

The
VILLAGE MAIDEN
 ADMIRER BALLAD
 COMPOSED BY
Stephen C. Foster.

S. C. FOSTER'S SONGS & BALLADS.
 in the Musical Bouquet.

^{No}
 377, NELLY BLY.
 680, MAGGIE BY MY SIDE.
 768, NELLY WAS A LADY.
 892, NANCY TILL.
 1009, ELLEN BAYNE.
 1216, COME WITH THY SWEET VOICE.
 1484, RING THE BANJO.
 1499, GENTLE ANNIE.
 1638, MARY LOVES THE FLOWERS.
 1925, MY LOV'D ONE AND MY OWN.
 2028, LITTLE ELLA.
 2329, WHERE HAS LULA GONE?
 2332, JENNY'S COMING O'ER THE GREEN.
 2757, LITTLE JENNY DOW.

^{No}
 389, OLD FOLKS AT HOME.
 726, MY OLD KENTUCKY HOME.
 805, CHEER UP SAM.
 1007, SOME FOLKS.
 1214, CAMP TOWN RACES.
 1324, JEANNIE WITH THE LIGHT BROWN HAIR.
 1488, OH, BOYS, CARRY ME 'LONG.
 1537, EULALIE.
 1664, ANNIE, MY OWN LOVE.
 1973, I SEE HER STILL IN MY DREAMS.
 2138, WILLIE MY BRAVE.
 2330, NONE SHALL WEEP A TEAR FOR ME.
 2453, UNDER THE WILLOW SHE'S SLEEPING.
 2758, LIZZIE DIES TO NIGHT.

^{No}
 662, WILLIE WE HAVE MISSED YOU.
 745, OLD DOG TRAY.
 844, MASSA'S IN THE COLD GROUND.
 1008, OLD MEMORIES.
 1215, VILLAGE MAIDEN.
 1482&3, COME WHERE MY LOVE LIES DREAMING, SOLO & QUARTET.
 1489, HARD TIMES COME AGAIN NO MORE.
 1549, FAREWELL, MY LILLY DEAR.
 1666, MELINDA MAY.
 2027, ANGELINA BAKER.
 2328, LINGER IN BLISSFUL REPOSE.
 2331, FAIRY BELLE.
 2535, LULA IS GONE.

LONDON: PUBLISHED BY C. SHEARD, MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN.

CITY WHOLESALE AGENTS, E. W. ALLEN, 11, AVE MARIA LANE, & F. PITMAN, 20, PATERNOSTER ROW.

No 1215, MUSICAL BOUQUET.

THE VILLAGE MAIDEN.

STEPHEN C. FOSTER.

MODERATO.

The piano introduction consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a rhythmic accompaniment in the same key and time, starting with a bass clef and a key signature of one sharp (F#). The tempo is marked 'MODERATO'.

The vil lage bells are ring...ing, And mer ri...ly they chime; The

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and a steady rhythm.

vil lage choir is sing...ing, For 'tis a hap-py time; The chapel walls are la...den With

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics and a fermata over the final note. The piano accompaniment continues with chords and a steady rhythm.

gar lands rich and gay, To greet the vil lage maid...en Up...on her wedding day.

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics and a fermata over the final note. The piano accompaniment features a long, sustained chord in the left hand.

The piano conclusion consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a rhythmic accompaniment in the same key and time, starting with a bass clef and a key signature of one sharp (F#).

But sum-mer joys have fa.....ded And

sum-mer hopes have flown; Her brow with grief is sha.....ded, Her hap-py smiles are

gone; Yet why her heart is la.....den, Not one, a-las! can say, Who

saw the vil-lage maid-en Up-on her wed-ding day.

The vil...lage bells are ring...ing, But hark, how sad and slow; The

vil...lage choir is sing...ing A re...quiem soft and low; And

all with sor...row la...den, Their tear...ful tri...bute pay, Who

saw the vil...lage maid...en Up...on her wed...ding day.