

# Vocal and Instrumental COMPOSITIONS

BY

## F. M. PAINE

### Op. 1. Songs with or without Violin or Flute Obligato.

1. THE SONG OF THE SCYTHER. Key of *Ab*, Soprano or Tenor. (*Eb* to *Ab*) Also Key of *F*, and *Eb*. Words by A. LANG. . . . .40
2. MORNING WIND. Key of *G*, Soprano or Tenor. (*D* to *G*) . . . . .40  
Words by D. R. HERRICK.
3. CHANGED. Key of *F*, Mezzo Soprano or low Tenor. (*C* to *F*.) . . . .40

### Op. 2. Five Songs.

1. SWEETHEART. Ballad. Key of *Bb* for Sop. or Tenor. (*F* to *G*) Also Key of *G*. Words by BELLE WALDRON. . . . .25
2. BEREFT. Key of *Ab*, Soprano or Tenor, also Key of *E*, Alto or Baritone. Words by N. H. WOODWORTH. . . . .35
3. TOO LATE FOR THE FAIR. Key of *Eb*, Soprano or Tenor. (*Eb* to *Ab*) Also Key of *Bb*. Words by E. OXENFORD. . . . .40
4. THE TRAILING ARBUTUS. Key of *G*, Soprano or Tenor. (*D* to *G*) Also Key of *D*. (*A* or *C* to *D*) Words by S. F. H. and M. J. B. . . . .40
5. THE STREAM. Key *Ab* for Sop. or Tenor. (*Eb* to *A*) Also Key *Eb*. Words by M. J. BARNETT. . . . .40

Five Songs for Sop. or Tenor. Op. 2. Complete . . . . . 1.00  
Five Songs for middle or low voices. Op. 2. Complete . . . . . 1.00

### Op. 3. Piano Solos.

1. TWILIGHT REVERIE. . . . .25
2. SMILES AND TEARS. (Rondoletto.) . . . . .25
3. . . . .

### Op. 4. Songs.

1. SO EARLY IN THE MORNING. For Soprano or Mezzo Soprano and Tenor. (*E* to *F#*) Words by M. J. BARNETT. . . . .25
2. SLEEP ON MY LOVE. Serenade. Key of *D*, Soprano or Mezzo Sop. and Tenor, (*D* to *F#* or *A*) Also in Key of *Bb*. Words by M. J. BARNETT. . . . .35

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In memory of Annie M. R. Barnett.

# THE STREAM.

FOR SOPRANO OR TENOR.

Words by M. J. BARNETT.

Music by F. M. PAINE, Op. 2 No. 5.

*Allegretto.*



*mf*

The first system of the piano introduction, featuring a treble and bass clef with a common time signature. The treble clef has a melodic line with eighth notes and slurs, while the bass clef provides a simple harmonic accompaniment. The dynamic marking *mf* is present.



The second system of the piano introduction, continuing the melodic and harmonic development. It includes a *rit.* (ritardando) marking towards the end of the system.

The stream in man-y a cas-cade fell, As on it wound through leaf-y dell, So



The first line of the vocal melody and piano accompaniment. The vocal line is in a soprano or tenor clef, and the piano accompaniment is in a grand staff. The lyrics are: "The stream in man-y a cas-cade fell, As on it wound through leaf-y dell, So".

clear that on its rock-y bed, The sun his brightest glan-ces shed, It



The second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "clear that on its rock-y bed, The sun his brightest glan-ces shed, It".

murmured soft and murmured low, All ea - ger in its onward flow, To

reach the bil - low - y o - pen sea, And this is what it said to me.

*mf*

I have my lov - ers by the score, I list the same strains

*Ritard.*  
*a tempo.*

o'er and o'er, By day the clouds and a - zure sky, Deep in my heart re -

flect - ed lie, The moon and myr - i - ad stars by night, Give me their shim - mer - ing  
*trem.*

ten - der light, But what is all this worth to me? I love a - lone the

o - pen sea.....

*8va*

*tr*

*Ped.*

*mf\**

*Ped. simile \**

*8va*

*tr*

The willows droop their boughs so near, Their whisper'd words none else can hear, The

*8va*

*tr*

*p*

*ten.*

*ten.*

*ten.*

young bird greets me from his nest, White lil - lies on my bos - om rest, Bend tow'rds me flow'rs and

*cres.*

*8va*

wav-ing grass, The breez-es kiss me as they pass, I can-not pause tho' sweet it be, I'm

*8va* *8va* *8va*

rush-ing to the o-pen sea. I can-not pause though sweet it be, I,m

*8va* *8va.* *8va.*

rush-ing to the o-pen sea.

*8va* *mf*

*p*

# REVIEW OF COMPOSITIONS.

BY  
F. M. PAINE.

## Op. 1. Songs with or without Violin or Flute Obligato.

1. THE SONG OF THE SCYTHER. Key of *A<sup>b</sup>*, Soprano or high Tenor. (*E<sup>b</sup>* to *A<sup>b</sup>*)  
Also Key of *F*, and *E<sup>b</sup>*. Words by A. LANG. . . . .40  
An inherently poetic and charming song; sure to please; exquisitely written, and with unmistakable piquancy in the treatment of violin and piano.
2. MORNING WIND. Key of *G*, Soprano or Tenor. (*D* to *G*) . . . . .  
Words by D. R. HERRICK. . . . .40  
This song has a graceful and refined melody, artistically accompanied in the piano-forte part, with flute obligato, the whole being an admirable setting to the words by Herrick.
3. CHANGED. Key of *F*, Mezzo Soprano or low Tenor. (*C* to *F*.) . . . . .  
Words by LONGFELLOW. . . . .40  
An excellent song, that will not fail to improve on acquaintance; music in every respect well adapted to the words by Longfellow.

## Op. 2. Five Songs.

1. SWEETHEART. Ballad. Key of *G*, Mezzo Soprano, low Tenor or Baritone.  
*D* to *E*. Words by BELLE WALDRON. . . . .25  
Quiet unlike, and very superior to the ordinary "Sweetheart" song, the words and music both being imbued with genuine sentiment, au fait for an encore.
2. BEREFT. Key of *A<sup>b</sup>*, (*E<sup>b</sup>* to *G*) Soprano or Tenor, also Key of *E*, (*B* to *E<sup>b</sup>*)  
Words by N. H. WOODWORTH. . . . .40  
A tenderly poetic and heartfelt song, replete with pathos and artistic feeling.
3. TOO LATE FOR THE FAIR. Key of *E<sup>b</sup>*, Soprano or Tenor. (*E<sup>b</sup>* to *A<sup>b</sup>*) Also  
Key of *B<sup>b</sup>*. (*B<sup>b</sup>* to *E<sup>b</sup>*) Words by E. OXENFORD.. . . .40  
A serio-comic song—always appropriate for an encore song.
4. THE TRAILING ARBUTUS. Key of *G*, Soprano or Tenor. (*D* to *G*) Also  
Key of *D*. (*A* or *C* to *D*) Words by S. F. H. and M. J. B. . . . .40  
The music in itself is a heart-felt tone poem, the accompaniment being in itself exquisite.

5. THE STREAM. Key of *E<sup>b</sup>*, Mezzo Soprano or Alto, and Low Tenor or Baritone.  
Words by M. J. BARNETT. . . . .40

An exceptionally melodious and faithful adaptation to a charming poem.

"The stream in many a cascade fell,  
As on it wound through leafy dell;  
So clear that on its rocky bed,  
The sun his brightest glances shed."

## Op. 3. Piano Solos.

1. TWILIGHT REVERIE. . . . .25
  2. SMILES AND TEARS. (Rondoletto.) . . . . .25
- A true reverie; both ideally well written—and unmitakably the creation of a true musician.

## Op. 4. Songs.

1. SO EARLY IN THE MORNING. Key of *A*, For Soprano or Mezzo Soprano and  
Tenor. (*E* to *F<sup>#</sup>*) Words by M. J. BARNETT.. . . .25  
Bright and tuneful, throughout; spontaneously true to nature.
2. SLEEP ON MY LOVE. Serenade. Key of *D*, Soprano or Mezzo Sop. and Tenor,  
(*D* to *F<sup>#</sup>* or *A*) Also in Key of *B<sup>b</sup>*. (*B<sup>b</sup>* to *D* or *F*) Words by M. J. BARNETT. .35  
A true serenade—dreamy, sensuous and full of charm.

Mr. F. M. Paine's songs show him to be a well endowed composer whose artistic aspirations are unmistakable. Perhaps the most praiseworthy of his compositions is "The Song of the Scythe," which is uncommonly well written, and will prove no less deservedly popular, than it is significant of the artistic possibilities of the composer's career.

C. L. CAPEN. Aug. 1891.

Mr. F. M. Paine's songs show him to be a careful writer, with a gift of melody that is always interesting. All the songs, of this writer, that have come to my notice, are on good themes, and while they may not fill the highest place in our musical writing, they are, nevertheless, far above the plane of the popular song that is written to day and forgotten tomorrow. With continued experience, gained from giving heed to the NUANCES of the different art song writing, Mr. Paine will certainly become one of the interesting American composers.

THOMAS TAPPER. Aug. 1891.

FOR SALE AT ALL THE PRINCIPAL MUSIC STORES.