



PEARLS OF

English Song

3026.	<i>Beauty's Eyes,</i>	.	.	.	<i>Tosti</i>	50
1024.	<i>Bloom is on the Rye,</i>	.	.	.	<i>Bishop</i>	39
1073.	<i>Dearest Spot on Earth,</i>	.	.	.	<i>Wrighton</i>	35
1098.	<i>Ever of Thee,</i>	.	.	.	<i>Hall</i>	35
1108.	<i>Forget, Forgive,</i>	.	.	.	<i>Wellings</i>	40
1125.	<i>Good Bye,</i>	.	.	.	<i>Tosti</i>	40
1130.	<i>Good Night.</i>	.	.	.	<i>Clenden</i>	40
1131.	<i>Good Night, Farewell,</i>	.	.	.	<i>Kucken</i>	35
3035.	<i>I've Something Sweet to Tell You,</i>	.	.	.		
	(Sop. or Ten. in S.)	.	.	.	<i>S. Fanning</i>	40
1237.	<i>Midshipmite,</i>	.	.	.	<i>Adams</i>	30
1270.	<i>Oft in the Stilly Night,</i>	.	.	.	<i>Stevenson</i>	35
3002.	<i>Queen of My Heart,</i>	.	.	.	<i>Cellier</i>	40
1317.	<i>Robin Redbreast,</i>	.	.	.	<i>Levey</i>	25
1330.	<i>Shells of Ocean,</i>	.	.	.	<i>Cherry</i>	25
1351.	<i>Storm at Sea,</i>	.	.	.	<i>Jno. Hallah</i>	40
*1353.	<i>Strangers Yet,</i>	.	.	.	<i>Claribel</i>	30
1356.	<i>Sunshine and Rain,</i>	.	.	.	<i>Blumenthal</i>	50
1372.	<i>Twickenham Ferry,</i>	.	.	.	<i>Marzials</i>	25
1404.	<i>Valley of Chamouni,</i>	.	.	.	<i>Glover</i>	30
1403.	<i>Village Blacksmith, The</i>	.	.	.	<i>Weise</i>	40
1438.	<i>White Squall,</i>	.	.	.	<i>Barker</i>	50

NATIONAL MUSIC CO.

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ESTABLISHED 1882.

Strangers Yet.

CLARIBEL.

Andante moderato.

The piano introduction consists of three measures. The right hand plays chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*.

Ad lib. *tempo primo.*

1. Stran-gers yet, af-ter years of life to-gether, Af-ter fair and
 2. Stran-gers yet, af-ter child-hood's win-ning ways, Af-ter care and
 3. Stran-gers yet, will it ev-er-more be thus, Spir-its still im-

The first system includes a vocal line with three verses and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

stor-my weath-er, Af-ter trav-el in far lands, Af-ter touch of
 blame and praise, Coun-sel ask'd and wis-dom given, Af-ter mu-tual
 per-vi-ous; Shall we nev-er fair-ly stand Soul to soul, as

The second system continues the vocal and piano accompaniment. The piano part maintains the same accompaniment style as the first system.

wed - ded hands, Why thus joined, why ev - er met!
 prayers to heaven, Child and pa - rent scarce re - gret,
 hand to hand? Are the bounds e ter - nal set

If they must be stran - gers yet, stran - gers yet,
 When they part are stran - gers yet, stran - gers yet,
 To re - tain us stran - gers yet, stran - gers yet,

tranquillo.

stran - gers yet.

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