



Songs

by

Florence Newell Barbour

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Soprano or Tenor

Mezzo-Soprano or Baritone

The Arthur P. Schmidt Co.

BOSTON
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Joy Came With the Day



A. C. SWINBURNE

FLORENCE NEWELL BARBOUR

Allegro giojoso

Love laid his sleep - less head On a

thorn - y, ro - sy bed, _____ And his

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "thorn - y, ro - sy bed, _____ And his". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a flowing eighth-note accompaniment in the right hand and a bass line in the left hand.

eyes with tears were red, _____ And

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are "eyes with tears were red, _____ And". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a flowing eighth-note accompaniment in the right hand and a bass line in the left hand.

p poco rall. pale his lips as the *molto rall. e dim.* dead. _____ And

p poco rall. *molto rall. e dim.*

The third system of the musical score includes performance markings. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are "pale his lips as the dead. _____ And". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a flowing eighth-note accompaniment in the right hand and a bass line in the left hand. Performance markings include *p poco rall.* and *molto rall. e dim.* above the vocal line and *p poco rall.* and *molto rall. e dim.* above the piano accompaniment.

p *u tempo sotto voce* *poco a poco cresc.*

fear and sor-row and scorn, ——— Kept watch by his head for-

p *u tempo sotto voce* *poco a poco cresc.*

mf *cresc.* *f* *cresc.*

lorn ——— 'Till the night was ov - er - worn, ——— And the

mf *cresc.* *f* *cresc.*

molto *ff molto accel. e sempre cresc.*

world was mer-ry with morn. ———

molto *ff molto accel. e sempre cresc.*

f a tempo gioioso

And Joy came up with the dawn, ——— And

poco rit. e dim. *f a tempo*

p Poco meno mosso

kiss'd Love's lips as he lay, ——— And the watch - ers ghost - ly and

p poco a poco dim.

p *p sotto voce* *p molto accel. - -*

gray, ——— Sped from his pil - low a - way. ———

p *p sotto voce* *p molto accel. - -*

p accel. - poco cresc. -

mf

And his

p accel. - poco cresc. -

Allegro

cresc.

eyes as the dawn grew bright, _____ *f* And his

mf agitato *cresc.*

f

lips wax'd rud - dy as light; _____

f agitato

Allegro impetuoso

f cresc. molto e accel. - - - *f*

Sor-row may reign for a night, But day shall bring back de-

f cresc. molto e accel. - - - *f*

ff *ff* *ff*

light, de - light!

ff ff ff Presto

cresc. e accel. as possible *fff* *fff* *sf*

cresc. e accel. as possible *fff* *fff* *sf*

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