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1919

# In The Afterglow

Frank H Grey  
*Composer*

J. Will Callahan  
*Lyricist*

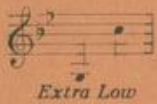
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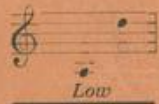
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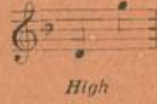
Extra Low



Low



Medium



High

# IN THE AFTERGLOW

WORDS BY  
J. WILL CALLAHAN

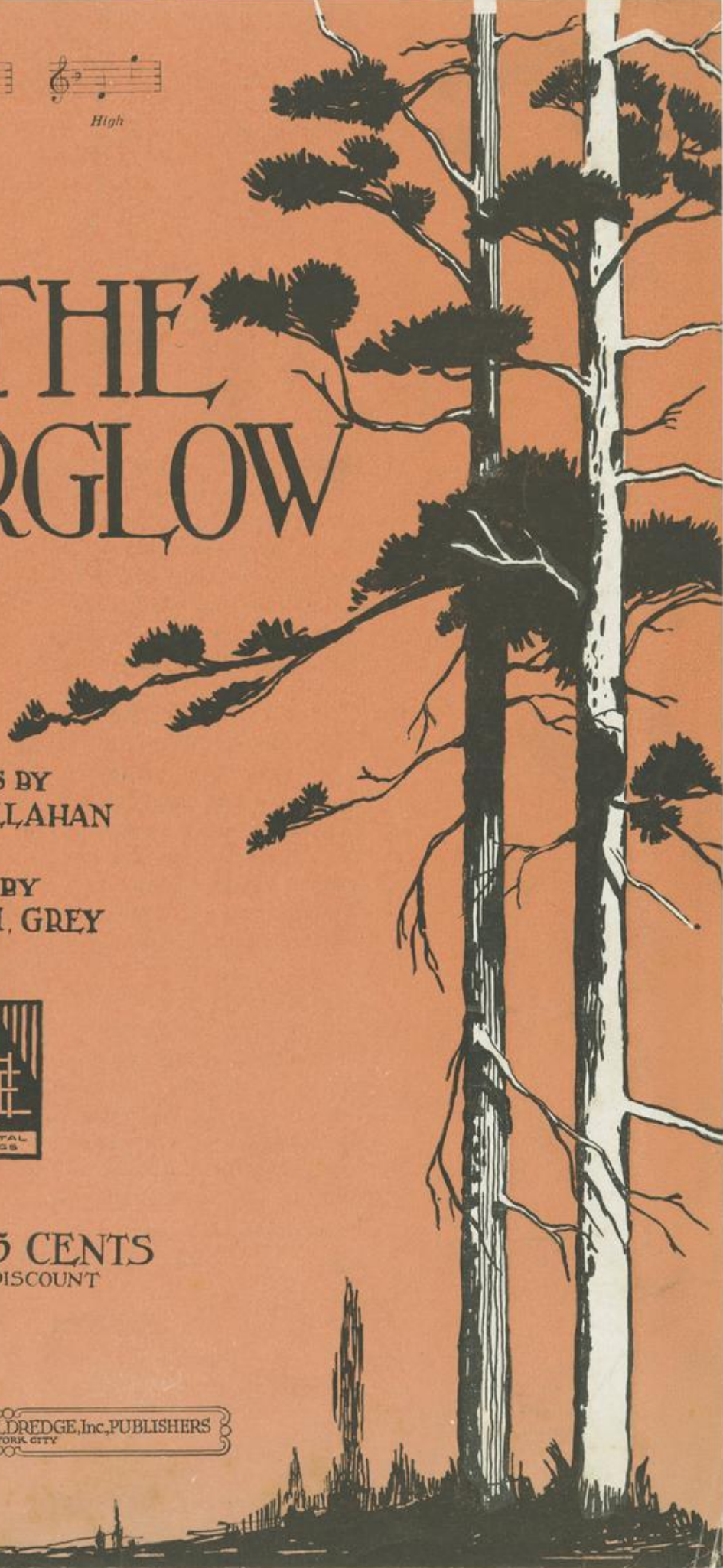
MUSIC BY  
FRANK H. GREY



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NEW YORK CITY

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1919  
In the



## In the Afterglow

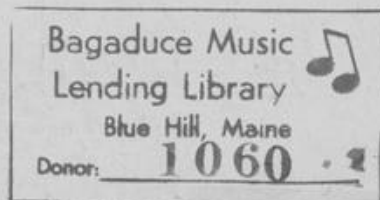
1. There's a hush across the meadows,  
Save the whippoorwill's low cry,  
As it calls from the purple shadows,  
While the sunset embers die;  
And, as colors soft are blending  
In the changing afterglow,  
In mem'ry again I'm wending  
The paths that we used to know.

### REFRAIN

Once, dear, we stood in the afterglow,  
In the hush of the twilight hour,  
Red were your cheeks in the afterglow,  
Like the blush of a crimson flow'r;  
But, alas, that was back in the long ago,  
And our ways now are far apart,  
Yet for me there'll be always the afterglow  
That one moment left in my heart.

2. So I linger in the shadows  
Of that golden yesteryear,  
And again o'er the fragrant meadows  
Comes the night-bird's song so clear;  
While your eyes are soft and tender,  
And your cheeks like roses glow,  
And vie with the crimson splendor  
I see in the afterglow.

*J. Will Callahan*





# In The Afterglow

J. WILL CALLAHAN

FRANK H. GREY

Moderato con anima

*mp*

There's a hush a - cross the mea-dows, Save the

*mf cresc.* *f* *mp*

Detailed description: This system contains the first two lines of music. The vocal line is on a single treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is common time (C). The tempo is 'Moderato con anima'. The first line of music starts with a vocal rest, followed by the lyrics 'There's a hush a - cross the mea-dows, Save the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mp* for the vocal line, *mf cresc.* for the piano accompaniment, and *f* and *mp* for specific passages.

*mf*

whip-poor-will's low cry — As it calls from the pur - ple sha-dows, While the

*mf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'whip-poor-will's low cry — As it calls from the pur - ple sha-dows, While the'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf* for the vocal line and *mf* for the piano accompaniment.

sun-set embers die, And as col-ors soft are blend-ing In the chang-ing af-ter

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'sun-set embers die, And as col-ors soft are blend-ing In the chang-ing af-ter'. The piano accompaniment continues with similar rhythmic patterns. Dynamics are not explicitly marked for this system.

*mf* *rall.e dim.*

glow — In mem-ry a-gain I'm wend-ing The paths we used to know. —

*mf* *rall.e dim.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'glow — In mem-ry a-gain I'm wend-ing The paths we used to know. —'. The piano accompaniment concludes with similar rhythmic patterns. Dynamics include *mf* for the vocal line and *rall.e dim.* for the piano accompaniment.

REFRAIN *Rather slowly*

*mp*

Once, dear, we stood in the af-ter-glow In the hush of the twi-light hour,

*mp*

*cresc.*

Red were your cheeks in the af-ter-glow, Like the blush of a crimson flow'r — But, a-

*cresc.*

las, that was back in the long a-go And our ways now are far a - part. — Yet for

*mp con calore*

*p*

me there'll be al-ways the af-ter-glow That one mo-ment left in my heart. —

Tempo I

*mp*  
So I lin-ger in the sha-dows Of that

*mf cresc.*  
*f*  
*mp*

*mf*  
gol-den yes-ter - year. — And a - gain o'er the fra - grant mea - dows Comes the

*mf*

night-bird's song so clear; While your eyes are soft and ten-der And your cheeks like ros-es

*mf* *rall.e dim.*  
grow. — And vie with the crim-son splen-dor I see in the af - ter - glow. —

*rall.e dim.*

REFRAIN *Rather slowly*

*mp*

Once, dear, we stood in the af-ter-glow, In the hush of the twi - light hour,

*cresc.*

Red were your cheeks in the af-ter-glow, Like the blush of a crim-son flow'r, — But a-

*cresc.*

*f*

las, that was back in the long a - go, And our ways now are far a - part. — Yet for

*cresc.*

me there'll be al-ways the af-ter-glow That one mo - ment left in my heart. —

*cresc.*



## Songs You Should Know

*Words by Robert Loverman*      My Heart, and My Soul, and I      *Music by E. R. Kroeger*

A dramatic song of power and imagery for medium voice. Not difficult but very effective.

*Words by Mrs. J. B. Candy*      Could I Believe      *Music by E. R. Kroeger*

Words and music blending harmoniously together produce here a low voice solo of rare beauty and touching sentiment.

*Words by O'Shaughnessy*      Keeping a Heart      *Music adapted from Loeschorn*

Loeschorn's well-known "Good-Night" is here used as a setting for a beautiful love poem to make a most effective song.

*Words by Mrs. Katharine Dyer Bowling*      Serenade      *Music adapted from Thome*

A typical, old-fashioned love song for which Thome's beautiful melody makes an ideal setting.

*Words by Mrs. E. H. Sears*      Garden Song      *Music by E. R. Kroeger*

A quaint and tender little number for medium voice suitable for use at a school or home entertainment.

*Words by Florence Pitt-Hyke*      'Twi'x Daylight and Dark      *Music by E. R. Kroeger*

A story of "The hours so mystic and sweet" in a beautiful and appropriate setting. For low voice.

*Words by Mrs. Katharine Dyer Bowling*      Cradle Song      *Music adapted from Delbruck*

A Poem breathing the very spirit of mother-love and supplemented by Delbruck's "Berceuse" becomes a tender, effective lullaby and an admirable concert solo for soprano.

*Words by Sara Teasdale*      Pierrot      *Music by E. R. Kroeger*

A child's song for medium voice and probably the daintiest and most charming number Mr. Kroeger has ever written.

*Words by C. G. Roberts*      Nevermore      *Music by E. R. Kroeger*

A sympathetic song for low voice that will prove extremely helpful in cultivating expression.

*Words by Clement Scott*      Love's Litany      *Music by E. R. Kroeger*

A striking song for medium voice. Full of pathos and giving ample opportunity for expression, it is a most effective concert solo.

*Words by Siebert*      Somebody Cares for Me      *Music by Chas. S. Burnham*

A most effective song for high voice of the lighter dramatic type. Suitable for home recital or public concert.

*Words by John Parry*      Norah, The Pride of Kildare      *Music by Chas. S. Burnham*

An Irish song that is far above the average—light and easy to sing. Suitable for either concert or recital.

*Words by E. K. Reynolds*      Prairie Moon      *Music by E. R. Kroeger*

For medium voice. Though short, this is probably the most effective of Mr. Kroeger's songs and makes an ideal encore for concert purposes.



# Recital Songs by American Composers

Selected from the Programs of Famous Artists

## To Mr. John W. Cowmack Garden of Dreams

Words by  
DAVID MORTON

High Med Low

Music by  
JOSEPH M. MANUS

Moderato *rall.* *tempo*

Who knows, who knows - But in this gar - den place Of  
ros - es - et wit - with rain.

*pp* *pp* *pp* *pp*

M.P. 104

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Price 35 cents net. No discount

## Main Street, Heaventown

Poem by  
JOYCE KILMER

Music by  
THOMAS EGAN

*Quite slowly* *mf* *pp* *mf* *pp* *mf* *pp*

\* God be thanked for the Milky Way That runs a-cross the  
sky That's the path that my feet would tread. When

\* Courtesy of George H. Stone Company

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M.P. 104 - 1

Price 30 cents net. No discount

## A Southern Lullaby

Music by  
Robert Huntington Terry

*Very slow* *pp*

When de hou - sy - euk - lee climb - id roon de do', An' de  
an - sto is a chin - in' soft and low, An' de  
cwi - light shies a gleam - in', An' de co - lone dat is stream - in' is like

M.P. 104 - 1

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## IN THE AFTERGLOW

Words by  
J. WILL CALLAHAN

Music by  
FRANK H. GREY

Refrain *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Once dear we stood in the af - ter - glow, In the hush of the twi light  
hour. Red were your cheeks in the af - ter - glow, Like the  
glush of a crim - son flow'rs. But, a - las, that was back in the  
long a go. And our ways now are far a

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