

G. Schirmer's Edition

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Album  
OF  
TEN SONGS

BY

JULES JORDAN.

Pr. \$1.25 net.

N<sup>o</sup> 231.  
for Soprano or Tenor.

N<sup>o</sup> 232.  
for Mezzo-Sop. or Bar.

NEW-YORK.  
G. SCHIRMER, 35 UNION-SQUARE.





# TEN SONGS

with

Piano accompaniment

BY

## Jules Jordan.

Soprano or Tenor.

Mezzo-Sop. or Bar.

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To Miss EMMA JUCH.

## A Dutch Lullaby.

Words by EUGENE FIELD.

JULES JORDAN.

*Allegretto.*

VOICE. Wynken, and Blynken, and

PIANO. *p leggiero.* *ten.* *rit.* *a tempo.*

Nod, one\_\_ night Sailed off in a wood - en shoe,

*p cresc.*

Sailed on a riv - er of mist - y\_\_ light In - to a sea of\_\_

*rit.*

*rit.*

*a tempo.* *poco rit.*

dew. — “Where are you go - ing, and what do you wish?”

*a tempo.* *poco rit.*

*a tempo.*

The old moon asked of the three, “We have come to fish for the

*a tempo.*

her - ring fish That live in this beau - ti - ful sea. — Nets of

sil - ver and gold have we,” Said Wyn - ken, Blynken and Nod, — The

*molto rit.*



old moon laughed and sang a song, As they rocked in the wood-en

*p cresc*

shoe, And the wind that sped them all night a long, Ruf-fled the waves of

*rit.*

dew. The lit-tle stars were the her-ring fish That lived in the

*a tempo.* *poco rit.* *a tempo*

*a tempo.* *a tempo*

*poco rit.*

beau-ti-ful sea; "Now cast your nets where-ever you wish, But nev-er a-

feard are we? — So cried the stars to the fish - er - men three;

Wyn - ken, Blynken and Nod. — All night long their nets they threw

For the fish in the twink - ling foam, Then down from the sky came the wooden

shoe, Bringing the fisher - men home. 'Twas all so pret - ty a sail, it seemed

*a tempo.*

*a tempo.* As if — it could not be. And some folks thought it was a dream they dreamed

Of sail-ing the beautiful sea. — But I shall name you the fish-er-men three: —

*rit.* Wyn - ken, Blynken and Nod. — *a tempo.* Wynken and Blynken are two lit-tle eyes,

*rit.* *molto rit.* *a tempo.*

And Nod is a lit - tle head; And the wooden\_ shoe that sailed the skies is a

*p cresc.*

*rit.* wee ones trundle - bed. *a tempo.* "So shut your eyes while moth - er sings

*rit.* *a tempo.*

*a tempo.*

Of wonderful sights that be, And you shall see the beautiful things, As you

*a tempo.*

rock on the mist-y sea: Where the old shoe rocked the fish-er-men three,

*rit.* Wyn-ken, Blynken and Nod? *pp a tempo.* Wynken, and Blynken, and Nod one night,

*rit. molto rit.* *a tempo.*

Sailed off in a wood-en shoe; Sailed on a riv-er of misty light;

*p*

*rit.* In-to a sea of dew. *a tempo. ten. ten. ten.*

*rit. pp rit.*

To Mr. E. P. CHAPIN.

## A Sailor Song.

Words by W. E. HENLEY.

JULES JORDAN.

Allegro moderato.

VOICE.



O— Falmouth is a fine town with ships on the bay, And I

PIANO.



wish in my heart its— there I was to-day; I— wish in my heart I was



far a-way from here, Sit-ting in my par-lor and talk-ing to my dear.



For its home, dea-rie, home, its home I want to be, Our topsails are hoist-ed and

*armonioso.*

we'll a-way to sea; O the oak and the ash, and the bon-nie bir-ken tree, They're

*rit.*

all growing green in the old coun-tree. In—

*f rit.* *accel.* *molto rit.*

Bal-ti-more a-walk-ing a La-dy I did meet, With her babe on her arm, as she

came down the street, And I thought of how I sailed and the cradle standing ready For the

pret-ty lit-tle babe that has ne-ver seen its daddie. And its home, dearie, home, its

*armonioso.*

home I want to be, Our topsails are hoist-ed and we'll a-way to sea; O the

oak and the ash and the bon-nie bir-ken tree, They're all growing green in the old cowntree.

*rit.*

*f rit.*

*a piacere.*

O — there's a wind a blow-ing, a -

*p* *accel.* *molto rit.*

blow - ing from the west, And that of all the winds — is the

one I like the best, For it blows — at our backs, and it

sets our pen-non free, And it soon will blow us home to the old coun - tree.



For its home, dea - rie, home, its home I want to be, Our

*armonioso.*

top - sails are hoist - ed and we'll a - way to sea; O the

oak and the ash, and the bon - nie bir - ken tree, They're

*rit.*

all growing green in the old coun-tree.

*f rit.* *p* *accel.* *f*

# Bedouin Love - Song.

Words by  
BAYARD TAYLOR.

JULES JORDAN.

*Andantino impetuoso.*

VOICE.

PIANO.

*f*

*f*

*f*

From the des - ert I come - to

thee, — On a stall - ion shod with fire, — And the

The musical score is written in 9/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino impetuoso'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with a 'Pizz.' (pizzicato) marking. The voice part is a simple melody with lyrics. The score is divided into three systems, each with a voice line and a piano line. The piano line includes dynamic markings like 'f' and 'Pizz.' and some performance instructions like 'Pizz.' and '\*'. The lyrics are: 'From the des - ert I come - to thee, — On a stall - ion shod with fire, — And the'.

*rit.*

winds\_ are left be - hind — In the speed\_ of my de - sire. —

*rit. marcato.*

*lusingando. a tempo.*

Un - der thy win - dow I stand, — And the mid - night hears\_ my

*mp a tempo.*

*poco rit. a tempo.*

cry; — I love thee, I love but thee — With a

*poco rit. a tempo.*

*ad lib. rit. a tempo.*

love that shall not die. — 'Till the sun grows

*rit. marcato. a tempo.*

*poco a poco cresc.*

cold, — And the stars are old, — And the

*allarg.*

leaves of the Judg - ment - book un -

fold. —

*il Tenore marc. ed espr.*

Look from thy win - dow and see — My —

pas - sion and my pain. — I — lie on the sands be - low, — And I

faint — at thy dis - dain. — O - pen the door of thy

*rit.* *lusingando.* *a tempo.*

*rit.* *marcato.* *mp a tempo.*

heart, — And o - pen thy cham-ber door; — And my kisses — shall teach thy

*poco rit.*

lips — The love that shall fade — no more, — 'Till the

*a tempo.* *ad lib.* *a tempo.* *ad lib.* *rit. marcato.*

*poco a poco cresc.*

sun grows cold, — And the stars are

*a tempo.*

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics 'sun grows cold, — And the stars are'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking 'a tempo.' is placed above the piano part.

*allarg.*

old, — And the leaves of the Judg - ment -

*allarg.*

The second system continues the vocal line with lyrics 'old, — And the leaves of the Judg - ment -'. The piano accompaniment continues with chords and a bass line. The tempo marking 'allarg.' is placed above the piano part.

book un - fold. —

*il Tenore marc. ed espr.*

The third system shows the vocal line with lyrics 'book un - fold. —'. The piano accompaniment features a more active texture with chords and a bass line. The tempo marking 'il Tenore marc. ed espr.' is placed above the piano part.

The fourth system continues the piano accompaniment with chords and a bass line. It includes dynamic markings like 'p.' and 'f.' and articulation marks like '\*'.

# If thou couldst know.

(SI VOUS SAVIEZ.)

English words by J. J.

JULES JORDAN.

Andantino semplice.

VOICE.

PIANO.

*p*

If thou couldst  
Si vous sa -

know I live a - lone, un-hap - py; I, with - out a friend, Some - times be -  
vriez comme on pleure, De vi - vre seul et sans foy - er; Quel-que-fois de -

fore my dwell - ing - place thy steps would bend.  
vant ma de - meure, Vous pas - se - riez.

*semplice.*

*lunga  
pausa*

*semplice.*

*poco ten.*

If thou couldst know the hope di - vine That springs to life at thy dear  
Si vous sa - viez ce que fait naître, Dans l'a - me triste un pur re -

*mf*

glance, Some-times thy face would turn to mine,  
gard, Vous re - gar - deriez à ma fe - nêtre

*mf*

*rit. e dim.*

*semplice.*

as if by chance. If thou couldst know the joy that  
Comme au ha - zard. Si vous sa - viez quel baume ap -

*p a tempo.*

*lunga pausa*

*mp*

thrills My ver - y soul when thou art near, Thou'dst lin - ger  
porte au coeur la pre - sen - ce d'un coeur; Vous vous as - seye -



*dim.*

still with- out re - gret, Thou'dst lin - ger still, nor leave me here.  
riez de - vant ma porte, de - vant ma porte comme u - ne soeur.

*rit.* *lunga pausa*

If thou couldst know the love I bear, Its wealth to  
Si vous sa - vriez que je vous aime, Sur - tout si

thee I would con - fide; Thou'dst en - ter then, per-chance, my  
vous sa - vriez com - ment, Vous en - tre - riez peut - ê - tre

door, and there a - bide.  
même, Tout sim - ple - ment.

*p* *colla voce.* *p*

To Mrs. F. L. VAUGHN.

## My Laddie.

Words by AMELIE RIVES.\*)

JULES JORDAN.

Allegretto grazioso.

VOICE. Oh, my lad-die, my

PIANO. *rit.*

lad-die, I lo'e your ver-y plaidie,

*animato.*

I lo'e your ver-y bon-net, Wi' the sil-ver buc-kle on it.

\*) Words from Harper's Magazine.  
 (Copyright 1889 by Harper & Bros.)

*animato.* *impetuoso.*

I lo'e, I

*p* *f*

lo'e your col - lie, Har - ry, I lo'e, I lo'e the

*p* *calmato.*

kent ye car ry, But oh, 'tis past my power to

*un poco rit.*

tell how much, how much I lo'e your - sel!

*un poco rit.*

L'istesso tempo.

Piano introduction for the first system, featuring treble and bass staves with a piano accompaniment. The music is in common time and begins with a series of chords in the bass and a melodic line in the treble.

*a tempo.*  
*grazioso.*

Vocal and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Oh, my dea - rie, my". The piano part features a steady accompaniment with some melodic flourishes.

*a tempo.*

*con F.*

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics: "dea - rie, I could luik I an' -". The piano accompaniment provides a harmonic support for the vocal melody.

Vocal and piano accompaniment for the fourth system. The vocal line concludes with the lyrics: "nev - er wea - ry, At your een sae". The piano accompaniment ends with a final chord.

blue an' laugh - in, that a heart o'

stane wad saft - en, While your

mouth sae proud an' cur - ly, gars my

heart gang tir - - lie wir - lie; But

Oh! your - sel', your ver - y sel', I lo'e ten - thou - sand

times as well! Oh, my

dar-lin', my dar-lin', let's gang a - mong the car-lin',

Let's loll up - o' the heath-er, a' this bon-ny bon - ny

weath-er, *f*  
Ye shall fauld me

*p* in your plai-die, *f*  
My luv, my luv, my lad - die, *p*  
An'

close, an' close in - to your ear I'll tell ye how I

lo'e ye, dear!

To Mr. J. C. BARTLETT.

## Sigh no more, Ladies.

(Shakespeare.)

JULES JORDAN.

Allegro moderato.

VOICE. Sigh no more, la-dies,

PIANO. *mp* *rit.*

La-dies, sigh no more, Men were de-ceiv-ers ev-er, Men were de-ceiv-ers

*cresc. poco a poco*

ev-er; One foot in sea, and one on shore, To

*f*

one thing con-stant nev-er. Then sigh not so, but

*sonore.*

*allaccasubito.*



*grazioso.*

let them go, And be you blithe— and bon - ny; Con - vert - ing

*rit. molto.* all your sounds of woe *lunga pausa.* In - to hey non - ny, non - ny, — non - ny. *a tempo.*

*colla voce.* *mf a tempo.*

Sing no more dit - ties, La - dies, sing no

*p* *mp*

more Of heart so— dull and heav - y; Of heart so— dull and

*crese. poco a poco*

heav - y; The fraud of men was ev - er so, Since sum - mer

*f* *sonore*

first — was leav - y. Then sigh not so, But let them go, And

*attacca subito.*

*grazioso.* *rit. molto.*

be you blithe — and bon-ny; Con - vert - ing all your sounds of

*mp* *pp* *rit.* *colla voce.*

*lunga pausa. a tempo.*

woe In - to hey non-ny, non-ny, — non - ny.

*f* *a tempo.* *p*

# Sweet are the songs unsung.

Words by  
CHARLES HENRY LUDERS.

JULES JORDAN.

*Allegretto. (with a bounding motion.)*

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, showing four measures of whole rests. The piano accompaniment is written for two staves (treble and bass clefs) and begins with a piano (*p*) dynamic. The music is in 9/8 time and features a bounding, rhythmic motion with eighth and sixteenth notes.

The second system continues the musical score. The voice line has lyrics: "A flash of a - zure, a fold-ed wing, —". The tempo marking *molto rit.* is placed above the voice line. The piano accompaniment continues with a similar rhythmic pattern, also marked *molto rit.*

The third system concludes the musical score. The voice line has lyrics: "Awaft of song — on the winds of\_ spring. —". The tempo marking *a tempo.* is placed above the voice line. The piano accompaniment continues, ending with a *pp* (pianissimo) dynamic.

*pp* *rit.*

Lis-ten! \_\_\_\_\_ Lis-ten! \_\_\_\_\_ I hear the blue-bird

*a tempo.* *legg.*

sing, A — feath-er'd

*rit.* *p* *a tempo.*

*ff* *rit.* *a tempo.*

ar-row, a bolt far thrown, A

*ff rit.* *a tempo.* *p*

*sost. cantabile.*

si - lent flight of a form swift

*espress.*

flown; A pause— and I hear— the wood-dove's

*espress.*

moan.

*rit.* *dim.* *pp*

*a tempo.*

Blue - bird *rit.* hued like the sky a -

*p* *rit.*

*a tempo.*

bove, *a tempo.* Sum-mer's mes-sen - ger,

*poco rit* *string.*

fleet - wing'd dove. — Hath Au - tumn

*poco rit* *string.*

*poco rit* *rit.*

nev - er — a song of love, nev - er — a song of

*poco rit* *rit.*

*mf*

love? And the

*molto rit.*

*a tempo.*

one re - plies — from a bough — breeze swung, And the

*mf a tempo.*

oth-er, — the still green glooms a - mong,

Sweet, — O sweet — are the songs — un - sung,

*ALTERNATIVE* Sweet, —

O sweet are the songs un - sung.

# The Dawn.

Words by  
ROBERT BUCHANAN.

JULES JORDAN.

Andante.

VOICE.

PIANO.

*p e sostenuto.*

*legato.*

The day be-  
gins to break: She o - pens wide her bright blue eyes, her bright blue  
eyes To greet her Lord from east - ern skies. The stars be - fore her  
glanc - es pale, And fold - ing back her mist - y veil, She comes from out her

*cresc.*

*f*

*cresc.*

*f*



rest - ing place, To take his kiss. Her love - ly face red as a

*And.* \* *And.* \* *And.* \*

rose. Up -

*mf*

*And.* \*

on the per - fumed air, The

*p* *lusingando.*

lit - tle birds from shrub and tree Pour out a won - drous mel - o - dy. They

*rit.*

*scherezando.* *rit.*

*a tempo.*

hold a con-cert rare. And

*a tempo.*

sweet-er mu-sic ne'er was made In an-y moon-light ser-e-nade, And

*mf*

sweet-er mu-sic ne'er was made Than trem-bles there.

*molto rit.*

*dim*

*molto rit.*

Tempo I.

Her blue eyes

*rit.*

*p a tempo.*

beam with love, While he, broad-cast, with lav-ish

*p*

*mf*

hand, with lav - ish hand, Scat - ters his jew - els o - ver sea and

*mf* *scintillante.*

land, O'er sea and land. Dia - monds and o - pals, with their changing

light; Dia - monds and o - pals, with their changing light, As

if he wished to show his pride, To show his pride and hap - pi - ness, his

hap - pi - ness in his fair bride, The love - ly day.

*allarg.* *molto rit.*



care-less ear;— Words that the heart, the heart has need-ed, Need-ed man-y a

*f* *ten.* *ten.* *dim.*

wea - ry year. Treas-ure the flow'r tho' bro-ken, Breathing of

*un poco rit.* *colla voce.*

*ad.* \*

hopes all done; Treas-ure the words, the words once spoken, E'en tho' the voice,

*a tempo.* *string.* *rit.*

*a tempo.* *string.* *rit.* *pp*

— the voice be — gone.

*poco rit.* *morendo.*

*ad.* \*

## Why?

Words by  
AMELIE RIVES.

JULES JORDAN.

Andantino.

Piano introduction in 4/4 time, key of B-flat major. The piece begins with a piano (*p*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The introduction concludes with a double bar line.

Listesso tempo.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 8/8 time. The piano accompaniment is in 8/8 time. The lyrics are: "Heart of me, why do you sigh, Why droop your eye-lids pale and shy, Like

Vocal and piano accompaniment for the second line of lyrics. The tempo is marked *rit.* (ritardando). The lyrics are: "snowflakes that on vio-lets lie? Why do you sigh, my heart?—". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *rit.* marking. The piece ends with a double bar line and a fermata over the final chord.

animato.

Vocal and piano accompaniment for the third line of lyrics. The tempo is marked *animato*. The lyrics are: "Sweeting, wherefore do you weep? Till the flow - ers that May-winds". The piano accompaniment includes a *p* (piano) dynamic marking and the instruction *la melodia ben pronunziata.* (the melody well pronounced). The piece ends with a double bar line and a fermata over the final chord.

steep, When the day hath sunk to sleep, Seem from beads of dew to

*rit.* \*

peep, Why do you weep, my sweet?

*Allegretto tempo.*

O, my love, whence comes this glow Like the sun - set on the snow, Which

— on your fair face doth show; Why do you blush, my queen? —

*rit.*

*rit.*

*rit.*

*rit.*

*animato.*

Must I speak your an - swer dear? Lis - ten then, and you will

*animato.*

ℳ. \*

hear Why you sigh, and why you blush, Why e'en

ℳ. \* ℳ. \*

now you bid me hush.

*poco accel.*

ℳ. \*

Sing, O sing, ye birds that



be! An-swer, mu-sic of the sea; Spin, old

rit. \*

earth\_ to mel - o - dy, For my one love lov - eth

poco accel. \*

me. Doth she not, my heart? Doth she not, my heart? For my

e cresc.

one love lov-eth me. Doth she not, my heart?

f ad lib. allarg.