

Nº 1.

FOR MEZZO-SOPRANO AND BASS

Nº 2.

FOR SOPRANO AND BARITONE

# ON JHELUM RIVER

A  
Kashmir Love Story  
WRITTEN BY

FREDERICK JOHN FRASER

Set to Music

BY

AMY WOODFORDE-FINDEN.

PRICE 5/6 NET

ARRANGEMENT FOR PIANOFORTE SOLO, PRICE 4/- NET.

THIS WORK IS ALSO PUBLISHED ARRANGED FOR SOLO VOICE, (HIGH OR LOW)  
UNDER THE TITLE OF "SIX SONGS FROM ON JHELUM RIVER," PRICE OF EACH SETTING, 5/6 NET.

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*Amy Woodforde-Finden*



# ON JHELUM RIVER.

A KASHMIRI LOVE STORY.

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## ARGUMENT.

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ASHOO is a boat-girl of Kashmir; SOUBAHNA is her boatman lover. From the bright orchards of BIJBEHARA they carry their golden fruit down JHELUM RIVER to the bazaars of SRINAGAR.

ASHOO, in her lover's absence, is given in marriage by her eager parents to a rich silversmith, dwelling in the city. The soft silks and the gay trinkets which the bridegroom sends to deck his bride, blind ASHOO to her fate,—a loveless marriage.

SOUBAHNA, returning unexpectedly to SRINAGAR a few hours later, learns what has

taken place. Mad with jealousy, he waits the fall of night that he may seek revenge. ASHOO looks out upon the river from her lattice, her heart is full of sorrow and despair.

But down the waterway a boat is drifting, a well-loved voice is floating o'er the river.

Back to the lotus fields SOUBAHNA bears her, for love and freedom of all things are best! Back where the bulbuls sing amongst the roses, where the blue kingfisher flits over JHELUM.

FREDERICK JOHN FRASER.



# ON JHELUM RIVER.

*Kashmiri Love Story can be sung by two Singers on a Concert Platform,  
or given with Stage Effects.*

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## SUGGESTIONS FOR STAGE PRODUCTION.

(THREE SCENES.)

### *Dramatis Personæ.*

ASHOO AND SOUBAHNA ... .. The Lovers.  
Ramzan, the Silversmith.    The Bride's Parents.    Musicians.    Dancing Girls.

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#### 1st SCENE.

EARLY  
MORNING.

A pink lotus lake, backed by silver poplars. A bank of iris to which a shikara (native boat) is tied, laden with melons, tomatoes, cherries, etc. Srinagar city shewn about half mile off.

OPENING DUET.

The lovers kiss and part.

#### 2nd SCENE.

MID-DAY.

In the city of Srinagar. Preparing for the Bridal. The rich Silversmith makes presents to the old father and mother. Musicians commence strumming on the sattar. A crowd of singing women enter.

Ashoo sings her Song—

“THE SONG OF THE BRIDE”

and departs in a dhoolie, veiled from the public gaze, and accompanied by singing women.

Beautiful scene effect—change from morning to sunset—a gorgeous red sunset.

SUNSET.

The lover comes to the City distraught. He questions people returning from the wedding. They point, as evidence, to the jasmine flowers that have fallen where the bride passed. In the distance the lover hears the ching-ching-ching of the musicians of the Silversmith's house.

Song—

“WILL THE RED SUN NEVER SET?”

#### 3rd SCENE.

The Silversmith's house. The audience can see the Courtyard at the back of the house where the bridegroom is feasting the parents and the guests, and where girls are dancing to wild music.

The guests begin to go, and the lights go out, one by one. ASHOO is seen at her lattice at front of house. It looks upon the river, and the Moon is shining upon the water.

She sings—

NIGHT.

“ASHOO AT HER LATTICE.”

The last guests depart, chaffing the bridegroom, but meanwhile Soubahna has arrived in his boat and has sung “ONLY A ROSE,” and has helped Ashoo to escape from her window.

The elderly bridegroom, in the Courtyard, speeds the old father and mother on their way, and turns with a hateful smile upon his face to enter the house.

#### 4th SCENE.

*(The same as First Scene.)*

The lovers have moored their boat to the bank—DUET, ending in passionate embrace.

FREDERICK JOHN FRASER.

# ON JHELUM RIVER.

## JHELUM BOAT SONG.

(DUET.)

SWIFTLY the light shikara  
From sunny Bijbehara,  
With sweet fruit freighted,  
To the silent city glides ;  
Through maze of lotus  
The lacquered paddle guides.  
Ah ! ah ! ah !  
Jhelum River !

Cutting the cool, green rushes,  
Robbing the wild rose bushes,  
Beating the branches  
Of the weighted walnut trees,  
Clipping the silver willows  
That tremble in the breeze.  
Ah ! ah ! ah !  
Jhelum River !

But hark ! 'tis the hum of the city !  
Ah ! would I might linger yet,  
A journey, alas, lies before { me,  
  { thee,  
Dear love, thou wilt not forget ?

## THE SONG OF THE BRIDE.

EAR-RINGS set with rubies rare,  
Anklets, bangles of fine gold,  
Silken robes to-day I wear,  
Ah ! ah ! ah !

Who has sent the gems wherewith  
For the bridal I am decked ?  
'Tis Ramzan the silver-smith !  
Ah ! ah ! ah !

Little mirror on my ring,  
Tell me am I beautiful  
As the hired minstrels sing ?  
Ah ! ah ! ah !

If my father's heart be glad,  
If my mother weep for joy,  
Surely I may not be sad !  
Ah ! ah ! ah !

## "WILL THE RED SUN NEVER SET?"

WILL the red sun never set ?  
Will the daylight never die ?  
I am mad with a wild regret,  
There is blood in the angry sky.  
Mine errand is dark as the night,  
Oh bridegroom, I bear thee a gift ;  
Mine arm is strong and my steel is bright,  
And my dagger is sure and swift.

Thou hast purchased thee a maid,  
But the maid shall ne'er be wife  
Till her lover in full be paid  
With thy life, poor fool, with thy life.  
Mine errand is dark as the night,  
Oh bridegroom, I bear thee a gift ;  
Mine arm is strong and my steel is bright,  
And my dagger is sure and swift.

ASHOO AT HER LATTICE.

My sad eyes gaze o'er the river,  
They are dim and wet with tears;  
Lonely and dark as the river—  
The long, long years.  
Soubahna! Soubahna!

My jasmine chains are faded  
And their fragrance passed away.  
Does thy love, like a flower, Soubahna,  
But last a day?  
Soubahna! Soubahna!

But hush! a boat on the waters,  
And a voice that softly sings—  
A boat like a bird o'er the waters,  
For love hath wings.

Row hither! row hither, Soubahna!  
'Neath my casement the river flows;  
I send thee a message, Soubahna,  
I fling thee a rose.

ONLY A ROSE

A CRIMSON rose  
From the lattice softly fell.  
My love is at the lattice—  
What has the rose to tell?  
Ah!  
Only a rose,  
Only a rose may fall;  
But, to the happy lover  
The rose tells all.

Within my rose  
I sought and found a tear!  
Like dew in the rose it lay,  
And made love's message clear.  
Ah!  
Only a tear,  
Only a tear may fall;  
But, to the tender lover  
The tear tells all.

"KINGFISHER BLUE."

(DUET.)

KINGFISHER blue!  
Bird of the sunlight, who  
Over the silent streams at will dost wander,—  
On joyous wing we fly,  
My love and I,  
To share thy freedom yonder.  
Ah!  
Kingfisher blue,  
Bird of the sunlight!

Bulbul, whose note  
O'er lily fields doth float,  
Rapture untold to list'ning lovers bringing,—  
In well-remembered bowers  
Of sweet wild flowers,  
We roam where thou art singing.  
Ah!  
Bulbul of love,  
Bird of the starlight!

Here, 'neath the cool chenar,  
By the sweet Shalimar,  
Kingfisher blue, with thee we fain would dwell.  
Over the lake  
Our happy way we take.  
Sing on, dear nightingale, for all is well—  
All is well.

FREDERICK JOHN FRASER.

# On Jhelum River.



Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

*Andantino.*

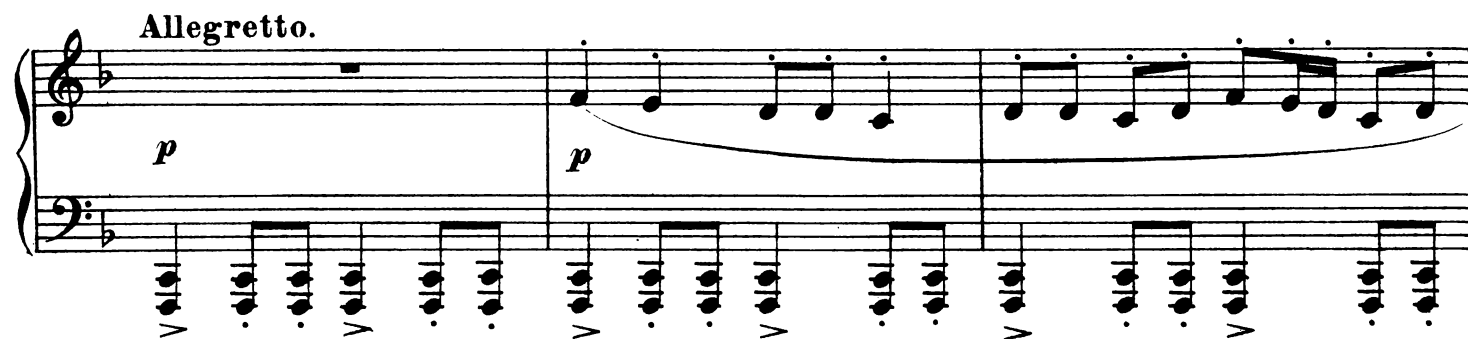
Piano.



*Andante.*



*Allegretto.*





The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with several triplet markings. The lower staff is in a bass clef and features a rhythmic accompaniment of chords, with some notes marked with a 'V'.

The second system continues the piece. The upper staff has a melodic line with a 'dim.' (diminuendo) marking. The lower staff has a bass line with a 'p' (piano) dynamic marking. The accompaniment consists of chords and some moving lines.

The third system shows a change in mood. The upper staff has a melodic line with a 'con sentimento' (with feeling) marking. The lower staff has a bass line with a 'p cantando la melodia' (piano, singing the melody) marking. The music is more expressive and slower.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with various intervals and ornaments. The lower staff has a bass line with chords and some moving lines.

The fifth system concludes the piece. The upper staff has a melodic line with a 'dim. e rall.' (diminuendo and rallentando) marking. The lower staff has a bass line with a 'dim.' (diminuendo) marking and ends with a 'pp' (pianissimo) dynamic marking. The music is very soft and slow.

# Jhelum Boat Song.

DUET.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

*Andante con moto.*

Ashoo.  
[Mezzo-  
Soprano]

Scubahna.  
[Bass.]

Piano.

*p dolce*

Swift - ly the light shi - ka - - - ra

*p dolce*

Swift - ly the light shi - ka - - - - - ra.....

*p dolce*

From sun - ny Bij - be - ha - - - - ra

From sun - ny Bij - be - ha - - - - ra

With sweet fruit freight - ed To the si - - lent.....

With sweet fruit freight - ed To the si - - lent

ci - - - - ty glides;

ci - - - - ty glides;

*cresc.* *mf*

Through maze..... of..... lo - - tus The

*cresc.*

Through maze..... of..... lo - - tus The

*cresc.*

lac - - - quered pad - dle guides .....

pad - - - dle guides .....

*cresc. e accel.*

Swift - ly the light shi - ka - - - ra.....

*cresc. e accel.*

Swift - ly the light shi - ka - - - ra

*cresc. e accel.*

From sun - ny Bij - be - ha - - - ra,

From sun - ny Bij - be - ha - - - - - ra,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature and a key signature of one flat (B-flat). The first vocal line has a melody starting on a half note, followed by quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

*f* Ah!..... Jhe-lum Ri - - - - ver.....

*f* Ah!..... Jhe-lum Ri - - - - ver.....

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics and a melodic line. The piano accompaniment includes a dynamic marking of *f* (forte) and a complex rhythmic pattern in the right hand, possibly a tremolo or a fast eighth-note figure. The left hand continues with a simple bass line.

*mf* *dim.*

The third system of the musical score shows the vocal staves with rests, indicating a pause in the vocal line. The piano accompaniment continues with a complex rhythmic pattern in the right hand and a simple bass line in the left hand. Dynamic markings of *mf* (mezzo-forte) and *dim.* (diminuendo) are present.

*p*

Cut - ting the cool green rush - es,

*p*

Cut - ting the cool green rush - - - es,

Rob - bing the wild rose bush - - - es,

Rob - bing the wild rose bush - - - es,

Beat - ing the branches of the weight - ed wal - - nut

Beat - ing the branches of the weight - ed wal - - nut

trees. Clip-ping the sil-ver wil - lows..... That

trees. Clip-ping the sil-ver wil - lows That

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "trees. Clip-ping the sil-ver wil - lows..... That" for the first staff and "trees. Clip-ping the sil-ver wil - lows That" for the second staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

trem - - ble in the breeze;.....

trem - - - ble in the breeze;

The second system of the musical score continues the melody. The vocal staves are in treble clef. The lyrics are: "trem - - ble in the breeze;....." for the first staff and "trem - - - ble in the breeze;" for the second staff. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

Cut - ting the cool green rush - - - - es,.....

Cut - ting the cool green rush - - - - es,

The third system of the musical score concludes the phrase. The vocal staves are in treble clef. The lyrics are: "Cut - ting the cool green rush - - - - es,....." for the first staff and "Cut - ting the cool green rush - - - - es," for the second staff. The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

*cresc. e accel.*

Rob-bing the wild rose bush - - es,

*cresc. e accel.*

Rob-bing the wild rose bush - - - - es,.....

*cresc. e accel.*

*f*

Ah!..... Jhe - lum Ri - - - -

..... Ah!..... Jhe - lum Ri - - - -

*f*

- ver. ....

- ver. ....



Recitativo.

But hark! 'tis the hum of the

But hark! 'tis the hum of the

ci - ty!..... Ah! would I might lin - ger yet, A

ci - ty!..... Ah! would I might lin - ger yet, A

*rall.*

jour - ney, a - las, lies be - fore thee, Dear

*rall.*

jour - ney, a - las, lies be - fore me, Dear

love, thou wilt not for - get? Dear.....

love, thou wilt not for - get? Dear

love, thou wilt not for - get?

love, thou wilt not for - get?

The first system of music consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with an accent (·) and a fermata. The lower staff is also in bass clef and contains a sequence of eighth notes. A key signature change to two flats (Bb and Eb) is indicated at the beginning of the second measure.

The second system of music consists of two staves. The upper staff continues the chordal sequence with accents and fermatas. The lower staff continues the eighth-note sequence. A key signature change to one flat (Bb) is indicated at the beginning of the second measure.

The third system of music consists of two staves. The upper staff continues the chordal sequence with accents and fermatas. The lower staff continues the eighth-note sequence. A key signature change to two flats (Bb and Eb) is indicated at the beginning of the second measure.

The fourth system of music consists of two staves. The upper staff continues the chordal sequence with accents and fermatas. The lower staff continues the eighth-note sequence. A dynamic marking of *p* (piano) is placed above the second measure, followed by a hairpin indicating a *dim.* (diminuendo) effect.

The fifth system of music consists of two staves. The upper staff continues the chordal sequence with accents and fermatas. The lower staff continues the eighth-note sequence. A dynamic marking of *pp* (pianissimo) is placed above the first measure, followed by a hairpin indicating a *sempre dim.* (sempre diminuendo) effect. The system concludes with a final chord in the upper staff and a whole note in the lower staff, both marked with *pp*.

# The Song of the Bride.

ASHOO.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

**Allegro.**

Piano. *ff* *con gioja*

*dim. e poco rall.*

Piano introduction in 6/8 time, featuring a treble and bass staff. The treble staff contains a melodic line with triplet markings and a fermata at the end. The bass staff provides a simple harmonic accompaniment.

**Allegretto grazioso.**

First system of piano accompaniment in 6/8 time, marked *mf*. It features a treble and bass staff with a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of piano accompaniment in 6/8 time, marked *mf*. It continues the melodic and rhythmic themes from the first system.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff, marked *p*. The lyrics are: "Ear-rings set with ru-bies rare,.... Ank-lets, ban-gles of fine gold,"

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Silk-en robes to-day I wear,.... Silk-en robes to-day I wear,". The system includes dynamic markings *cresc.*, *mf*, and *rall.*.

*p*

Who has sent the... gems where-with For the bri - dal I am

*f*

decked? 'Tis... Ram-zan the sil - ver - smith!

*p dolce.*

'Tis Ram - - zan! Ear - rings set with

*ff* *p dolce.*

ru - bies rare, Ban-gles of... fine gold,.....

*mf* *mf con gioia.*

Silk - en robes to - day..... I wear, - Ah! Ah! Ah!..... Ah!

*mf* *f con gioia.*

Ah!

L. H.

*p*

Lit - tle mir - ror on my ring, .....

*p*

Tell..... me am..... I beau - - ti - ful

As the hir - ed min - strels sing?..... Tell me am..... I

beau - ti - ful? *p* If my fa - ther's heart be glad, If my *cresc.*

*p* *cresc.*



mo - ther weep for joy, Sure - ly I may

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are 'mo - ther weep for joy, Sure - ly I may'.

not..... be sad!..... be sad!

The second system continues the vocal line with a melodic phrase in G major, marked with a slur and a forte (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The lyrics are 'not..... be sad!..... be sad!'.

*p dolce.* If..... my fa - ther's heart be glad, - mo - ther weep.... for

The third system begins with a vocal line in G major, marked with a piano (*p*) dynamic and a dolce (sweet) articulation. The piano accompaniment is also marked *p dolce.* and features a steady bass line. The lyrics are 'If..... my fa - ther's heart be glad, - mo - ther weep.... for'.

*p tristaménte poco rall.* joy,..... Sure - ly I may not..... be sad, -

The fourth system continues the vocal line in G major, marked with a piano (*p*) dynamic and a *tristaménte poco rall.* (sadly, a little slower) articulation. The piano accompaniment is also marked *p tristaménte poco rall.* and features a steady bass line. The lyrics are 'joy,..... Sure - ly I may not..... be sad, -'.

*p* Ah!..... Ah! Ah!..... Ah! Ah!..... Ah! Ah!..... Ah! Ah!..... Ah!..... *pp*

*pp*

*Più lento.* *mf* *p molto.*

*più lento.* *rall. e dim.* *pp*

# Will the red sun never set?

## SONG.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

*Allegro agitato.*

Soubahna.

Piano. *ff*

Will the red sun ne - ver set?

Will the day-light nev - er die? I..... am

mad with a wild re - gret, There is blood in the an - gry

*poco rall.*

sky, - I am mad with a wild re - - gret.....

*poco rall.*

*p misterioso.*

*misterioso.* Mine er - rand is dark as the night! Oh

*cresc.*

bride-groom I bear thee a gift; Mine er - rand is dark as the

*cresc.*

night! Oh bride-groom I bear thee a gift; Mine

arm is strong and my steel is bright, And my dag-ger is

*p con sdégno*

sure and swift,— sure and

*mf risoluto*

*con brio*

swift.

*rall. e dim.*

Thou hast pur - chased thee a maid;

But the maid shall ne'er be wife Till her

lov - er in full be paid With thy life, poor fool, with thy

*con sdégno cresc.*

*con sdégno cresc.*

life, Till her lov-er in full be..... paid. ....

Mine er - rand is dark as the night! Oh

bridegroom I bear thee a gift, Mine er - rand is dark as the

night! Oh bride - groom I bear thee a gift, Mine

*risoluto.*

arm is strong and my steel is bright,....

*risoluto.*

And my dag - ger is sure and swift,-

sure and

*ff con brio.*

*ff*

swift.

*vivace.*

*ff*

*8ves.*



Moderato.

The first system of music features a treble clef staff with a 6/8 time signature. The bass clef staff contains a melodic line with a slur and a fermata at the end, marked with *p* and *sentimento*. The treble clef staff has a whole note chord at the beginning and end of the system.

The second system continues the piano part from the first system, featuring a series of eighth and sixteenth notes with slurs and a fermata at the end.

The third system is marked *dolce.* and shows the piano accompaniment with a series of chords and a melodic line in the bass clef.

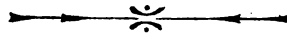
The fourth system is marked *rall.* and *p dim.*, leading to a *pp* dynamic. It features a melodic line in the treble clef and a piano accompaniment in the bass clef, ending with a fermata.

## Ashoo at her Lattice.

## SONG.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE - FINDEN.



**Andante cantabile.**

Voice. *p*  
My

Piano. *molto legato.* *p*

*poco cresc.*

sad eyes gaze o'er the ri - ver, They are dim and wet with tears;

Lone - - ly and dark as the ri - ver - The long, long

*mf* *p*

*rall.* *piangendo.*

years,..... the.... long,..... long years. Sou - bah -

*f* *p*

- na!..... Sou-bah - na!..... My jas - mine chains are

*f* *rall.* *p*

*cresc.*

fa - ded And their fra-grance pass'd a - way. Does thy love, like a

*cresc.*

*f* *p rall.* *rall e dim.*

flower, Sou - bah - na, But last.... a day,..... but

*f* *p rall.* *rall e dim.*

last..... a day? Sou - bah - -

- na! ..... Sou - bah - - na! ..... But

*f* *molto accel.* *p*

*f* *rall.* *p*

hush! a boat on the wa - - ters, And a voice that soft - ly

*cresc.*

*molto accel.* *cresc.* *accel.*

sings, ..... A boat like a bird o'er the wa - - ters, For

*mf* *vivace.* *sempre.*

*mf* *vivace.* *sempre.*

*con precipitazione.*

love..... hath wings..... Row hi-ther! row hi-ther, Sou-

*accel.*

*con precipitazione.*

- bah - - na! 'Neath my case-ment the ri - ver flows;..... I

*accel.*

*accel.*

send thee a mes-sage, Sou - bah - - na, I fling..... thee a

rose!..... (Soubahna.) *ff* A rose!

*ff* *vivace.* *ff* *ff*

# Only a Rose.

SOUBAHNA.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE - FINDEN.

**Moderato.**

Piano. *f* *ff*

*p dolce.*

A crim-son rose From the lat-tice soft-ly fell,

*p dolce.*

*con passione e accel.* *mf* *p*

My love is at the lat-tice- What has the rose to tell?

*mf con passione e accel.* *p*

Ah!

*p* On - ly a rose, *f* On - ly a rose may fall;.....

*mf* But to the hap - py lo - ver *p* The rose tells all, *rall.* tells.....

*all.*

*p dolce.* With - in my rose I sought and found a tear!....

*dim.* *p dolce.*

*mf accel.*

Like dew in the rose it lay, And made love's mes- sage clear.

*mf accel.*

*p tristamente.*

Ah! On-ly a tear,

*pp* *p tristamente.*

*p* *pp* *rall.* *p*

On - ly a tear may fall;..... But, to the ten-der lo-ver

*p* *pp rall.* *p*

*pp rall e dim.* *pp* *ppp*

The tear tells all, tells..... all.....

*pp rall e dim.* *pp più rall.* *ppp*



# Interlude.



**Moderato.**

Piano. *mf* *ff* *accel.*

*ff vivace.*

**Presto.**

*ff* *sempre. ff* *mf*

*dim.* *cal.*

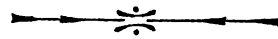
*f*

*ff accel* *senza rall.*

*Volti subito*

# Kingfisher Blue.

DUET.



Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE - FINDEN.

*Allegretto vivace.*

Ashoo. *p* King-fish-er blue! .....

Soubahna. *p* Bird of the sun-light, who

Piano. *p*

*mf* o - ver the si - lent stream at will dost wan - -

*mf* o - ver the si - lent stream at will dost wan - -

- der, - ..... On joy - ous wing.... we.....

- der, - ..... *p*

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "- der, - ..... On joy - ous wing.... we.....". A piano (*p*) dynamic marking is present above the second system.

fly, My love and I, my love and

My love and I, my love and

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "fly, My love and I, my love and" and "My love and I, my love and".

I, To share thy free - dom yon - der.

I,

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The lyrics are: "I, To share thy free - dom yon - der." and "I,".

On joy - ous wing... we..... fly.....

*con gioja.* **f** *mf cresc.*

Ah, ah, ah, ah, ah, ah! King - fish - er

Ah, ah, ah, ah, ah, ah!

*con gioja.*

blue, *mf cresc.* Bird of the

King - fish - er blue, *f accel.*

*accel.*

sun - light! Ah, ah, ah, ah, ah, ah, ah,

Ah, ah, ah, ah, ah, ah, ah,

*f* *ff* *f* *ff*

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'sun - light!' and 'Ah, ah, ah, ah, ah, ah, ah,' and a piano accompaniment. The second system has a vocal line with lyrics 'Ah, ah, ah, ah, ah, ah, ah,' and a piano accompaniment. Dynamics include *f* and *ff*.

ah!

ah!

*ff con brio.*

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'ah!' and a piano accompaniment. The fourth system has a vocal line with lyrics 'ah!' and a piano accompaniment. Dynamics include *ff con brio.*

*ff* *poco rall.*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a piano accompaniment. The sixth system has a piano accompaniment. Dynamics include *ff* and *poco rall.*

*p*  
Bul - bul, whose note.....

*p*  
O'er li - ly fields doth float,

*mf*  
Rap - ture un - told to list - 'ning lo - vers bring - - -

*mf*  
Rap - ture un - told to list - 'ning lo - vers bring - - -

- ing. .... In well - re - mem - ber'd

- ing. ....

bow'rs, Of sweet wild flow'rs, of sweet wild

Of sweet wild flow'rs, of sweet wild

This system contains the first two vocal staves and the piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The lyrics are: "bow'rs, Of sweet wild flow'rs, of sweet wild" on the first staff and "Of sweet wild flow'rs, of sweet wild" on the second staff.

flow'rs, We roam where thou... art.....

flow'rs,

This system contains the third and fourth vocal staves and the piano accompaniment. The lyrics are: "flow'rs, We roam where thou... art....." on the third staff and "flow'rs," on the fourth staff.

sing - ing

We roam where thou art... sing - ing

This system contains the fifth and sixth vocal staves and the piano accompaniment. The lyrics are: "sing - ing" on the fifth staff and "We roam where thou art... sing - ing" on the sixth staff.

*mf* Ah, ah, ah, ah, ah, ah! Bul-bul of love,

*mf* Ah, ah, ah, ah, ah, ah! Bul-bul of

The first system consists of two vocal staves and a piano accompaniment. The vocal lines begin with a melodic phrase of six eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*accel.* Bird of the star - light, Ah, ah, ah,

love. Ah, ah, ah,

The second system continues the vocal and piano parts. The vocal lines include the lyrics "Bird of the star - light," followed by "Ah, ah, ah," and "love." The piano accompaniment includes an *accel.* marking and a dynamic shift to *f*.

*ff* ah, ah, ah, ah! Ah! Here,

*ff* ah, ah, ah, ah! Ah! Here,

*Andante non troppo.*

The third system concludes the piece. It features a dynamic shift to *ff* and a tempo change to *Andante non troppo*. The vocal lines end with "ah, ah, ah, ah!" and "Ah! Here,". The piano accompaniment includes a *ff* marking and a change in the bass line.



'neath the cool che - - nar, ..... By the  
'neath the cool che - - nar, ..... By the

*cresc.* *cresc.* *cresc.*

sweet Sha - - li - mar, ..... King-fish - er  
sweet Sha - - li - mar, ..... King-fish - er

*f* *f*

blue, with thee ..... we fain would dwell. ....  
blue, with thee we fain would dwell.

*mf* O - ver the lake Our *cresc.*

*mf* O - ver the lake Our *cresc.*

*mf* *cresc.*

hap - py way we take. Sing *accel.*

hap - py way we take. Sing *accel.*

*mf* *accel.*

*ff* on, dear night - in - gale, for all is

*ff* on, dear night - in - - gale, for all is

*ff*

*ff*

well, for all..... is well, for all..... is

*ff*

well, all is well,..... Sing on, dear night-in-gale, for all .... is

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "well, for all..... is well, for all..... is". The middle staff is another vocal line with lyrics: "well, all is well,..... Sing on, dear night-in-gale, for all .... is". The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a series of chords and moving lines, with a forte (*ff*) dynamic marking.

*fff* *sempre al*

well.....

*fff* *sempre al*

well.....

*fff pesante.* *fff* *sempre al*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "well.....". The middle staff is another vocal line with lyrics: "well.....". The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a series of chords and moving lines, with a fortissimo (*fff*) dynamic marking and the instruction "pesante." in the first part, and "sempre al" in the second part.

*fine.*

*fine.*

*fine.* *ff* *fff*

The third system of the musical score consists of three staves. The top staff is a vocal line with the instruction "fine.". The middle staff is another vocal line with the instruction "fine.". The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a series of chords and moving lines, with a fortissimo (*fff*) dynamic marking and the instruction "fine." in the first part, and "ff" and "fff" in the second part.

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