics are marked *p*. The lyrics are 'So re - mem-ber when I tell you, What I can no lon - ger'. The piano part includes dynamic markings like *p* and *Meno mosso.*

molto pesante.

keep;— We are none of us re - spon - si - ble For

p

colla voce.

a tempo.

what we say in sleep.

a tempo.

My pret - ty se - cret's com - ing, Oh

rit.

p

lis - ten with your heart,— And you shall hear it hum - ming So

senza rit.

Più vivo. *rit.* *a tempo.*

close, 'twill make you start, — Oh shut your eyes so ear - nest, Or

pp *Più vivo.* *rit.* *a tempo.*

cresc. *con passione.*

mine will wild - ly weep, — I love_ you! I a - dore you! but, I am

cresc. *f* *p*

tranquillamente. *rit.*

talk - ing in my sleep, — in my

pp *rit.*

morendo.

sleep. —

morendo. *pp*