

EASTMAN SCHOOL OF MUSIC
DEPT. OF MUSICOLOGY

SCHMIDT'S EDUCATIONAL SERIES 2.56 a-b



Pioneer American Composers

A
Collection
of
Early American Songs

Edited and Augmented
by

Harold Vincent Milligan

Soprano or Tenor

Mezzo-Sop. or Baritone

Price 12.5 Each



The Arthur P. Schmidt Co
BOSTON NEW YORK
120 BOYLSTON ST. 8 WEST 40TH ST.
COPYRIGHT 1921 BY THE ARTHUR P. SCHMIDT CO.
INTERNATIONAL COPYRIGHT SECURED

LYRIC FANCIES

A Selection of Songs

BY

AMERICAN COMPOSERS

Volume 1

HIGH VOICE

BEACH, MRS. H. H. A.
Ecstasy
BISCHOFF, JOHN W.
The Summer Wind
BRANSCOMBE, GENA
The Morning Wind
CHADWICK, G. W.
Allah
CHADWICK, G. W.
The Maiden and the Butterfly
DANIELS, MABEL W.
The Lady of Dreams
FOOTE, ARTHUR
The Night has a Thousand Eyes
HADLEY, HENRY K.
My Shadow
LANG, MARGARET RUTHVEN
Arcadie
LYNES, FRANK
Hark! the Robin's Early Song
MACDOWELL, EDWARD
O Lovely Rose
METCALF, JOHN W.
The Cares of Yesterday
NEIDLINGER, W. H.
My Heart and the Rain
PARK, EDNA ROSALIND
A Memory
SALTER, MARY TURNER
My Dear

MEDIUM VOICE

BRANSCOMBE, GENA
The Morning Wind
PARK, EDNA ROSALIND
A Memory
FOOTE, ARTHUR
In Picardie
LANG, MARGARET RUTHVEN
An Irish Love Song
LYNES, FRANK
Hark! the Robin's Early Song
DANIELS, MABEL W.
The Lady of Dreams
BEACH, MRS. H. H. A.
Shena Van
BARBOUR, FLORENCE NEWELL
Awake! It is the Day
RISHER, ANNA PRISCILLA
Sail, White Dreams
GRANT-SCHAEFER, G. A.
A Garden Romance
COX, RALPH
Peggy
CLOUGH-LEIGHTER, H.
April Blossoms

LOW VOICE

BEACH, MRS. H. H. A.
Shena Van
BISCHOFF, JOHN W.
The Summer Wind
BRANSCOMBE, GENA
The Morning Wind
CHADWICK, G. W.
Allah
CHADWICK, G. W.
The Maiden and the Butterfly
FOOTE, ARTHUR
In Picardie
FOOTE, ARTHUR
The Night has a Thousand Eyes
GRANT-SCHAEFER, G. A.
A Garden Romance
LANG, MARGARET RUTHVEN
An Irish Love Song
LYNES, FRANK
Hark! the Robin's Early Song
MACDOWELL, EDWARD
O Lovely Rose
METCALF, JOHN W.
The Cares of Yesterday
NEIDLINGER, W. H.
My Heart and the Rain
PARK, EDNA ROSALIND
A Memory
SALTER, MARY TURNER
My Dear

Volume 11

HIGH VOICE

BEACH, MRS. H. H. A.
Fairy Lullaby
BISCHOFF, J. W.
Five Little White Heads
BRANSCOMBE, GENA
I Send my Heart up to Thee
(Serenade)
CHADWICK, G. W.
Thou art so like a Flower
CLOUGH-LEIGHTER, H.
O Heart of Mine
FOOTE, ARTHUR
On the Way to Kew
FRIML, RUDOLF
At Twilight
LANG, MARGARET RUTHVEN
Day is Gone
LYNES, FRANK
Roses
MACDOWELL, EDWARD
Merry Maiden Spring
METCALF, JOHN W.
The Sunshine of Thine Eyes
NEIDLINGER, W. H.
Promise
SALTER, MARY TURNER
The Sweet o' the Year
SAWYER, FRANK E.
Spanish Romance
WARD-STEPHENS
Be Ye in Love with April-tide?

MEDIUM VOICE

LANG, MARGARET RUTHVEN
Day is Gone
BISCHOFF, J. W.
Five Little White Heads
BRANSCOMBE, GENA
I Send My Heart up to Thee.
(Serenade)
SALTER, MARY TURNER
The Sweet o' the Year
CLOUGH-LEIGHTER, H.
O Heart of Mine!
FOOTE, ARTHUR
I'm Wearing Awa'
LYNES, FRANK
Roses
FRIML, RUDOLF
At Twilight
WARD-STEPHENS
The Rose's Cup
CHADWICK, G. W.
Thou art so like a Flower
MILLIGAN, HAROLD V.
My Heart is like a Lute
COX, RALPH
April-tide
BEACH, MRS. H. H. A.
Ah, Love, but a day!
BRANSCOMBE, GENA
Only to Thee

LOW VOICE

BEACH, MRS. H. H. A.
Ah, Love, but a day!
BRANSCOMBE, GENA
A Lovely Maiden Roaming
CHADWICK, G. W.
Two Folk Songs
1. O Love and Joy
2. The Northern Days
CLOUGH-LEIGHTER, H.
O Heart of Mine
FOOTE, ARTHUR
I'm Wearing Awa'
FRIML, RUDOLF
At Twilight
LANG, MARGARET RUTHVEN
Day is Gone
LYNES, FRANK
Roses
MACDOWELL, EDWARD
Merry Maiden Spring
METCALF, JOHN W.
The Sunshine of Thine Eyes
NEIDLINGER, W. H.
Promise
SALTER, MARY TURNER
In Saragossa. (Serenade)
SAWYER, FRANK E.
Spanish Romance
WARD-STEPHENS
The Rose's Cup

Price \$1.25-Each Volume

The Arthur P. Schmidt Co.

BOSTON: 120 Boylston St.

NEW YORK: 8 West 40th St.

SCHMIDT'S EDUCATIONAL SERIES 2.56 a-b



Pioneer American Composers

A
Collection
of
Early American Songs

Edited and Augmented
by

Harold Vincent Milligan

Soprano or Tenor

Mezzo-Sop. or Baritone

Price 125 Each

The Arthur P. Schmidt Co
BOSTON NEW YORK
120 BOYLSTON ST. 8 WEST 40th ST.
COPYRIGHT 1921 BY THE ARTHUR P. SCHMIDT CO.
INTERNATIONAL COPYRIGHT SECURED

Contents

	Page
RETURN, O LOVE.....(VICTOR PELISSIER)	5
MONODY.....(P. A. von HAGEN)	11
THE SOLDIER'S FAREWELL....(TIMOTHY SWAN)	16
I HAVE A SILENT SORROW.....(A. REINAGLE)	19
CUPID AND THE SHEPHERD....(RAYNOR TAYLOR)	22
WILLOW, WILLOW.....(BENJAMIN CARR)	28
THE PRIDE OF OUR PLAINS... (P. A. von HAGEN)	32

11
1619
M. S. P. 2
C. 1713

020544

Preface

The cordial reception given to the recently published songs of Francis Hopkinson, (1737-1791) the first American composer, has encouraged the Editor to resurrect other songs of this same period, which, it is hoped, will be found to compare not unfavorably with the songs of the same time in England and on the Continent, and to furnish further evidence that the Americans of the eighteenth century were not all musical barbarians with their artistic instincts stifled by the hardships of pioneer life.

All investigators of the music of this period must acknowledge a deep debt to the invaluable research work done by Mr. Oscar G. Sonneck, and the Editor wishes also to acknowledge gratefully the assistance of Miss Barbara Duncan and Miss Mary Alden Thayer of Boston, and Mr. Julius Mattfelt of New York.

HAROLD VINCENT MILLIGAN

Biographical Notes

VICTOR PELISSIER was living in Philadelphia in 1792, and came to New York the following year as a player of the French horn in the orchestra of The Old American Company, an opera troupe which flourished in America both before and after the War of the Revolution. Many of the musical arrangements and compositions used by The Old American Company were the work of Pelissier. He afterward returned to Philadelphia, where he lived during the early years of the nineteenth century.

PETER ALBRECHT von HAGEN was born in 1781, probably in Charleston, S. C., where his father was a professional musician, being known as an organist and violinist. The elder von Hagen had come to the Colonies from Rotterdam, Holland, in 1744 and the family had been a musical one for generations. The von Hagens moved to New York and in 1789 the name of P. A. von Hagen, Jr. appears on concert programs as a pianist, he being at that time eight years old. In 1796 the family moved to Boston, where he continued his career as virtuoso and teacher. In 1797 he opened his "Musical Magazine and Warranted Pianoforte Warehouse" at 62 Newbury Street, and two years later embarked upon a career as music publisher. His compositions are distinctly above the average of his contemporaries. It is presumable that he received his musical education from his father.

TIMOTHY SWAN was born in Worcester, Mass., July 23rd, 1758.

He became a hatter by trade, but achieved no little fame as a composer, although his naturally diffident nature prevented the success of a public career as a musician. Like his contemporary, William Billings, the tanner-composer of Boston, he was an eccentric character. He was "a great reader and a late riser," and his neighbors said of him that he was "poor, proud and indolent." He lived for twenty-five years in Suffield, Conn., and it was there that most of his music was written. He spent the last years of his life in Northfield, Mass., where he died at the age of eighty-four.

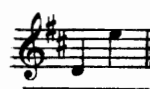
ALEXANDER REINAGLE, perhaps the most distinguished of all the musicians living in America at that time, was born in Portsmouth, England, and began his musical career in Scotland, where he was a pupil of Raynor Taylor. He preceded his teacher to America, coming just after the close of the Revolution, in 1786. He lived in Philadelphia, where he became a teacher in "the best of families." He also conducted and performed at many concerts, and directed (from the harpsichord) at the opera in Philadelphia and Baltimore. In 1793, with Wignell, he founded the New Theatre at Philadelphia, which made musical history during its existence, but was not a commercial success. Reinagle died in Baltimore, September 21st, 1809. During the latter years of his life he was engaged in composing music to parts of Milton's "Paradise Lost." The manuscript of this work has unfortunately been lost.

RAYNOR TAYLOR was born in England in 1747 and came to America after the Revolutionary War. His first musical activity in this country was as organist of St. Anne's, in Annapolis, but as he received no regular salary in this position, he was forced to leave it, and went to Philadelphia, where he became organist of St. Peter's. He was for many years one of the most important musical personalities in America. He was famous for his powers of improvisation and his compositions are numerous and varied, including much for the stage. He died in Philadelphia in 1825.

BENJAMIN CARR, born in England in 1769, came to New York in 1793, and in the same year moved to Philadelphia, where for many years he played an important part in the musical life of the city as organist, pianist, ballad singer, concert manager, composer and publisher. His many compositions include efforts in every form and his music was very popular during his own day, especially his writings for the church. He died in Philadelphia in 1831 and a monument was erected to his memory by the Musical Fund Society, of which he had been a founder (1826).

Return, O Love

CHARLES COX



VICTOR PELISSIER
Edited and Augmented by
HAROLD V. MILLIGAN

Allegro

allargando Re - turn, — O

rit. *a tempo* *p*

Love, — in ros - y breath, The sigh — I soft - ly

breath'd — to — thee, Re - turn, — my — Love, — thy — sac - red —

faith, — Re - turn — thy vows — in sighs — to me, Re -

p

p colla voce

turn — thy vows — in — sighs — to me.

colla voce

rit.

p

allargando

f

a tempo

p

Oh give in

whis - pers - mus - ic - breath'd, Some ling - 'ring

thoughts of - prom - ised love, One cher - ished rose - in -

mp

poco rit.

myr - tle wreathed, One hope - that may - these doubts - re -

poco rit.

a tempo

move, One cher - ished__ rose in myr - tle__ wreathed, One

a tempo

p

poco rit.

hope__ that__ may__ these doubts__ re - move! Say, did that

piu agitato

poco rit.

piu agitato

p

bo - som nev - er heave? Yes,

yes, you do love, your__ eyes de - clare it, your__ eyes__ de -

p

rit.

rit.

a tempo

clare it, Come cast the thorn, the rose re - ceive, —

a tempo

p *p* *p*

sf

You hate the chain, Yet you must wear it!

sfz

ad lib.

Yet you must wear it. Re -

p

colla voce

a tempo

turn O Love, in ros - y breath, The sigh I soft - ly

a tempo

breathed to thee, Re - turn, O Love, thy sac - red faith, Re -

turn, thy vows in sighs to me, Re - turn thy

colla voce

vows in sighs to me, In sighs to me, Re -

colla voce

p

turn my love Re - turn in sighs to me!

Monody



P. A. VON HAGEN
 Edited and Augmented by
 HAROLD V. MILLIGAN

Grave

mf

mp

p

Near where yon sur - ges waste the shore, A

sim - ple gray stone marks the grave Of

The first system of the musical score, measures 1-4. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "sim - ple gray stone marks the grave Of". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines in both hands.

her whose smile is seen no

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "her whose smile is seen no". The piano accompaniment continues with chords and moving lines in both hands.

more, And all is si - lent

The third system of the musical score, measures 9-12. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are "more, And all is si - lent". The piano accompaniment continues with chords and moving lines in both hands.

but the wave. The form of Love,

The fourth system of the musical score, measures 13-16. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are "but the wave. The form of Love,". The piano accompaniment continues with chords and moving lines in both hands.

which bards have sung, And those that bright - en'd

Fan - cy's eye, When Hope was fair and Time was young, In

slower *a tempo*

her as - sum'd re - al - i - ty.

poco allegro

mp

And oft as Spring shall dress the meads, The

mp

moon shall lend her yellow beam, To

light the tear that Evening sheds, Or

p

Pi - ty's fas - ter flow - ing stream,

p

p

Wild flow'rs shall deck thy hal - lowed tomb, And

p

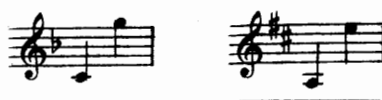
breez - es as they sigh a - long, Shall cull the charm of

slower *a tempo*

ev - 'ry bloom, To sweet - en the a - e - rial song.

slower *a tempo* *poco allegro*

The Soldier's Farewell



TIMOTHY SWAN
 Edited and Augmented by
 HAROLD V. MILLIGAN

Andante semplice

mp

At length, too soon, dear creat - ure, Re - ceive this fond a -

dieu! Thy pains O Love, how bit - ter, Thy joys how

short, how few! No more those eyes so kil - ling

— The melt - ing glance re - peat, — Nor

p poco rit

bos - om gent - ly swel - ling, With love's soft tu - mult beat!

a tempo

Two pas - sions strong - ly plead - ing, My

doubt - ful breast di - vide, Lo! there my coun - try bleed -

ing, And here a weep - ing bride! _____ But

know thy gen - 'rous lov - er _____ Can

f poco allarg.

true to eith - er prove, _____ Fame fires my soul all

o - ver, While ev - 'ry pulse beats love! _____

I Have a Silent Sorrow



R. B. SHERIDEN

A. REINAGLE
Edited and Augmented by
HAROLD V. MILLIGAN

Slow and plaintive

mp *p*

Espressivo

I have a si - - lent

p *mp*

sor - - row here, A grief I'll ne'er im -

part, It breathes no sigh, It sheds no

tear, But it con - sumes, con - sumes my

heart. I shall not raise my

eyes to heav'n, Nor mer - cy ask for

me, My soul des - pairs to be for -

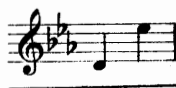
Con espressione giv'n, Un - par - don'd, love, by thee, by thee! *poco rit.*

colla voce *a tempo*

Red. *

Cupid and the Shepherd

(L'amour interrogé par un Berger)



RAYNOR TAYLOR
 Edited and Augmented by
 HAROLD V. MILLIGAN

Allegretto

Cu - pid

mf

ram - bling once a - stray, Met a shep - herd on his

way, — Af - ter he'd the child sur - vey'd,

quasi parlando

Thus a - side the shep - herd said; "Qui est cet en -
"What child is

al tempo

fant? Il ex - cite ma cur - io - sit - iel!" The swain's sur - prise the
this, With his air-y wings and jaunt-y bow?"

al tempo

cu - pid spied, And thus the ur - chin said a - side,

parlando

"Voi - la un ber - ger qui m'ex - a - mine beau - coup!"
"Why - does yon shep - herd - gaze at me so?"

Then said the shep-herd, "Qui est ton mai-tre?" Cu - pid re -
Who is thy mas-ter?"

colla voce

plied, "Je n'en ai point!" "Tes par - ents, — qui sont eux?" "Je suis
"I have none" "Pray your par-ents name make known." "A - -

poco rit. *a tempo*

seul de ma fa - mille!" "Quel age as - tu, pe - tit?" "Je
las, I am a - lone?" "Then tell how old you are!" "From

poco rit. *leggiere a tempo*

poco rit.

suis tou - jours en - fant!" "Ou log - es tu, mon cher?" "Je
child - hood I ne'er part." "And is your dwel - ling far?" "I

log - es dans le coeur!" "D'ou viens tu, en - fant?" "De ma de -
live with - in the heart." "From whence do you come?" "Straight from my

meure!" "Ou vas tu, dis moi?" "Je re - tourne, mon a -
home." "And whi - ther a - way?" "Back to the heart a -

poco rit. *a tempo*

mi! "Je re-tourne, mon a *mi!*" "Qu'y fais tu, pet -
gain," "Back to the heart a - gain." "What will you do there, I

mp

it?" "Je fais des heur - eux!" "Quel est ta
pray?" "I'll bring great joy to men." "What is thy

poco allargando

Pa - trie?" "C'est l'un - i - vers en - tier!" *a tempo*
land?" "All the world, that is my na-tive strand!"

mf *p a tempo*

Slower

"Et ton nom, je te prie?" "Mon nom est l'A -
"And your name, come now, say?" "My name is

mour! est l'A - mour! mon nom
Love! My name is Love! My name

poco rit.

est l'A - mour!"
is Love!"

*
Red.

Willow, Willow

WILLIAM SHAKESPEARE



BENJAMIN CARR
 Edited and Augmented by
 HAROLD V. MILLIGAN

Lento

1. A poor soul sat sigh-ing, un-der a syc-a-more
 sigh'd in her sing-ing, sigh'd and af-ter each

tree. Oh, wil-low, wil-low, wil-low! With her
 moan, Oh, wil-low, wil-low, wil-low! I am

hand on her bos-om, her head on her knee, Oh,
 dead to all plea-sure, my true love is gone, Oh,

willow now bids me, bids me despair and to

p

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and quarter notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

die. Oh, willow, willow, willow! So

The second system continues the musical piece. The vocal line has a melisma on the word "willow". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

hang it, friends, o'er me, in grave where I lie, Oh,

The third system concludes the phrase. The vocal line ends with a long note on "Oh". The piano accompaniment features a sustained chord in the left hand and a melodic line in the right hand.

wil - low, wil - low, wil - low, wil - low,

p

p
Oh, the green wil - low,

mf

p
oh, the green wil - low, oh, the green wil - low

p

dim. *ppp*
shall be my gar - - - land.

p leggiero *p dim.* *ppp*

The Pride of our Plains



P. A. VON HAGEN

Edited and Augmented by

HAROLD V. MILLIGAN

Siciliano



The blush - ing daugh - ter of the thorn, whose



tears add lus - tre to the morn, Each flow - 'ret that the



dew - drop laves, And all the un - seen Wan - d'rer waves, Have

beau - ties, but they fade a - way, Have beau - ties, but they

fade a - way, Com - par'd with hers, like night to day, Oh she is fair - er

to the view, Than Fan - cy's pen - cil ev - er

poco allarg. *a tempo*

a tempo

drew, Than Fan-cy's pen-cil ev - er drew!

poco rit.

f

tr mmm

Her looks the mim - ic Art - de - fy, And

leggiere

Song - can ne'er - those charms sup - ply, Yet those which leave all

else - be - hind Are but - re - fract - ed from - her mind. I

might as well paint Beau-ty's grace, I might as well paint Beau - ty's grace As

draw the like - ness of her face, Oh she is fair - er to the view, Than

poco allarg. *a tempo*

Fan-cy's pen - cil ev - er drew, Than Fan-cy's pen - cil ev - er

drew!

SONGS

BY

HAROLD VINCENT MILLIGAN

A Lute of Love

My Heart is Like a Lute (2 keys) .50
Wheels the silver swallow (2 keys) .50
Storm Signals (2 keys) .50
Sorrowing Hands (2 keys) .50
The Dreamer (2 keys) .50

5 Lyrics By Sara Teasdale

Complete \$1.00

Less Than the Cloud
Twilight
Pierrot
Her Voice is Like Clear Water
You Bound Strong Sandals on
My Feet

They are vivacious, light, bright and cheerful, full of vocal melody that is charmingly accompanied.
Musical Courier

An Invitation (2 keys) .60

Beatrice G (c-g) .60

A dramatic song with a middle section of purely lyric quality. The end is finely managed and the effect of the song should be big and vital. *Musical America*

Advent (2 keys) .60

One of the best Rossetti Songs we know. A glorious poem and Mr. Milligan has found musical expression for it that matches it finely. *Musical America*

When Life's At The Dawn

(A Group of Five Songs) \$1.00

Red Apples Natural Science
The Kind Shepherd Tomorrow
My Creed

The texts are child poems by Anna Bird Stewart and the compositions are worthy additions to this class of literature. *Musical Monitor*

THE FIRST AMERICAN COMPOSER

6 SONGS

BY

FRANCIS HOPKINSON

(1737-1791)

My Days Have Been So Wondrous Free
O'er The Hills
Beneath a Weeping Willow's Shade

Come Fair Rosina
My Generous Heart Disdains
The Traveller Benighted

Edited and Augmented by

HAROLD VINCENT MILLIGAN

HIGH VOICE

PRICE \$1.25

LOW VOICE

(Schmidt's Educational Series No 212a-b.)

The first songs ever written by an American composer. The volume contains a portrait of the author, Francis Hopkinson, friend of George Washington and a signer of the Declaration of Independence: also a letter from George Washington to the author reproduced in fac-simile.

THE ARTHUR P. SCHMIDT CO.

BOSTON: 120 Boylston St.

NEW YORK: 8 West 40th St.

THE FIRST AMERICAN COMPOSER

**6 SONGS BY
FRANCIS HOPKINSON**

(1737:1791)

O'er the Hills
My Days Have Been So
Wondrous Free
Beneath a Weeping Willow's
Shade
Come Fair Rosina
My Generous Heart Disdains
The Traveller Benighted

Edited and Augmented by

Harold Vincent Milligan

High Voice Low Voice Price \$1.25
(Schmidt's Educational Series No. 212a-b)

The first songs ever written by an American Composer. The volume contains a portrait of the author, Francis Hopkinson, friend of George Washington and a signer of the Declaration of Independence: also a letter from George Washington to the author, reproduced in fac-simile.

LYRIC FANCIES

A SELECTION OF SONGS
BY

American Composers

FAVORITE SONGS BY

Beach, Branscombe, Chadwick,
Daniels, Foote, Hadley, Lang,
MacDowell, Metcalf, Neidlinger,
Park, Salter, Ward-Stephens,
and others.

Two volumes for Soprano or Tenor

Two volumes for Mezzo Sop. or Bar.

Two volumes for Alto or Bass

Price \$1.25 each

Complete list of contents sent free
on application

E. MAC DOWELL

Six Selected Songs

Including "TO A WILD ROSE"

(Text by HERMANN HAGEDORN)

CONTENTS

HIGH VOICE

Thy Beaming Eyes
A Maid Sings Light
To A Wild Rose
Deserted
Fair Springtide
Menie

LOW VOICE

Thy Beaming Eyes
The Swan Bent Low
To a Wild Rose
Deserted
To the Goldenrod
My Jean

Price \$1.00

SCHMIDT'S COLLECTION OF SACRED SONGS

SELECTED FROM THE
WORKS OF

Ambrose, Bischoff, Chadwick,
Crowninshield, Hanscom,
Lansing, Lynes, Marston,
Rogers, Schnecker,
Tinney, West, and others

Two volumes for Soprano or Tenor

Two volumes for Mezzo Soprano or Baritone

Two volumes for Alto or Bass

Price 75 Cents Each

(Schmidt's Educational Series, Nos 80, 81, 82)

Complete list of contents sent free
on application

EDITION SCHMIDT

Selected Vocal Albums

Vol. BEACH, Mrs. H. H. A.				LANG, MARGARET RUTHVEN	
23	Song Album No. 1.	\$1.00		105.	Nonsense Rhymes and Pictures. Vol. I \$1.00
107	Song Album No. 2	1.00		124.	More Nonsense Rhymes and Pictures. 1.00
BRANSCOMBE, GENA				139.	Grandmama's Song Book 1.00
161a-b.	The Sun Dial. Song Cycle.			LYNES, FRANK	
	High voice. Low voice	1.00		28a-b.	Album of Nine Songs.
162a-b.	A Lute of Jade. Song Cycle.				High voice. Low voice .75
	High voice. Low voice	1.00		MAC DOWELL, EDWARD	
CARSE, A. VON AHN				19.	Op. 44. Six Love Songs .75
152a-b.	A Jewel Cycle. Four Songs.			49a.	Op. 56. Four Songs.
	High voice. Low voice	1.00			For Soprano or Tenor .75
CHADWICK, G. W.				50.	Op. 58. Three Songs. (Constancy, Sun-
13	Album of Favorite Songs.				rise, Merry Maiden Spring) .75
	Soprano or Tenor	1.00		65.	Op. 60. Three Songs. (Tyrant Love,
38.	Seventeen Songs.				Fair Springtide, To the Golden Rod) .75
	Alto or Baritone	1.00		156a-b.	Album of Six Selected Songs.
71a-b.	"Told in the Gate." (Lyrics by Arlo				(including "To a Wild Rose")
	Bates). High voice. Low voice	1.25			High voice. Low voice 1.00
CHAPMAN, FREDERICK				METCALF, JOHN W.	
165.	Four Short Lyrics. (Medium voice)	.75		122a-b.	Album of Selected Songs.
FOOTE, ARTHUR					High voice. Low voice 1.00
121a-b.	Album of Selected Songs.			MILLIGAN, HAROLD V.	
	High voice. Low voice	1.00		166.	"When Life's at the Dawn."
Op. 51.	Four Songs. High voice. Low voice	.75			A group of Five Songs 1.00
HUHN, BRUNO				PARK, EDNA ROSALIND	
146.	The Divan. Song Cycle.			91a-b.	Sprays of Heather.
	For Soprano, Alto, Tenor and Bass.	1.50			High voice. Low voice .75
				THOMAS, CLAYTON	
				151a-b.	Matsuris. A cycle of Japanese Songs.
					High voice. Low voice 1.00

The ARTHUR P. SCHMIDT Co.

BOSTON
120 Boylston Street

NEW YORK
8 West 40th Street

EASTMAN SCHOOL OF MUSIC
DEPT. OF MUSICOLOGY

SCHMIDT'S EDUCATIONAL SERIES 288. 2-5



Pioneer American Composers

A
Collection
of
Early American Songs

Edited and Augmented
by

Harold Vincent Milligan

Vol. II

Soprano or Tenor

Mezzo-Sop. or Baritone

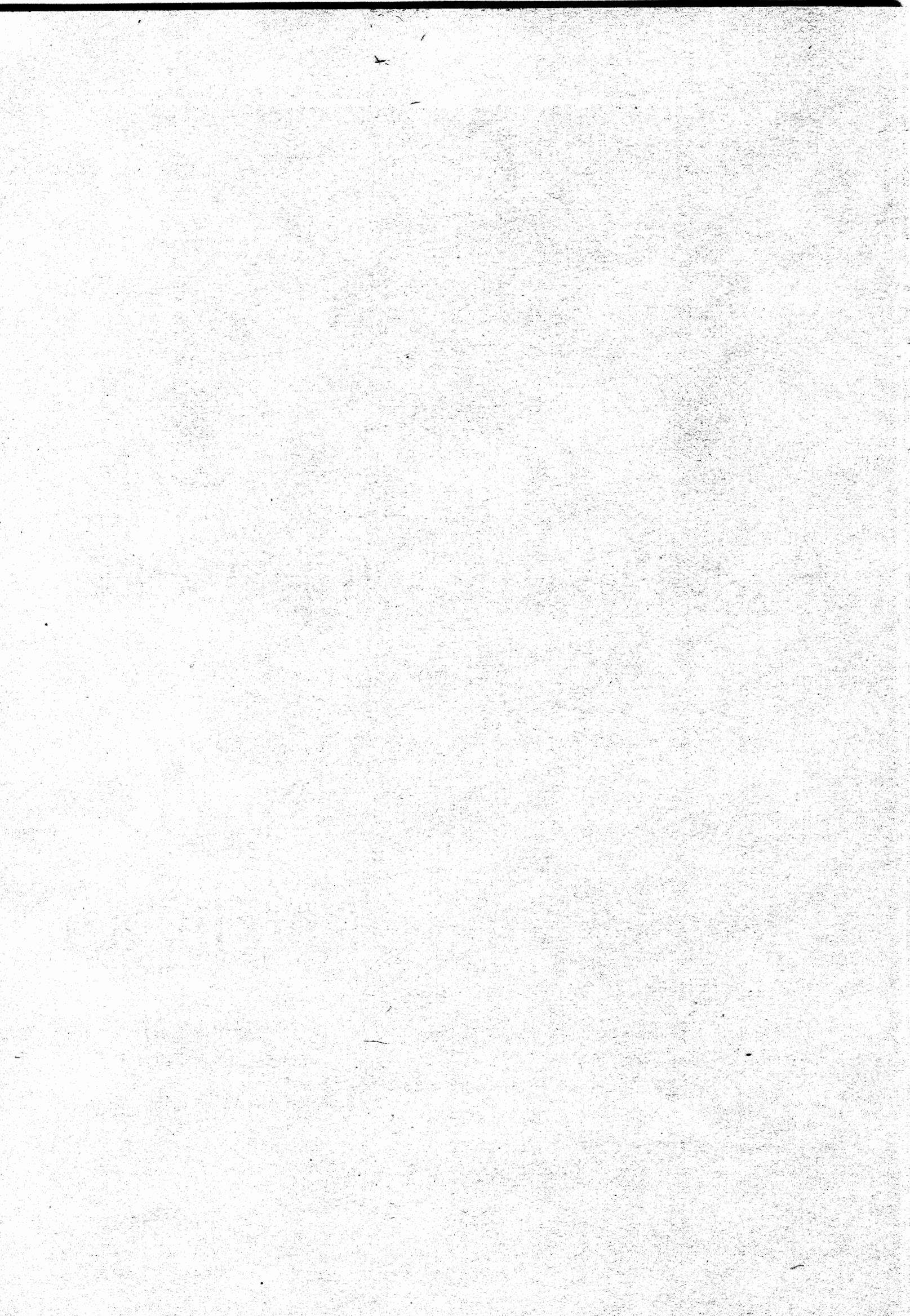
Vol. I

Soprano or Tenor

Mezzo-Sop. or Baritone

Price 1.25 Each

The Arthur P. Schmidt Co
BOSTON 180 BOYLSTON ST.
NEW YORK 8 WEST 40TH ST.



SCHMIDT'S EDUCATIONAL SERIES 288. a-b



Pioneer American Composers

A
Collection
of
Early American Songs

Edited and Augmented
by

Harold Vincent Milligan

Vol. II

Soprano or Tenor

Mezzo-Sop. or Baritone

Vol. I

Soprano or Tenor

Mezzo-Sop. or Baritone

Price 1.25 Each

The Arthur P. Schmidt Co
BOSTON
120 BOYLSTON ST.
NEW YORK
8 WEST 40th ST.

Contents

	Page
DRY THOSE EYES (Victor Pelissier)	5
THE WOUNDED SOLDIER.....(Raynor Taylor)	10
GENTLE ZEPHYR.....(P. A.von Hagen).....	14
THE TWIN ROSES (James Hewitt).....	17
MAY MORNING (P. A.von Hagen).....	21
JERRY'S SONG (A. Reinagle)	25
I KNEW BY THE SMOKE.....(J. Willson).....	29

Preface

The cordial reception given to the recently published songs of Francis Hopkinson, (1737-1791) the first American composer, has encouraged the Editor to resurrect other songs of this same period, which, it is hoped, will be found to compare not unfavorably with the songs of the same time in England and on the Continent, and to furnish further evidence that the Americans of the eighteenth century were not all musical barbarians with their artistic instincts stifled by the hardships of pioneer life.

All investigators of the music of this period must acknowledge a deep debt to the invaluable research work done by Mr. Oscar G. Sonneck, and the Editor wishes also to acknowledge gratefully the assistance of Miss Barbara Duncan and Miss Mary Alden Thayer of Boston, and Mr. Julius Mattfelt of New York.

HAROLD VINCENT MILLIGAN

Biographical Notes

VICTOR PELISSIER was living in Philadelphia in 1792, and came to New York the following year as a player of the French horn in the orchestra of The Old American Company, an opera troupe which flourished in America both before and after the War of the Revolution. Many of the musical arrangements and compositions used by The Old American Company were the work of Pelissier. He afterward returned to Philadelphia, where he lived during the early years of the nineteenth century.

RAYNOR TAYLOR was born in England in 1747 and came to America after the Revolutionary War. His first musical activity in this country was as organist of St. Anne's, in Annapolis, but as he received no regular salary in this position, he was forced to leave it, and went to Philadelphia, where he became organist of St. Peter's. He was for many years one of the most important musical personalities in America. He was famous for his powers of improvisation and his compositions are numerous and varied, including much for the stage. He died in Philadelphia in 1825.

PETER ALBRECHT von HAGEN was born in 1781, probably in Charleston, S. C., where his father was a professional musician, being known as an organist and violinist. The elder von Hagen had come to the Colonies from Rotterdam, Holland, in 1744 and the family had been a musical one for generations. The von Hagens moved to New York and in 1789 the name of P. A. von Hagen Jr. appears on concert programs as a pianist, he being at that time eight years old. In 1796 the family moved to Boston, where he continued his career as virtuoso and teacher. In 1797 he opened his "Musical Magazine and Warranted Piano-forte Warehouse" at 62 Newbury Street, and two years later embarked upon a career as music publisher. His compositions are distinctly above the average of his contemporaries. It is presumable that he received his musical education from his father.

JAMES HEWITT came to New York in 1792 as "Professor of Music from the Opera House, Hanover Square, and Professional Concerts under the direction of Haydn, Pleyel, etc., London." He became one of the leading musicians of New York, both as virtuoso and as organizer of subscription concerts. He directed the orchestra of The Old American Opera Company. In January 1798 he bought the New York branch of Benjamin Carr's Musical Repository. It is said of him that "his social standing was excellent," which could not have been said, perhaps, of many of his confreres. "The Twin Roses" was "sung with unbounded applause by Miss Dellinger in 'Adrian and Orilla'."

ALEXANDER REINAGLE, perhaps the most distinguished of all the musicians living in America at that time, was born in Portsmouth, England, and began his musical career in Scotland, where he was a pupil of Raynor Taylor. He preceded his teacher to America, coming just after the close of the Revolution, in 1786. He lived in Philadelphia, where he became a teacher in "the best of families." He also conducted and performed at many concerts, and directed (from the harpsichord) at the opera in Philadelphia and Baltimore. In 1793, with Wignell, he founded the New Theatre at Philadelphia, which made musical history during its existence, but was not a commercial success. Reinagle died in Baltimore, September 21st, 1809. During the latter years of his life he was engaged in composing music to parts of Milton's "Paradise Lost." The manuscript of this work has unfortunately been lost.

JAMES WILLSON lived in New York. He was a composer of many songs, some of which he published himself. On the title - page of one of these songs the composer's name is given as "Mr. Willson, Organist of Trinity Church." Messiter, in his "History of the Choir and Music of Trinity Church" records the fact that Charles Wilson was organist from 1804 to 1820. In spite of the dissimilarity of name, the organist and composer were probably one and the same. He was in the music publishing business for several years on Maiden Lane and later on Broadway.

Dry Those Eyes



From Shakespeare
"THE TEMPEST"

VICTOR PELISSIER
Edited and Augmented by
HAROLD V. MILLIGAN

Andante

Dry those eyes — which are — o'er —

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "Dry those eyes — which are — o'er —". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in the same key signature. The right hand plays chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes.

flow - ing, All your storms are o'er —

The second system of the musical score. The vocal line continues with the lyrics "flow - ing, All your storms are o'er —". The piano accompaniment continues with similar textures, featuring chords in the right hand and a moving line in the left hand.

blow - ing, All — your — storms — are —

poco rit.

The third system of the musical score. The vocal line has the lyrics "blow - ing, All — your — storms — are —". A *poco rit.* (ritardando) marking is placed above the vocal line and below the piano accompaniment. The piano accompaniment features a more pronounced melodic line in the right hand.

a tempo
o'er — blow - ing.

a tempo *mp*

The fourth system of the musical score. The vocal line has the lyrics "o'er — blow - ing." and is marked *a tempo*. The piano accompaniment is marked *a tempo* and *mp* (mezzo-piano). The right hand of the piano part features a more active, melodic line with eighth and sixteenth notes.

While you in this isle are

bid - ing. You shall feast with - out pro -

vid - ing, You shall feast with - out pro -

vid - ing. Ev' - ry dain - ty you shall

think of, Ev' - ry wine which you would

The first system of the musical score. The vocal line (treble clef) begins with a half note 'think', followed by a quarter rest, then a half note 'of,'. The piano accompaniment (grand staff) features a sustained chord in the right hand and a moving bass line in the left hand.

drink — Shall be yours, shall be yours! —

The second system of the musical score. The vocal line continues with a half note 'drink' followed by a long dash, then a half note 'Shall', a quarter note 'be', a half note 'yours,', a quarter note 'shall', a half note 'be', and a half note 'yours!' followed by a long dash. The piano accompaniment provides harmonic support with chords and a steady bass line.

All wants shall shun — you, All wants shall

The third system of the musical score. The vocal line starts with a half note 'All', followed by a quarter rest, then a half note 'wants', a quarter note 'shall', a half note 'shun' followed by a long dash, then a half note 'you,', a quarter rest, then a half note 'All', a quarter note 'wants', and a half note 'shall'. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

shun — you, Cer - es' bless - ing,

p leggiero

The fourth system of the musical score. The vocal line continues with a half note 'shun' followed by a long dash, then a half note 'you,', a quarter rest, then a half note 'Cer', a quarter note 'es'', a half note 'bless', a quarter rest, and a half note 'ing,'. The piano accompaniment includes a section marked *p leggiero* (piano, light) in the right hand, featuring a series of eighth notes. The system concludes with a final chord in the piano.

is on you, Cer - es'

p

This system contains the first two staves of music. The vocal staff (treble clef) has a melody with lyrics "is on you, Cer - es'". The piano accompaniment (grand staff) features chords and a melodic line in the right hand, with a piano (*p*) dynamic marking.

bless - - ing is on you.

This system contains the next two staves. The vocal staff continues the melody with lyrics "bless - - ing is on you.". The piano accompaniment continues with chords and a melodic line in the right hand.

This system contains two staves. The vocal staff has a whole rest for four measures. The piano accompaniment continues with a steady bass line and chords in the right hand.

This system contains the final two staves. The vocal staff has a whole rest for four measures. The piano accompaniment concludes with a melodic line in the right hand and a bass line in the left hand.

The Wounded Soldier



RAYNOR TAYLOR
 Edited and Augmented by
 HAROLD VINCENT MILLIGAN

Marziale

1. The
 2. Com -
 3. Should new

poco rit.

vain - ly am - bit - ious may proud - ly re - cite Their
 mis - sioned with car - nage the balls swift - ly fly, Poor
 con - flicts á - rise and our States want sup - port, To the

a tempo

mp

glo - ry in arms and their ar - dor in fight, — Re -
me they've be - rept of a limb and an eye! — But
stand - ard of Hon - or I'll cheer - ful re - sort, — Tho'

p

late the des - truction they hurl'd on the foe, — And
why at their loss should I weak - ly re - pine? — They're
part - ly dis - abl - ed, no dan - gers I'll fly, — 'Tis the

boast of the con - quest at - tend - ing each blow; — And
lent to the Wars, on - ly gone for a time! — They're
pride of a sold - ier to con - quer or die, — 'Tis the

poco rit.

boast of the con-quest at - tend - ing each blow.
 lent to the Wars, on-ly gone for a time!
 pride of a sold-ier to con - quer or die.

*poco rit.**a tempo*

Such pom - pous ef - fu - sions be -
 And when from Death's slum - ber I'm
 But if Heav - en in - dul - gent will

mp

long not to me, Our States still de - fend - ing, I
 bade to a - wake, Re - turned to their home their old
 grant my re - quest, With Peace, love - ly Peace, may we

poco allarg.

fought to be free. Such pom - pous ef - fu - sions be -
 sta - tions they'll take! And when from Death's slum - ber I'm
 ev - er be blessed, But if Heav - en in - dul - gent will

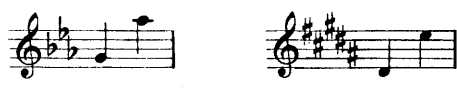
*poco rit.**allargando*

long — not to me, Our States still de - fend - ing I —
 bade — to a - wake, Re - turned to their home, their old
 grant — my re - quest, With Peace, love - ly Peace, may we

fought to be free.
 sta - tions they'll take.
 ev - er be blessed.

Allegro

Gentle Zephyr



P. A. VON HAGEN
 Edited and Augmented by
 HAROLD VINCENT MILLIGAN

Allegretto

mf grazioso

leggiero

dolce

1 Charm-ing, pleas - ing, un - seen
 2 Let thy mel - low, wild note
 3 Then at si - lent, so - ber

p

wand-rer, Glid-ing o'er the dim-pled plain,
 swell-ing, With its soft - est, sooth-ing sound,
 ev'-ning, Hith-er mayst thou love to stray,

p
 Come de - light - ful, mag-ic ram - bler, Breathe up -
 Ech - o through my low - ly dwell - ing, Breath - ing
 And oh, sweet, aer-ial strang-er, Let a

rit. *p* *mf a tempo*
 on my lyre a - gain Breathe up -
 heav'n - ly mus - ic round Breath - ing
 moon - beam guide thy way Let a

Allegro

on my lyre a - gain!
 heav'n - ly mus - ic round.
 moon - beam guide thy way.

Allegro

f *leggiero*

4 Yet I oft will smile contented,
 While retiring in the vale,
 Thou shalt pause a while and listen
 For responsive Philomel,
 For responsive Philomel.

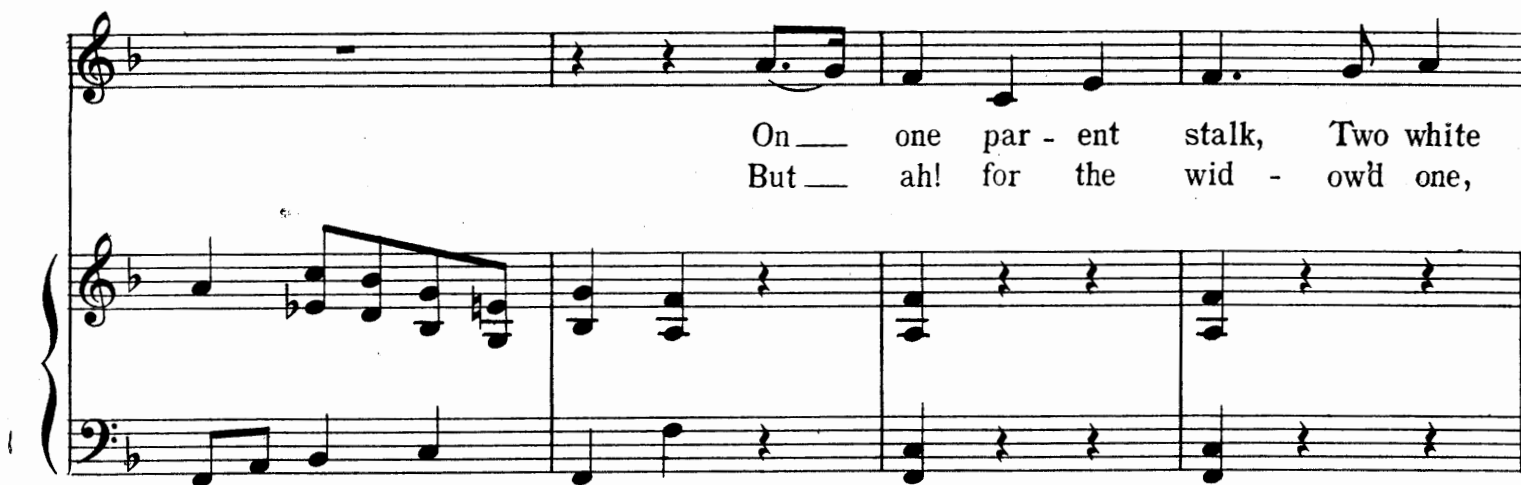
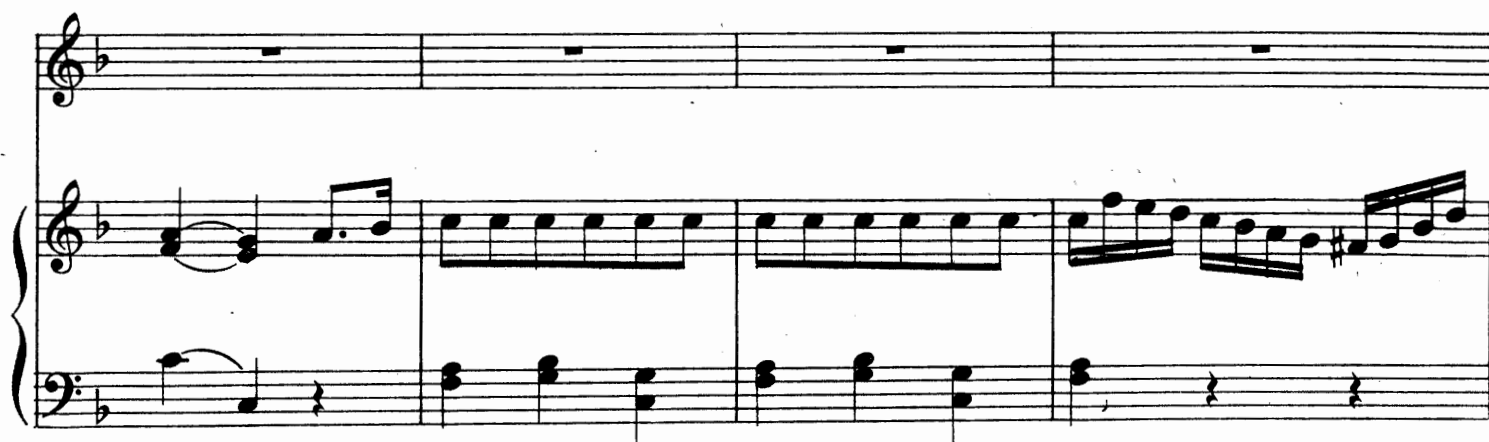
5 O assuasive, unseen Wandrer,
 At whose mien the lillies bend,
 Come delightful, tuneful rambler,
 Let my ear thy song attend,
 Let my ear thy song attend.

The Twin Roses



JAMES HEWITT
 Edited and Augmented by
 HAROLD VINCENT MILLIGAN

Moderato



ros - es, — were grow - ing, From — buds just ex -
 shriv - el'd — and yel - low, Its — bright sil - ver

pand - ing And love - ly — to — view, — To - -
 leaves lost their del - i - cate — hue, — It —

geth - er — they bloom'd With the same sun - beams —
 sick - end — in thought, pined to death for — its —

glow - ing, And an - noint - ed at night By the
fel - low, Re - - ject - ed the sun - beam And

same balm - y dew; A spoil - er be - held the fair
shrank from the dew; Then where, ruth - less spoil - er, ah,

twins and un - spar - ing, Pluck'd one from its stalk, like a
where is thy glo - ry? Two flow'rs strewn in dust that might

gay vic - tim — dress'd, — Then left its com - pan - ion, his
sweet - ly have — bloom'd — A tomb is the — tri - umph which

prize proud - ly — bear - ing, To blush for — an — hour, ere it
tells thy proud — sto - ry, Where beau - ty — and — love are un -

died on — his — breast.
time - ly — con - sumed.

May Morning



P.A. Von HAGEN

Edited and Augmented by

HAROLD VINCENT MILLIGAN

Allegretto

mp

The mel - low lus - tre of the morn, Was
 The spi - rit of the health - ful breeze, That
 And while in - spired by song and scene, Whose

ming - ling with the gold - en beam, That gilt the tear up
 bore the wood - land notes a - long, Had robbed the blos - soms
 charms I thought were ne'er out - done, I turned and met my

on the thorn, And danc'd up - on the dimpl - ing stream, The
 from the trees, To waft a per - fume with the song, But
 An - na's mien, And ev' - ry oth - er charm was gone, Like

grove and land - scape, hill__ and green, Whose charms drew splen - dor
 chief of all that caught my ear, Re - spons - ive from__ the
 glim - m'ring stars that dis - ap - pear, Be - fore the moon__ that

from__ the ray, Had dress'd with smiles their gay - est mien, Had
 neigh-bring spray, The rob - in whist - led loud__ and clear, The
 fled__ a - way, And now I on - ly sought__ to hear, And

dress'd with smiles their gay - est mien, To wel - come in__ the
 rob - in whist - led loud__ and clear, To wel - come in__ the
 now I on - ly sought to hear, Her wel - come to__ the

morn of May, To wel - come in the
morn of May, To wel - come in the
morn of May, Her wel - come to the

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two sharps (D major). It contains three measures of music, with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The right hand plays chords and single notes, while the left hand plays a moving bass line. The key signature is D major, indicated by two sharps (F# and C#).

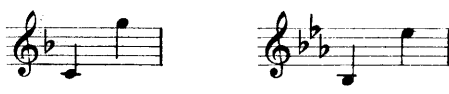
morn of May!
morn of May!
morn of May!

The second system of the musical score. The vocal line continues with three measures of music, each ending with an exclamation mark. The piano accompaniment continues with two staves, maintaining the D major key signature and providing harmonic support for the vocal line.

The third system of the musical score. The vocal line consists of three measures, each containing a whole rest, indicating a silent vocal part. The piano accompaniment continues with two staves, concluding the piece with a final chord in the right hand and a sustained note in the left hand.

Jerry's Song

(from "The Volunteer")



ALEXANDER REINAGLE

Edited and Augmented by

HAROLD VINCENT MILLIGAN

Allegretto giocoso

Some
Some

tell us that wo - men are del - i - cate things — The
say they're as sweet as the ros - es in June, — They've

com - fort and joy of man's life; — And — man - y will talk of the
notes like the gold-finch or lin - net, Yet — cross but their will and they'll

pleas - ure that springs from that pret - ty creat - ure, a wife: But for
sing you a tune, — Will chase a - way love in a min - ute! What -

my part I own that I nev - er could find A girl but would change like the
e'er they re - quest you must nev - er de - ny, — They'll try half a hun - dred pre -

weath-er, Nor one in a hun-dred who knew her own mind For
tenc-es, They'll coax and they'll flat-ter, scold, whim-per and cry— Till they

hard-ly two min-utes to - geth - er } I've tried 'em and swear be they
drive a man out of his sens-es }

black, brown or fair, They all have their airs and their grac-es, Each

heart they be - guile that is caught by the smile of their

pret - ty de - mure - look - ing fac - - - es, Each

heart they be - guile that is caught by the smile of their

pret - ty de - mure look - ing fac - - - es.

I knew by the smoke that so gracefully curled

T. MOORE



J. WILLSON
 Edited and Augmented by
 HAROLD VINCENT MILLIGAN

Andante

mf

I

knew by the smoke that so grace - ful - ly curl'd A -

round the green elms that a cot - tage was near, And I

said "If there's peace to be found in this world, The

heart that was hum - ble might hope for it here?"

'Twas noon and on flow-ers that

lan-guish'd a - round In sil-ence re-posed the vo - lup - tuous bee, Ev-'ry

leaf was at rest and I heard not a sound, But the wood-peck-er tap-ping

the hol - low beech tree, But the

wood-peck-er tap-ping the hol - low beech tree.

And

"Here in this lone lit-tle wood," I ex-claim'd, "With a maid who was love-ly to

soul and to eye, Who would blush when I prais'd her and weep when I blam'd, How

blest could I live and how calm could I die! By the

shade of yon su - mach, whose red ber - ry dips In the

gush of the foun-tain, how sweet to re - cline, And to know that I sigh'd up - on

in - no - cent lips, Which had nev - er been sigh'd on by an - y but mine!

Which had nev - er been sigh'd on by an - y but mine!

colla voce

SONGS

BY

HAROLD VINCENT MILLIGAN

A LUTE OF LOVE.

No. 1. My Heart is like a Lute	{ Sop. or Ten. Mezzo-Sop. or Bar.	.50
No. 2. Wheels the Silver Swallow	{ Sop. or Ten. Mezzo-Sop. or Bar.	.50
No. 3. Storm Signals . . .	{ Sop. or Ten. Mezzo-Sop. or Bar.	.50
No. 4. Sorrowing Hands . .	{ Sop. or Ten. Mezzo-Sop. or Bar.	.50
No. 5. The Dreamer . . .	{ Sop. or Ten. Mezzo-Sop. or Bar.	.50

FIVE LYRICS by Sara Teasdale. Complete . . . \$1.00

No. 1. Less than a Cloud . .	Mezzo-Sop. or Bar.	.50
No. 2. Pierrot	Mezzo-Sop. or Bar.	.50
No. 3. Twilight	Mezzo-Sop. or Bar.	.50
No. 4. Her Voice is Like Clear Water	Mezzo-Sop. or Bar.	.50
No. 5. You Bound Strong Sandals on My Feet	Mezzo-Sop. or Bar.	.50

ALGERIAN LOVE SONGS.

No. 1. Sunset	{ Sop. or Ten. Alto or Bar.	.65
No. 2. Midnight	{ Sop. or Ten. Alto or Bar.	.60
No. 3. Dawn	{ Sop. or Ten. Alto or Bar.	.50

WHEN LIFE'S AT THE DAWN.

A Group of Five Songs . . .	Medium Voice	\$1.00
-----------------------------	--------------	--------

SUNNY DAYS OF CHILDHOOD.

Five Songs	Medium Voice	\$1.00
----------------------	--------------	--------

AN INVITATION	{ Sop. or Ten. Alto or Bar.	.60
BEATRICE	{ Sop. or Ten. Alto or Bar.	.60
ADVENT	{ Sop. or Ten. Alto or Bar.	.60
TOMORROW	Mezzo-Sop. or Bar.	.50
APRIL, MY APRIL	{ Sop. or Ten. Mezzo-Sop. or Bar. Alto or Bass	.60

Published by

The Arthur P. Schmidt Co.

BOSTON
120 Boylston Street

NEW YORK
8 West 40th Street

EDWARD MAC DOWELL

SIX SELECTED SONGS

Including "TO A WILD ROSE" (Text by HERMANN HAGEDORN)

CONTENTS

High Voice

Thy Beaming Eyes
A Maid Sings Light
To A Wild Rose
Deserted
Fair Springtide
Menie

Low Voice

Thy Beaming Eyes
The Swan Bent Low
To A Wild Rose
Deserted
To the Golden Rod
My Jean

PRICE, \$1.00

LYRIC FANCIES

A Selection of Songs by AMERICAN COMPOSERS

FAVORITE SONGS BY

Beach, Branscombe, Chadwick, Daniels, Foote, Hadley, Lang, Lynes,
MacDowell, Metcalf, Neidlinger, Park, Salter,
Ward-Stephens, and others.

VOLUME I.

High Voice Low Voice

VOLUME II.

High Voice Low Voice

PRICE, \$1.25 EACH

(Schmidt's Educational Series, Nos. 83, 84)

SCHMIDT'S COLLECTION OF SACRED SONGS

SELECTED FROM THE WORKS OF

Ambrose, Bischoff, Chadwick, Crowninshield, Hanscom, Lansing, Lynes,
Marston, Rogers, Schnecker, Tinney, West, and others.

HIGH VOICE

Vol. I. Vol. II.

MEDIUM VOICE

Vol. I. Vol. II.

LOW VOICE

Vol. I. Vol. II.

PRICE, 75 CENTS EACH

(Schmidt's Educational Series, Nos. 80, 81, 82)

The ARTHUR P. SCHMIDT Co.,
Boston, Leipzig, New York,
120 Boylston Street. 8 West 40th Street.

EDITION SCHMIDT

Selected Vocal Albums

Vol. BEACH, Mrs. H. H. A.		
23	Song Album No. 1	\$1.00
107	Song Album No. 2	1.00
BRANSCOMBE, GENA		
161a-b.	The Sun Dial. Song Cycle. High voice. Low voice	1.00
162a-b.	A Lute of Jade. Song Cycle. High voice. Low voice	1.00
CARSE, A. VON AHN		
152a-b.	A Jewel Cycle. Four Songs. High voice. Low voice	1.00
CHADWICK, G. W.		
13	Album of Favorite Songs. Soprano or Tenor	1.00
38.	Seventeen Songs. Alto or Baritone	1.00
71a-b.	"Told in the Gate." (Lyrics by Arlo Bates). High voice. Low voice	1.25
CHAPMAN, FREDERICK		
165.	Four Short Lyrics. (Medium voice)75
FOOTE, ARTHUR		
121a-b.	Album of Selected Songs. High voice. Low voice	1.00
Op. 51.	Four Songs. High voice. Low voice75
HUHN, BRUNO		
146.	The Divan. Song Cycle. For Soprano, Alto, Tenor and Bass.	1.50
LANG, MARGARET RUTHVEN		
105.	Nonsense Rhymes and Pictures. Vol. I \$1.00	
124.	More Nonsense Rhymes and Pictures.	1.00
139.	Grandmama's Song Book	1.00
LYNES, FRANK		
28a-b.	Album of Nine Songs. High voice. Low voice75
MAC DOWELL, EDWARD		
19.	Op. 44. Six Love Songs75
49a.	Op. 56. Four Songs. For Soprano or Tenor75
50.	Op. 58. Three Songs. (Constancy, Sun- rise, Merry Maiden Spring)75
65.	Op. 60. Three Songs. (Tyrant Love, Fair Springtide, To the Golden Rod)75
156a-b.	Album of Six Selected Songs. (including "To a Wild Rose") High voice. Low voice	1.00
METCALF, JOHN W.		
122a-b.	Album of Selected Songs. High voice. Low voice	1.00
MILLIGAN, HAROLD V.		
166.	"When Life's at the Dawn." A group of Five Songs	1.00
PARK, EDNA ROSALIND		
91a-b.	Sprays of Heather. High voice. Low voice75
THOMAS, CLAYTON		
151a-b.	Matsuris. A cycle of Japanese Songs. High voice. Low voice	1.00



THE ARTHUR P. SCHMIDT co.

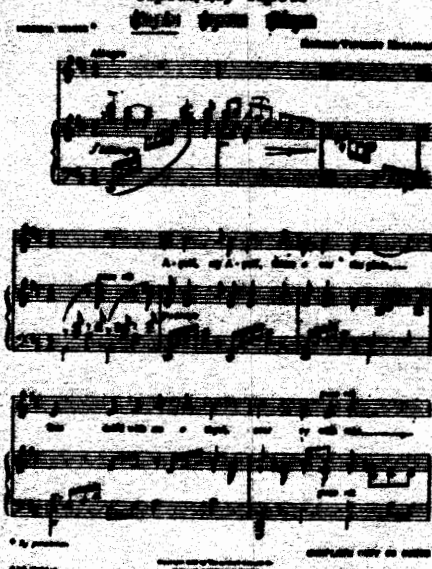
BOSTON
120 Boylston Street

LEIPZIG

NEW YORK
8 West 40th Street

HAROLD V. MILLIGAN'S
NEW SONG
Sung by **MERLE ALCOCK**

APRIL MY APRIL



A new song, "April, My April," just issued from the pen of Harold Vincent Milligan, is one of the outstanding new songs to be spoken of in this review. Some songs there are which from the very first phrase seem to hold one's attention and which hold us from measure to measure with increasing interest; they seem to wait an air of freshness and spontaneous animation around singer and listener and produce that certain effect which establishes a mysterious connection between them which might best be determined as sympathetic appeal. Mr. Milligan's "April, my April" is such a song: it fairly bubbles over with spirit and animation and its sympathetic appeal is instantaneous. To add to its many favorable points it is easy for both singer and accompanist, and while its general effect is that of a brilliant, virile song, its technical make-up carries with it no difficulties of any kind. — THE MUSICAL OBSERVER

COLLECTIONS OF EARLY AMERICAN SONGS

The First American Composer

6 Songs by
FRANCIS HOPKINSON
(1790-1791)

My Days Have Been So Woodless Free
O'er the Hills
Beneath a Weeping Willows Shade
Come Fair Rachel
My Generous Heart Dedicateth
The Traveler Besighted

Edited and Augmented by
Harold Vincent Milligan

HIGH VOICE LOW VOICE

Price \$1.25

(Schmidt's Educational Series No. 213 a-b)

The First songs ever written by an American Composer. The volume contains a portrait of the author, Francis Hopkinson, friend of George Washington and a signer of the Declaration of Independence; also a letter from George Washington to the author reproduced in facsimile.

COLONIAL LOVE LYRICS

Six Songs by
FRANCIS HOPKINSON
(1790-1791)

Entraptured I Gaze My Love is Gone to Sea
The Garland Give Me Thy Heart
See Down Mark's Blushing Cheek
With Pleasure Have I Passed My Days

Edited and Augmented by
Harold Vincent Milligan

HIGH VOICE LOW VOICE

Price \$1.25

(Schmidt's Educational Series No. 213 a-b)

The above collection is a sequel to "THE FIRST AMERICAN COMPOSER." Six Songs by Francis Hopkinson, edited and Augmented by HAROLD V. MILLIGAN.

The volumes are attractively printed and contain a portrait of Francis Hopkinson, and a letter from his friend, George Washington, reproduced in facsimile.

Pioneer American Composers

A Collection of
Early American Songs

Collected and Edited by

Harold Vincent Milligan

CONTENTS

Vol. I

VICTOR FELISSIER Return, O Love
P. A. van HAGEN Mournful
TIMOTHY SWAN The Soldier's Farewell
A. REINAGLE I Have a Silent Servant
RAYNOR TAYLOR Cupid and the Shepherd
BENJAMIN CARR Willow, Willow
P. A. van HAGEN The Pride of our Nation

Vol. II

VICTOR FELISSIER Dry those Eyes
J. WILLSON I Know by the Smells
that as Gracefully
Cried
JAMES HEWITT The Twin Sails
P. A. van HAGEN May Morning
RAYNOR TAYLOR The Wounded Soldier
A. REINAGLE Jerry's Song from "The
Volunteer"
BENJAMIN CARR Son of Song

... They prove in very truth that the Americans of the XVIII century were not all critical barbarians stifled by the handicaps of pioneer life.

—Misses Cooper.

... most of recently events interest for reasons historical as well as poetical.—The Musical Field.

Published for High and Low Voices

Price \$1.25

The Arthur P. Schmidt Co.

BOSTON
129 Boylston Street

NEW YORK
6 West 40th Street