

1896

Nine Love Songs and Carols

Kate Douglas Wiggin
Composer

Edouard Blanc
Lyricist

Byron
Lyricist

Dinah Maria Mulock Craik
Lyricist

Jean Glover
Lyricist

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of 1946
146



NINE LOVE SONGS
AND A CAROL
BY KATE DOUGLAS WIGGIN

MAINE COMPOSERS AND THEIR MUSIC
DEPARTMENT OF AMERICAN MUSIC
MAINE FEDERATION OF MUSIC CLUBS

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1904



*Nine Love Songs
And a Carol*



MAINE COMPOSERS AND THEIR MUSIC
Kate D. Wiggin = Hollis. 1856-1923
b. Philadelphia, Pa.
DEPARTMENT OF AMERICAN MUSIC
MAINE FEDERATION OF MUSIC CLUBS

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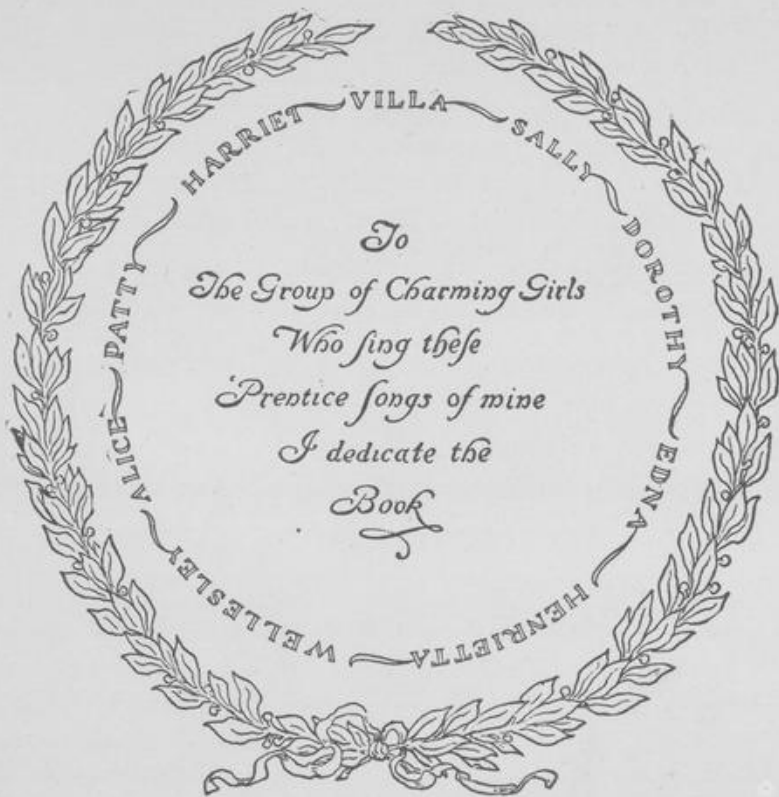


*Nine Love songs
And a Carol*
by
*Kate Douglas
Wiggin*

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To
The Group of Charming Girls
Who sing these
Prentice songs of mine
I dedicate the
Book

The Lover's Song

THE LOVER'S SONG.

Lend me thy fillet, Love!
I would no longer see;
Cover mine eyelids close awhile,
And make me blind like thee.

Then might I pass her sunny face,
And know not it was fair;
Then might I hear her voice, nor guess
Her starry eyes were there.

Ah! banished so from stars and sun,
Why need it be my fate?
If only she might dream me good
And wise, and be my mate!

Lend her thy fillet, Love!
Let her no longer see!
If there is hope for me at all,
She must be blind like thee.

EDWARD ROWLAND SILL.

The Lover's Song.

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Edward Rowland Sill.

To HARRIET WHITTIER.

Kate Douglas Wiggin.
p rit.

mf With life. *cres.* *dim.*

The piano introduction consists of two staves in 2/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The music is marked *mf* and includes dynamic markings *With life*, *cres.*, and *dim.*

Lend me thy fil - let, Love! I would no lon - ger see;

p *Ped.* *Ped.* *Ped.* *Ped.*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Lend me thy fil - let, Love! I would no lon - ger see;". The piano part includes a piano (*p*) dynamic and four pedal markings (*Ped.*).

Cov - er mine eye - lids close a - while, and make me blind like thee. Then

ritard. *colla* *Ped.* *Ped.* *Ped.* *Ped.*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Cov - er mine eye - lids close a - while, and make me blind like thee. Then". The piano part includes a *ritard.* marking and four pedal markings (*Ped.*).

might I pass her sun - ny face, And know not it was fair; Then

voce. *Ped.* *Ped.*

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "might I pass her sun - ny face, And know not it was fair; Then". The piano part includes a *voce.* marking and two pedal markings (*Ped.*).

might I hear her voice, nor guess Her star - ry eyes were there. Ah!

ten. *crescendo.* *colla voce.* *Ped.* *Ped.* *Ped.*

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "might I hear her voice, nor guess Her star - ry eyes were there. Ah!". The piano part includes a *ten.* marking, a *crescendo.* marking, a *colla voce.* marking, and three pedal markings (*Ped.*).

(Boston, 1891.)

With fervor.

ban-ished so from stars and sun Why need it be my fate? If

cres. *forte.*

rit.

on - ly she might dream me good and wise, and be my mate!

rit.

a tempo.

Lend her thy fil - let, Love! Let her no lon - ger see: If

a tempo.

Ped. *Ped.* *simile.*

there is hope for me at all, She must be blind like thee, She

f *accel.* *ten.*

must be blind like thee.

My Laddie

MY LADDIE.

O my laddie, O my laddie!
I lo'e your very plaidie.
I lo'e your very bonnet
Wi' the siller buckle on it.
I lo'e your collie, Harry,
I lo'e the kent ye carry,
But O yoursel', your very sel',
I lo'e ten thousand times as well!

O my dearie, O my dearie!
I could luik an' never weary
At your e'en sae blue an' laughin',
That a heart o' stane wad saften;
While your mouth sae proud an' curly
Gars my heart gang tiry-wirly,
But O yoursel', your very sel',
I lo'e ten thousand times as well!

O my darlin', O my darlin',
Let's gang amang the carlin!
Let's loll upo' the heather
A' this bonnie simmer weather;
Ye shall fauld me in your plaidie,
My luv, my luv, my laddie,
An' close, an' close into your ear
I'll whisper how I lo'e ye, dear!

AMÉLIE RIVES.

My Laddie.

TO VILLA WHITE.

Amélie Rives.

Gay and tenderly.

Kate Douglas Wiggin.

p

O my lad-die, O my lad-die, I

ten.

p Not too slow.

dim. e rall.

p

lo'e your ver - y plaid - ie, I lo'e your ver - y bon - net, Wi' the

poco rit.

mf a tempo.

sil - ler buck - le on it; I lo'e the kent ye car - ry, I

mf

lo'e your col - lie, Har - ry, But O, your - sel', your ver - y sel', I

(North Malvern, 1892.)

MY LADDIE.

ten.

lo'e ten thous - and times as well! O my dear - ie, O my

rit. *p*

dear - ie, I could luik, and nev - er wea - ry, At your

e'en sae blue an' laugh - in' That a heart o' stane wad

p *rit.*

With naiveté.

saft en; While your mouth sae proud an' cur - ly Gars my

mf

heart gang tir - ly - wir - ly, But O, your - sel', your ver - y sel', I

p *Caressingly.*

lo'e ten thous-and times as well. . . O my dar - lin', O my dar - lin', Let's

gang - a - mong the car - lin! Let's loll up - o' the heath - er, A' this

rit. bon - nie, bon - nie weath - er. Ye shall fauld me in your plaid - ie, My

colla parte.

love, my love, my lad - die, An' close, an' close in - to your ear, I'll

rit. *tenderly.* whis - per how I lo'e ye, dear, I'll whis - per how I lo'e ye, dear!

ppp

rit. *rall.* *Ped.*

Say Farewell, and Go!

SAY FAREWELL, AND GO!

Look in my face, dear,
Once, as used to be ;
Hold out your hand, dear,
Have no fear of me !
Shed no tears, mine will not start ;
Thus, like friends, old loves should part.
O my Mary, my lost Mary,
Say farewell, and go.

Never to meet more
While day follows day ;
Never to kiss more
Till our lips are clay.
Angry hearts grieve loud awhile,
Broken hearts are dumb or smile.
O my Mary, my lost Mary,
Say farewell, and go.

DINAH MARIA MULOCK.

Say Farewell and Go.

Dinah Maria Mulock.
Largo.

TO HENRIETTA RICE.

Kate Douglas Wiggin.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *sfz* (sforzando) dynamic marking.

With restrained pathos.

Look in my face, dear, once as used to

rall.

legato.

Ped.

The first system of the vocal and piano accompaniment. The vocal line begins with a *rall.* (rallentando) marking. The piano accompaniment is marked *legato.* and includes a *Ped.* (pedal) marking. The time signature changes from 3/4 to 2/4.

be. Hold out your hand, dear, have no fear of me.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *sfz* (sforzando) dynamic marking. The time signature remains 2/4.

Shed no tears, mine will not start,— thus like friends, old loves should part . .

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment features a *sfz* (sforzando) dynamic marking. The time signature changes from 2/4 back to 3/4.

Beseechingly.

Oh, my Ma - ry, My lost Ma - ry, Say fare - well and

sfz dim.

go! Say fare - well and go:

pp sfz accel. pp

Oh! my Ma - ry! Say fare - well and go; fare - well and go!

rit. ad lib. Well accented. sf

Say fare - well and go, fare - well and

ritard to close. dolce.

go!

*M.S. Ped. *Ped. *Ped. *Ped. **

O'er the Moor

O'ER THE MOOR.

Comin' through the craigs o' Kyle,
Amang the bonnie, bloomin' heather,
There I met a bonnie lassie,
Keepin' a' her ewes thegither.
Says I, "My dear, where is thy hame,—
In moor or dale, pray tell me whether?"
Says she, "I tent the fleecy flocks
That feed amang the bloomin' heather."
O'er the moor amang the heather,
O'er the moor amang the heather—
There I met a bonnie lassie
Keepin' a' her ewes thegither.

We sat us down upon a bank,
Sae warm an' sunny was the weather;
She left her flocks at large to rove
Amang the bonnie bloomin' heather.
As thus we sat she sang a song,
Till echo rang a mile and farther,
An' aye the burden o' the song
Was—"o'er the moor amang the heather!"
O'er the moor amang the heather,
O'er the moor amang the heather—
There I met a bonnie lassie
Keepin' a' her ewes thegither.

She charmed my heart, and aye sin syne
I couldna think of ony ither:
By sea and sky she shall be mine—
The bonnie lass amang the heather!
O'er the moor amang the heather,
Down amang the bloomin' heather,
There I met a bonnie lassie,
Keepin' a' her ewes thegither.

JEAN GLOVER, 1758.

O'er the Moor among the Heather.

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TO SALLY AKERS.

Jean Glover, 1758.

Kate Douglas Wiggin.

With utmost simplicity and candor.

1. Com - in' thro' the craigs o' Kyle, A - mang the bon - nie
2. Sat us down up - on a bank, Sae warm and sun - ny

Rather quick and fresh throughout.

bloom - in' heath - er, There I met a bon - nie las - sie,
was the weath - er, She left her flocks at large to rove, A -

Keep - in' a' her ewes the - gith - er. Says I, "My dear, where
mang the bon - nie bloom - in' heath - er. As thus we sat, she

is thy hame - In moor or dale, pray tell me wheth - er?" Says
sang a song - Till ech - o rang a mile and far - ther; And

(New York, 1896.)

O'ER THE MOOR AMANG THE HEATHER.

she, "I tent the fleec - y flocks That feed a - mang the bloom - in' heath - er."
aye the bur - den of the song Was "o'er the moor a - mang the heath - er."

With buoyant swing.

O'er the moor a - mang the heath - er, O'er the moor a - mang the heath - er,

In strict time.

1st time only.

There I met a bon - nie las - sie, Keep - in' a' her ewes the gith - er.

2d time.

We aye the bur - den o' the song was

Lightly

"o'er the moor a - mang the heath - er." 3d VERSE.
She

charmed my heart, and aye sin syne I could - na think of

o - ny ith - er: By sea and sky she shall be mine, The

dim. p Breezily.
bon - nie lass a - mang the heath - er! O'er the moor a - mang the heath - er,

With great spirit.
Down a - mang the bloom - in' heath - er, By sea and sky, she

cres. molto.

Simply.
shall be mine, the bon - nie lass a - mang the heath - er.

I Know not Why

I KNOW NOT WHY.

I know not why the days have grown so charming,
I know not why the nights so sore oppress me,
I know not why my tongue is fast disarming,
And, lest it wound thee, falters to express me.
I know not why thy lightest chiding haunts me,
I know not why thy lightest words impress me,
I know not why thy lightest touch enchants me,
I know not why thy lightest smiles caress me !
I know not why my blood flows fast and faster,
Why thou dost hold in bitter sweet duress me,
Why of myself I am no longer master,
Why thou dost seem to utterly possess me !
I know not why !

EDOUARD BLANC.

I know not Why.

To EDNA WEBB.

Edouard Blanc.

Kate Douglas Wiggin.

Piano introduction in 3/4 time, marked piano (p). The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Largo. p *p* *Dreamily.*
I know not why! I know not why the
rit. *M.S.* *M.D.* *mf* *Ped.*

cres.
days have grown so charm - ing. I know not why the
Ped. *Ped.* *Ped.* *Ped.*

nights so sore op - press me. I know not why my
Ped. *Ped.* *Ped.* *Ped.*

tongue is fast dis - arm - - - ing, And lest it wound thee

Ped. *Ped.* *Ped.* *Ped.*

fal - ters to ex - press me. I know not why thy

mf *cres.*

Ped. *Ped.* *Ped.*

throughout.

light - est chid - ing haunts me, I know not why thy

mf *pp*

light - est words im - press me. I know not why thy

Lightly. *p*

light - est touch en - chants me, I know not why thy

Ardently. *mf* *dim.*

rit. *p* *faster.*

light-est smiles ca-ress me. I know not why my blood flows fast and

poco marcato.

rit. *Lightly and quickly.* *p*

slower.

fast-er, Why thou dost hold in bit-ter sweet du-ress

rit.

slowly, but with passion.

me, Why of my-self I am no long-er mas-ter, Why

cres- cen- do.

thou dost seem to ut-ter-ly pos-sess me.

f *dim.* *p*

Dreamily.

know not why!

mf *p* *dim.* *molto rit.*

Lullaby

LULLABY.

Little shoes are kept at the gateway of heaven,
And to all the tattered little angels are given.
Slumber my darling, slumber my dearie,
Slumber my darling sweetly.

God will guard the children so peacefully sleeping,
God will help the mothers their loving watch keeping.
Slumber my darling, slumber my dearie,
Slumber my darling sweetly.

FROM THE SPANISH.

Lullaby.

TO PATTY ARMITAGE.

Kate Douglas Wiggin.

*From the Spanish.**Simply and tenderly.*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The lyrics are "Lit - tle shoes are kept at the". The middle staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line. Dynamics include *p* and *pp*.

Lit - tle shoes are kept at the

p Accompaniment soft and not too slow. *pp*

The second system continues the vocal line with the lyrics "gate - way of heav - en, And to all the tat - tled lit - tle". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *pp*.

gate - way of heav - en, And to all the tat - tled lit - tle

The third system continues the vocal line with the lyrics "an - gels are giv - en. Slum - ber, my dar - - ling, . .". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *pp*.

an - gels are giv - en. Slum - ber, my dar - - ling, . .

The fourth system continues the vocal line with the lyrics "slum - ber, my dear - ie, Slum - ber, my dar - - ling,". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* and *pp*.

slum - ber, my dear - ie, Slum - ber, my dar - - ling,

(Paris, 1890.)

LULLABY.

sostenuto.

sweet - - ly! Slum - - ber, Slum - ber, my

rit.

dar - ling, Slum - ber my dar - ling, sweet - - ly!

rit. *pp*

dolce a tempo.

God will guard the chil - dren so peace - ful - ly sleep - ing,

a tempo.

cres. *rit.*

God will help the moth - ers, their lov - ing watch keep - ing.

rit.

p

Slum - ber my dar - ling, Slum - ber my dear - ie

pp *mf*

In a crooning

Slum - ber my dar - ling sweet - - - ly. Lul-la

pp *rall.*

fashion. *Slower*

by, Lul-la - by, Lul-la - by, lul - la - lul - la - by, Lul-la

pp

and more softly to close.

by, Lul-la - by, Lul-la - by, Lul-la-lul-la - by!

pp *pp* *pp* *ppp*

mf *Ped.* *vide dimin.*

8va. *8va.*

To Electra

TO ELECTRA.

I dare not ask a kiss,
I dare not beg a smile,
Lest having that or this,
I might grow proud the while;
No, no, the utmost share
Of my desire shall be,
Only to kiss that air
That lately kisséd thee!

ROBERT HERRICK.

To Electra.

To ALICE HAMILTON.

Robert Herrick.

Kate Douglas Wiggin.

pp Rapid. Theme well marked but played lightly and daintily.

Ped.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a delicate, rapid melody in the right hand with light accompaniment in the left hand. A 'Ped.' (pedal) marking is present at the beginning of the bass line.

The second system continues the musical theme from the first system, maintaining the same key signature and time signature. The right hand continues with its rapid, light melody, while the left hand provides a steady accompaniment.

The third system introduces a change in tempo and dynamics. It begins with a 'rit.' (ritardando) marking, followed by 'In time.' The music returns to the original tempo. The right hand continues with the main melody, and the left hand accompaniment remains consistent.

The fourth system features a 'cres.' (crescendo) marking, indicating a gradual increase in volume. The right hand's melody becomes more prominent, and the left hand accompaniment also gains intensity.

The fifth system concludes the piece with a 'rit.' (ritardando) marking, leading to a final 'In time.' section. The music returns to the original tempo and ends with a clear, final cadence in both hands.

Ardently.

I dare not ask a

Accompaniment light as falling water.

kiss, I dare not beg a smile, Lest

hav - ing that or this, I might grow proud the

With gallant feeling.

while. No! no! the ut - most share of

With gathering passion.

my de-sire shall be: On - ly to kiss that

air, that late - ly did kiss thee!

rall.

that air, that did kiss thee, that

a tempo.

air that did kiss thee!

rit.

She is so Fair

SHE IS SO FAIR.

The clover blossoms kiss her feet,
She is so sweet!
While I who may not kiss her hand
Bless all the wild flowers in the land.

Soft sunshine falls across her breast,
She is so blest!
I'm jealous of its arms of gold,
Oh, that these arms her form might fold!

Gently the breezes kiss her hair,
She is so fair!
Let flowers and sun and breeze go by,
O dearest love me, or I die!

OSCAR LEIGHTON.

She is so fair.

45

TO SALLY AKERS.

Oscar Leighton.

Kate Douglas Wiggin.
ten.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some with grace notes. The left hand starts with a bass clef and a piano (*p*) dynamic, playing a simple accompaniment of eighth notes.The first vocal line and piano accompaniment. The vocal line is on a treble clef staff with a piano (*p*) dynamic. The lyrics are: "The clo-ver blos-soms kiss her feet, She is so". The piano accompaniment is on a grand staff (treble and bass clefs) with a piano (*p*) dynamic. The right hand has chords and some moving lines, while the left hand has a steady accompaniment. The section ends with a *riten.* (ritardando) marking.

The clo-ver blos-soms kiss her feet, She is so

The second vocal line and piano accompaniment. The vocal line is on a treble clef staff with a piano (*p*) dynamic. The lyrics are: "sweet, While I, who may not kiss her hand, Bless all the". The piano accompaniment is on a grand staff with a piano (*p*) dynamic. The right hand has chords and some moving lines, while the left hand has a steady accompaniment. The section ends with a *f* (forte) marking.

sweet, While I, who may not kiss her hand, Bless all the

The third vocal line and piano accompaniment. The vocal line is on a treble clef staff with a piano (*p*) dynamic. The lyrics are: "wild flow'rs in the land, Bless all the wild flow'rs in the land." The piano accompaniment is on a grand staff with a piano (*p*) dynamic. The right hand has chords and some moving lines, while the left hand has a steady accompaniment. The section ends with a *mf* (mezzo-forte) marking.

wild flow'rs in the land, Bless all the wild flow'rs in the land.

SHE IS SO FAIR.

p sweetly.

Soft sun - shine falls a - cross her

p lightly.

breast; She is so blest! I'm jeal - ous of its arms of

slowly. *a tempo. cres.* *a tempo.* *cres.*

gold, Oh! that these arms her form might fold! Oh! that these arms her form might

f With all the heart. *rit.* *mf* *rit.*

fold! Gen - tly the breez - es kiss her

p Tranquilly. *p*

hair; She is so sweet, She

mf

SHE IS SO FAIR.

A little more speed and gathering fire.
mf *cres.*

is so fair. The blos - soms spring . . . be -

accel. *cres.*

neath . . . her feet; . . . She is . . . so fair, . . . She

is . . . so sweet; Let flow'rs . . . and sun and

cres.

ten. rit. *sfz* *f* *Tempo I.* *ten.* *p*
breeze . . go by, Oh! dear-est love me or I die! or I die!

ri. *f* *mf* *p*

dim. *pp*

Phoebe

PHŒBE.

My time, O ye Muses, was happily spent,
When Phœbe went with me wherever I went.
Ten thousand sweet pleasures I felt in my breast,
Sure never fond shepherd like Colin was blest!
But now she has gone and has left me behind,
What a marvellous change on a sudden I find!
When things were as fine as could possibly be,
I thought 't was the Spring, but alas! it was She!

Rose, what has become of thy delicate hue,
And where is the violet's beautiful blue?
Does aught of its sweetness the blossom beguile,
That meadow, those daisies, why do they not smile?
O roses, I know what it was that you dressed
And made yourselves fine for,—a place on her breast.
Oh, what shall I do? I shall die with despair!
Take heed, all ye swains, how ye love one so fair!

JOHN BYRON, 1719.

Phœbe.

To DOROTHY BELL.

John Byron, 1719.

Kate Douglas Wiggin.

In a flowing and pastoral manner.

My time, O ye
Rose, what has be -

p *rit.* *pp* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Mu - ses, was hap - pi - ly spent, When Phœ - be went with me wher -
come of thy del - i - cate hue, And where is the vi - o - let's

ev - er I went; Ten thous - and sweet pleas - ures I felt . . . in my
beau - ti - ful blue? Does aught of its sweet - ness the blos - som be -

poco rit. *a tempo.*

breast, Sure nev - er fond shep-herd like Col - in was blest! But
guile, That mead-ow, those dai - sies, why do they not smile? O!

poco rit. *a tempo.*

(Trosley Towers, England, 1890.)

Slightly quicker.

now she has gone, and has left me be-hind: What a mar-vel-lous
ro-ses I know what it was that you dressed And made your-selves

cres.

With simple pathos.

change on a sud-den I find: When things were as fine as could
fine for, a place on her breast: O what shall I do? I shall

pos-si-bly be, I thought 't was the Spring, but a-las! it was
die with de-spair! Take heed, all ye swains, how ye love one so

pp rit.

she! I thought 't was the Spring, but a-las! it was she!
fair! Take heed, all ye swains, how ye love one so fair!

f pp rit. colla parte.

Plantation Christmas Carol

PLANTATION CHRISTMAS CAROL.

DEY 's a star in de eas' on a Chris'mus morn,
Rise up, shepherd, an' foller!
Hit 'll lead ter de place whar de Saviour 's born,
Rise up, shepherd, and foller!
Ef yer take good heed ter de angels' words,
You 'll forgit yo' flocks an' forgit yo' herds,
An' rise up, shepherd, an' foller!
Leave yo' sheep, an'
Leave yo' lamb, an'
Leave yo' ewe, an'
Leave yo' ram, an'
Rise up, shepherd, an' foller!
Foller, foller, foller, foller!
Rise up, shepherd, rise an' foller,
Foller de Star o' Bethlehem!

Oh, dat star 's still shinin' dis Chris'mus day,
Rise, O sinner, an' foller!
Wid an eye o' faith you c'n see its ray,
Rise, O sinner, an' foller!
Hit 'll light yo' way thoo de fiel's o' fros',
While it leads thoo de stable ter de shinin' cross.
Rise, O sinner, an' foller!
Leave yo' fader,
Leave yo' mudder,
Leave yo' sister,
Leave yo' brudder,
An' rise, O sinner, an' foller!
Foller, foller, foller, foller!
Rise, O sinner, rise an' foller,
Foller de Star o' Bethlehem!

RUTH MCENERY STUART, in "Christmas Gifts."

Plantation Christmas Carol.

TO THE WELLESLEY GLEE CLUB.

Ruth McEnery Stuart.

To be sung after the fashion of a plantation melody.

Kate Douglas Wiggin.

SOLO.

1. Dey's a
2. Oh, dat

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat) and the time signature is 2/4. The vocal line begins with a rest, followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands.

*CHORUS.

The chorus section includes a vocal line and piano accompaniment. The lyrics are: "star in de Eas' on a Chris'-mus morn, Rise up, shep-herd, an' star's still shin-in' dis Chris'-mus day, Rise up, sin-ner, an'". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

SOLO.

The solo section features a vocal line and piano accompaniment. The lyrics are: "fol-ler! Hit-'ll lead ter de place whar de Sav-iour's born, fol-ler! Wid an eye o' faith you c'n see its ray,". The piano accompaniment continues with chords and rhythmic accompaniment.

*The small high notes in the chorus measures are optional, but produce an effect of a tenor voice when sung lightly.

(Lawrence Park, 1893.)

CHORUS. SOLO.

Rise up, shep-herd, an' fol-ler!
 Rise up, sin-ner, an' fol-ler!

Ef yer take good heed ter de
 Hit 'll light yo' way thoo' de

an-gel's words, You 'll for-git yo' flocks an' for-git yo' herds, You 'll for-
 fiel's o' fros', While it leads thoo' de sta-ble to de shin-in' cross, While it

CHORUS.

git yo' flocks and for-git yo' herds, An' rise up, shep-herd, an'
 leads thoo' de sta-ble to de shin-in' cross, O! rise up, sin-ner, an'

Unison except the first note.

fol-ler!
 fol-ler!

Leave yo' sheep an' leave yo' lamb, An'
 Leave yo' fad-er an' leave yo' mudder, An'

leave yo' ewe an' leave yo' ram, An' rise up, shep-herd, an'
 leave yo' sis-ter an' leave yo' brud-der, An' rise up, sin-ner, an'

§: In swaying march time.

fol-ler! Fol-ler, fol-ler, fol-ler, fol-ler,
 fol-ler! Fol-ler, fol-ler, fol-ler, fol-ler,

SOLO.

Rise up, shep-herd, rise an' fol-ler!
 Rise up, sin-ner, rise an' fol-ler!
 Fol-ler de Star ob
 Fol-ler de Star ob

CHORUS. *After the 2d verse repeat sotto voce from §: without accompaniment.*

Beth-le-hem, O rise up, shep-herd, and fol-ler!
 Beth-le-hem, O rise up, sin-ner, and fol-ler!