

TO
J. Sainsbury, Esq^{re}
PARK HALL, BLACKHEATH.

OUR VILLAGE, Fantasia

ON
English Airs,

BY
FABIUS NUNN SHEATH.

Ent. Sta. Hall.

Price 5/-

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J. H. JEWELL,
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NEAR THE BRITISH MUSEUM.

LEIPZIG, C. F. LEEDE

PARIS, A. LEDUC.



"OUR VILLAGE."

I

F. N. SHEATH.

ALLEGRO VIVACE.

PIANO.

gva

pp

una corda.

tutte corde.

rfz

veloce e Cres.

Allegro ma grazioso.

mf

ff Ped * Ped * Ped *

f *rfz* *p* *f* *rfz* *p* *f* *rfz* *p*

a tempo. *Rall* *p*

f

predominante la melodia

vellutato.

piangerole.

4

leggieramente.

Piano sheet music in G major (two sharps) and common time. The music consists of two staves. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Dynamics: *p*, *f*, *p*. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note pairs with grace notes above them; Bass staff has eighth-note pairs. Dynamics: *f*, *a tempo*. Measure 6: Treble staff has sixteenth-note pairs with grace notes above them; Bass staff has eighth-note pairs. Dynamics: *Rall.*, *mp*. Measure 7: Treble staff has sixteenth-note pairs with grace notes above them; Bass staff has eighth-note pairs. Dynamics: *dol.* Measure 8: Treble staff has sixteenth-note pairs with grace notes above them; Bass staff has eighth-note pairs. Dynamics: *f*, *Cres.*

Musical score for piano, page 5, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Treble Clef): Measures 1-3. Dynamics: *g'va*. Measure 4: *p*. Measure 5: *f*.

Staff 2 (Bass Clef): Measures 1-3. Measures 4-5: bass notes.

Staff 3 (Treble Clef): Measures 1-3. Measures 4-5: bass notes.

Staff 4 (Bass Clef): Measures 1-3. Measures 4-5: bass notes.

Staff 5 (Treble Clef): Measures 1-3. Measures 4-5: bass notes.

Performance Instructions:

- Measure 1:** *sforzando*.
- Measure 2:** *p*
- Measure 3:** *p*
- Measure 4:** *Cres.*
- Measure 5:** *riten.*, *p*

6

Andante espressivo.

p predominante la melodia.

f

veloce.

gva

pp

lento e

delicato.

Dim. e rall.
Ped.

pp

lento

8 Tempo I^o

The sheet music consists of five staves of piano music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is one sharp. Measure 1 starts with eighth-note pairs in the treble clef staff, followed by sixteenth-note patterns in the bass clef staff. Measures 2-3 show eighth-note pairs in both staves. Measures 4-5 feature sixteenth-note patterns in the treble clef staff, with dynamic markings *p* and *p*. Measures 6-7 continue the sixteenth-note patterns in the treble clef staff, with dynamic markings *pp* and *pp*. Measures 8-9 show eighth-note pairs in the treble clef staff, with dynamic markings *pp* and *ff*. Measures 10-11 feature sixteenth-note patterns in the treble clef staff, with dynamic markings *ff*. Measures 12-13 show eighth-note pairs in the treble clef staff, with dynamic markings *ff*.

Musical score for piano, page 9, measures 1177-1183. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 1177 starts with a dynamic ff. The treble staff has a sixteenth-note pattern with grace notes. The bass staff has eighth-note chords. Measures 1178-1180 begin with a dynamic f, followed by a series of eighth-note chords in both staves. Measure 1181 starts with a dynamic ff. The treble staff has eighth-note chords, and the bass staff has eighth-note patterns. Measure 1182 starts with a dynamic ff. The treble staff has eighth-note chords, and the bass staff has eighth-note patterns. Measure 1183 ends with a dynamic ff.

SELECT CATALOGUE OF DRAWING-ROOM PIECES

For the Piano-Forte,

Published by J. H. JEWELL, 104, Gt. Russell Street, Bloomsbury, London, W.C.

AUTHORS' WORKS ENGRAVED AND PRINTED IN A SUPERIOR STYLE.

"Music, all powerful o'er the human mind,
Can still each mental storm, each tempest calm;
Soothe anxious care on sleepless couch reclin'd,
And e'en fierce anger's furious rage disarm."

Kirke White.

"Here we will sit, and let the sounds of Music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony."

Shakspeare.

Eolsharfe—(The Eolian Harp) ... WILHELM KUHE 1 0

"Liebe hat mir s'Herz durchbrochen,
Zaubersaiten drauf gespannt,
Hat in ruhelosem Pochen
Freud und Leid darein gebannt,
Darum jener seel'go Schauer,
Der Accordo süsse Trauer!"

A Summer Cloud—(Idylle Musicale) E. F. ALLEN 1 0

"As though an angel, in his upward flight,
Had left his mantle floating in mid air."

Joanna Baillie.

Autumn Leaves—(Capriccietto) ... H. S. ROBERTS 1 0

"Sometimes outstretch'd in very idleness,
Nought doing, saying little, thinking less,
So view the leaves, thin dancers upon air,
Go eddying round;"

Charles Lamb.

Des Mädchens Traum—(Romanze ohne worte)—

... BERNARD MINDL 1 0

"O! Könnten wir Träumen aller junge Mädchen belauschen, wie vielen
süssen Geheimnissen würden wir auf die Spur kommen."

Die Freudethrane—(The Joyful Tear) ALFRED MULLEN 1 0

"Mann wächst empor dann zwischen Freud und Schmerz,
Da zieht die Liebe in das junge Herz,
Und offenbart das Herz der Jung-frau sich,
Spricht eine Thräne; ja ich liebe dich."

Heine.

Dors mon Enfant—(Mélodie) ... L. LACOMBE 1 0

"And ever, ever to her lap he flies,
When rosy sleep comes on with sweet surprise.
Locked in her arms, his arms across her flung
(That name most dear for ever on his tongue),
As with soft accents round her neck he clings,
And, cheek to cheek, her lulling song she sings."

Samuel Rogers.

Ecoutez-moi—(Romance sans Paroles) ... FUNKE 1 0

"Listen to me!—
It is a song, made to a simple tune;
And charms the ear wherever it is heard."

Anon.

Elaine—(Idylle Musicale) ... ADOLPHE KESLING 1 0

"But when they left her to herself again,
Death, like a friend's voice from a distant field
Approaching through the darkness, called; the owl's
Wailing had power upon her, and she mixt
Her fancies with the hollow-rifted glooms
Of evening, and the moaning of the wind."

Tennyson's "Idylls of the King."

Enid—(Idylle Musicale) LINDBERG 1 0

"The voice of Enid, Yniol's daughter, rang
Clear thro' the open casement of the Hall,
Singing; and as the sweet voice of a bird,
Heard by the lander in a lonely isle,
Moves him to think what kind of bird it is
That sings so delicately clear."

So the sweet voice of Enid moved Goraint."
Tennyson's "Idylls of the King."

Feu-Follet W. C. FILBY 1 0

"The Wild-Fire, flitting in the murky fen,
Lures the poor traveller with its ruthless tricks;
Now here, now there, it leads him thro' the mire,
And when he thinks he hails the destined goal,
He finds, perchance, the starting point again
As erst he trod—"

Anon.

Esmeralda—(Schottische Elegante) BENNETT GILBERT 1 0

"A traveller's fancy,
A whim, and nothing more. I would fain keep it
As a memento of the Gipsy Camp."

Longfellow.

Feenreigen—(Walzer) F. A. REISSIGER 1 0

"From her celestial car
The Fairy Queen descended.
Her thin and misty form
Moved with the moving air,
And the clear silver tones,
As thus she spoke, were such
As are unheard by all but gifted ear."

Percy Bysshe Shelley.

Guinevere—(Idylle Musicale) ... BENNETT GILBERT 1 0

"But she to Almesbury
Fled all night long by glimmering waste and weald,
And heard the spirits of the waste and weald
Mourn as she fled, or thought she heard them mourn."

Tennyson's "Idylls of the King."

Hebe—(Mazurka) ARTHUR COTTAM 1 0

"Coy Hebe flies from those that woo,
And shuns the hands would seize upon her;
Follow thy life, and she will sue
To pour for thee the cup of honour."

James Russell Lowell.

Lily Bell—(Polka de Salon) ... BENNETT GILBERT 1 0

"When unseen fingers part the leaves,
To show us beauty's face,
And earth her breast of glory heaves,
And glows from Spring's embrace;
When flowers on green and golden wings
Float up—Life's sea doth swell,
And flush a world of vernal things;
Came little Lily Bell."

Gerald Massey.

Parting Thought, The—(Romance sans paroles) ... T. B. SOUTHGATE 1 0

"Thought is deeper than all speech;
Feeling deeper than all thought;
Souls to souls can never teach
What unto themselves was taught."

C. P. Cranch.

Rosabella FERDINAND PREGER 1 0

"Nay, let it pass.
The beautiful are never desolate;
But some one always loves them."

Bailey.

Treue Leibe—(Marsch) ... BENNETT GILBERT 1 0

"During the March, and ere the halt was made,
Each, to the other was as captive ta'en;
And each, unto the other did surrender
Their inmost Citadel, the HEART."

Anon.

Une Etincille W. C. FILBY 1 0

"With one
Wild leap and rush of bright intensity,
It darts away."

Anon.

Melodie du Soir—(Mélodie Chantante) ... S. THALBERG 1 6

"A clear bright strain of music, like a band
Of silver round a maiden's raiment, all
Imounding and adorning."

Bailey.

Vivien—(Idylle Musicale) H. R. GADSBY 1 0

"And Vivien answer'd smiling mournfully

Lo now, what hearts have men! they never mount
As high as woman in her selfless mood
And touching fame, how'er you scorn my song
Take one verse more!"

Tennyson's "Idylls of the King."