

## TWO WINGS.

WORDS BY MARY MARK-LEMON.

MUSIC BY CIRO PINSUTI.

*ANDANTE*  
*MODERATO.*

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody with eighth and sixteenth notes, accented with '>'. The left staff is in bass clef with a common time signature (C) and provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

*p dolce.*

She watch'd the lights of the

This system contains the first line of the song. The vocal line is on a single staff in treble clef, starting with a half rest followed by a melody. The piano accompaniment is on two staves (treble and bass clefs). Dynamics include *f* (forte), *dim* (diminuendo), *rall.* (rallentando), and *a tempo.* (return to tempo). The piano part features a descending scale in the right hand and a steady accompaniment in the left hand.

*poco cres.*

ci - ty, As one by one they come, Un - til they seem'd a

This system contains the second line of the song. The vocal line continues the melody. The piano accompaniment continues with a *poco cres.* (poco crescendo) marking. The piano part features a descending scale in the right hand and a steady accompaniment in the left hand.

path - way That led to a - no - ther home. And she

This system contains the third line of the song. The vocal line concludes the phrase. The piano accompaniment concludes with a *p* (piano) and *pp* (pianissimo) marking. The piano part features a descending scale in the right hand and a steady accompaniment in the left hand.

thought with a childish wonder, How do the Angels fly, And

what are the wings that bear them A-way to the Golden

sky?

Can they be made of flow-ers, So sweet, so white, so

blest, ----- Cull'd from the lit - tle chil - dren, When we

*poco rall.* *molto rit.*

lay them down at rest? ----- When we lay them down to

*rall.* *pp col canto.*

*a tempo.*

rest?

*pp dolcissimo.* *Gres:*

*p*

She

*dim:* *p rit:*

4 *tempo I?*

*poco cres.*

watch'd the lights of the ci - ty, When years had come and gone, And the

pathway of the fu - ture With gol - den glo - ry shone. And she

thought of her childhood's vi - gil, And her dreams of Angels wings; Be -

- fore the ears had taught her The song that sor - row sings.

*con anima.*

For she knew that the Angel's pin - ions, Were

*molto rall.**p leggiero.*

not of blossoms fair, ..... But one of the wings is

*poco rall.**rall.**p largamente.*

Pa - tience, And one of the wings is Pray'r, Pa - tience and

*poco rall.**rall.**p largamente.**a tempo*

Pray'r.

*rit assai.**ppp dolcissimo.**ppp*

# Standard Songs by well known Composers.

Sybil Palliser.

I wonder!  
in F & G.

*Allegro e grazioso.*

What do sum-mer fai-ries do? I won-der! I won-der!

Maude Valérie White.  
Montrose's Love-Song.  
in C.  
(simplified & original)

*Allegro con fuoco* *con brio*

My dear and on - ly love, I pray, That lit - tle world of thee Be go - vern'd by no -

Erik Meyer-Helmund.  
Joyous Days.  
(Petite Sérénade)  
in E♭, F & G.

*Allegretto.* *rit.* *a tempo*

Joy-ous days with pure de-lights; Na - ture holds high car-ni-vall Ma-ny a flow'r the  
Tout sou-rit, c'est le printemps, c'est l'a-veil qui pas - se sa - lu - ex le

C. A. Lidgley.  
Widow bird  
sate mourning.  
in F minor & E minor.

*Andante.*

A wi-dow bird sate mourn-ing, sate mourn-ing for her love Up-on a win-try bough The

Henry Parker.  
A Gipsy Maiden I.  
in F, G & A.

*Moderato con spirito.*

In the old Al-hambra gar - den, 'Neath the shade of o-range trees, Where the

Ciro Pinsuti.  
All the breaking  
of the day.  
in F, G, A♭, A & B♭.

*Dolce e tranquillo.*

Wait-ing dar-ling, on - ly wait-ing, Till the sha-dows die a - way;

R. Leoncavallo.  
The Angel's Serenade.  
in C, E♭ & F.

*Andante espressivo.*

What dul - cet sounds around me steal - - ing Mus - ic sweet so peace-ful calm and ho - ly

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