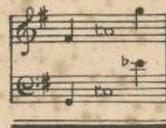


WOODMAN'S
MUSIC WAREHOUSE
83 RUNDLE ST
ADELAIDE

Nº 1 IN F



Nº 2 IN G



WATCHMAN! WHAT OF THE NIGHT?

DUET

Composed

BY

J. SARJEANT.

PRICE 2/- NET

BOOSEY & CO
295, REGENT STREET, LONDON, W.
AND
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WOODMAN'S MUSIC WAREHOUSE,
(E. T. COLLINS PROPRIETOR)
33, RUNDLE STREET, ADELAIDE.

WATCHMAN! WHAT OF THE NIGHT?

~~~~~  
SAY, watchman, what of the night?  
Do the dews of the morning fall?  
Have the orient skies a border of light,  
Like the fringe of a funeral pall?—

The night is fast waning on high,  
And soon shall the darkness flee,  
And the morn shall spread o'er the blushing sky,  
And bright shall its glories be.

But, watchman, what of the night,  
When sorrow and pain are mine,  
And the pleasures of life, so sweet and bright,  
No longer around me shine?—

That night of sorrow thy soul  
May surely prepare to meet,  
But away shall the clouds of thy heaviness roll,  
And the morning of joy be sweet.—

But, watchman, what of the night,  
When the arrow of death is sped,  
And the grave, which no glimmering star can light,  
Shall be my sleeping bed?—

That night is near, and the cheerless tomb  
Shall keep thy body in store,  
Till the morn of eternity rise on the gloom,  
And night shall be no more!

ANONYMOUS.

## WATCHMAN! WHAT OF THE NIGHT?

## Duet.

Words  
ANON.Music by  
J. SARJEANT.0347  
11  
OK

Moderato.

PIANO.

*mf* *p rall.*

TENOR.

Quasi recit.

Say, watch-man, what of the night? Do the dews of the morning fall? Have the

BASS.

or - i - ent skies a bor - der of light, Like the fringe of a fu - ner - al pall? —

*ten.*

The

*cresc.* *dim.* *ten.*

Andante.

night is fast wan-ing on high, And soon shall the dark-ness flee, And the

Andante.

morn shall spread o'er the blush-ing sky, And bright shall its glo-ries

*cresc.*

The night is wan-ing, And  
be, The night is fast wan-ing on high,

*cresc.*

N. 110 2075 /  
1.10. 2003

*cresc.* soon shall the dark - ness flee, *mp* And the morn shall spread o'er the  
*mf* the dark - ness flee, *mp* And the morn shall spread o'er the

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a *cresc.* marking and includes the lyrics 'soon shall the dark - ness flee, And the morn shall spread o'er the'. The piano accompaniment consists of chords and moving lines in both hands, with a *dim.* marking in the right hand.

*mf* blush - ing sky, *rall.* And bright shall its glo - ries be  
*mf* blush - ing sky, *rall.* And bright shall its glo - ries be

Tempo I.

The second system continues the vocal and piano parts. The vocal line has a *rall.* marking. The piano accompaniment includes a *mf* marking and a *colla voce* instruction. A *Tempo I.* marking appears above the piano part, indicating a return to the original tempo.

Quasi recit.  
 But, watch - man,

The third system begins with a *Quasi recit.* marking. The vocal line has a rest followed by the lyrics 'But, watch - man,'. The piano accompaniment features a *f* marking and a *p rall.* marking, indicating a change in dynamics and tempo.

what of the night, When sor-row and pain are mine, And the plea-sures of life, so

*ten.*

sweet and bright, No long-er a-round me shine?— *Andante.*

That night of sor-row thy

*cresc.* *dim.* *ten.* *Andante.*

soul May sure-ly pre-pare to meet, But a-way shall the clouds of thy

*cresc.*

That night my

*cresc.*

hea.vi.ness roll, And the morn.ing of joy be sweet. That night of sor.row thy

*cresc.*

soul \_\_\_\_\_ May sure.ly pre.pare to meet, But a -

*cresc.* *mp*

soul \_\_\_\_\_ pre.pare to meet, But a -

*cresc.* *dim.*

*mf* *rall.*

- way shall the clouds of my hea - vi.ness roll, And the morn.ing of joy be

*mf* *rall.*

- way shall the clouds of thy hea.vi.ness roll, And the morn.ing of joy be

*mf* *colla voce* *attacca*

sweet. —

sweet. —

Tempo I.

*f* *p rit.*

Agitato.

rit.

But, watch-man, what of the night, When the ar-row of death is

*p colla voce*

Largo. m.m. ♩ = 76

*p*

ped, And the grave, which no glim-mer-ing star can

*pp* *p*

Largo. m.m. ♩ = 76

light, no glim. mer. ing star can light, — Shall be — my sleeping

bed, — shall be my sleep - ing bed? —

*ad lib.* *a tempo*

*più mosso*

That night is

*colla voce* *p* *a tempo* *più mosso*

near, and the cheer - - less — tomb Shall

keep thy bo - - dy in store,

Till the morn of e - ter - - ni - ty

rise — on the gloom, And night shall be no

*rall.* *a tempo* *cresc.* *ad lib* *più mosso* *cresc. colla voce* *più mosso*

*p maestoso*

*cresc.* *ritard.* *p maestoso*

more! and night shall be no more, Till the

*cresc.* *ritard.*

*a tempo*

morn of e - ter - ni - ty — rise on the

*a tempo*

morn of e - ter - ni - ty rise on the

*pp a tempo* *cresc.*

gloom, And night shall be no more, and

gloom, And night shall be no more, and

night shall be no more, Till the morn of e -

night shall be no more, Till the morn of e -

*cres. e accel.*

*cres. e accel.*

*cres. e accel.*

- ter - ni - ty rise on the gloom, And

- ter - ni - ty rise on the gloom, And

night shall be no more, night shall be no

night, night shall be no more, shall be no

*rit.*

*rit.*

*rit.*

*a tempo* *cresc.*

more; Till the morn of e - -

*a tempo* *cresc.*

more; Till the morn of e - -

*a tempo* *accel.*

ter - ni - ty rise on the

ter - ni - ty rise on the

*cresc.* *stringendo*

*rall.*

gloom, And night shall

*rall.*

gloom, And night, and night shall

*rall.*

Watchman! what of the night?

(H. 4686)

be no more, shall

be no more,

*a tempo*

*a tempo* be no more, *rit. ff* shall be no

*a tempo* shall be no more, *rit. ff* shall be no

*a piacere*

*p* *ff*

more!

more!

*a tempo*

Watchman! what of the night?

(H. 4686)

8. 10.

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## MY AIN FOLK.

WORDS BY  
WILFRID MILLS.

MUSIC BY  
LAURA G. LEMON.



Far frae my hame I wander; But still my thoughts re- turn: To my ain folk, o' our yonder, In the

(1st Verse.) Far frae my hame I wander;

But still my thoughts re- turn

To my ain folk, o' our yonder,

In the shairie by the burn.

I see the aye in the

And the mair aye the burn;

And loy and sadene humble;

As I list some aye world lay;

And it's so, I'm longer for my ain folk

Tho' they be lowly, puir, and pain folk;

I can far beyond the sea,

But my heart will ever be

At hame in dear auld Scotland, wi' my ain folk!

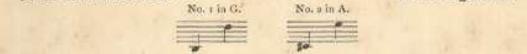
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Sung by Mr. HARRY DEARTH.

## A SERGEANT OF THE LINE.

WORDS BY  
F. E. WEATHERLY.

MUSIC BY  
W. H. SQUIRE.



Ev'ry morn'ing, wet or dry, You can see me passing by, See my sil-ber gun-ny fly,

(1st Verse.)

Ev'ry morn'ing, wet, or dry,

You can see me passing by,

See my sil-ber gun-ny fly,

Twining case and twiddling eye,

Tooral, looral, lay!

Ev'ry lively lad in town,

I look him up and I look him down;

"Come," I say, "Come along with me,

And see what a soldier's life should be."

Tooral, looral, lay!

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Sung by Mr. JOHN McCORMACK.

## WHEN SHADOWS GATHER.

WORDS BY  
FRED. E. WEATHERLY

MUSIC BY  
CHARLES MARSHALL.



Watch with me, dearest, when shadows gather, We two alone in the val-ley be-low, When tears are

(1st Verse.)

Watch with me, dearest, when shadows gather,

We two alone in the valley below,

When tears are falling and voices calling,

And all is darkness the way we go,

Watch them, beloved, I need thee so!

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Sung by Madame CLARA BUTT and Miss LUCY NUTTALL.

## THREE SCORE AND TEN.

WORDS BY  
CLIFTON BINGHAM.

MUSIC BY  
JOAN TREVALSA.



Come to me, lit-tle one, Out of the Autumn sun; Play must be surely done, — Three kisses, then.

(1st Verse.)

Come to me, little one,

Out of the Autumn sun;

Play must be surely done,

Three kisses, then,

Climb upon my knee,

Old, do they say of me!

You would not like to be

Three score and ten.

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Sung by Mr. JOHN McCORMACK.

## I HEAR YOU CALLING ME.

WORDS BY  
HAROLD HARBORD.

MUSIC BY  
CHARLES MARSHALL.



I hear you call-ing me, You call'd me when the moon had veil'd her light, Be-fore I went from you

(1st Verse.)

I hear you calling me,

You call'd me when the moon had veil'd her light,

Be-fore I went from you into the night;

I came,—do you remember I—hook to you

For one last kiss beneath the kind stars' light.

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Sung by Mr. JOHN McCORMACK.

## MOUNTAIN LOVERS.

WORDS BY  
FRED. E. WEATHERLY.

MUSIC BY  
W. H. SQUIRE.



Lit-tle white star on the mountain heath-er, Lit-tle red win-dow warm and bright, Far a-

(1st Verse.)

Little white star on the mountain heather,

Little red window, warm and bright,

Far away, in the stormy weather,

Donald is thinking of you to-night:

"Sweet I sweet! night or day,

There is never a sea can bar my way,

Night or day, night or day,

There is never a sea can bar my way."

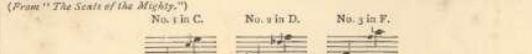
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Sung by Miss KATE ROONEY and Miss EDITH EVANS.

## O FLOWER OF ALL THE WORLD.

WORDS BY  
GILBERT PARKER.

MUSIC BY  
AMY WOODFORD-FINDEN.



O flow-er of all the world, O flow-er of all! a day be-side thee is a day of days.

(1st Verse.)

O flow-er of all the world, O flow-er of all!

A day beside thee is a day of days;

Thy voice is softer than the thrush's call,

There is not song enough to sing thy praise,

O flower of all!

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Sung by Mr. HARRY DEARTH.

## STONE-CRACKER JOHN.

WORDS BY  
FRED. E. WEATHERLY.

MUSIC BY  
ERIC COATES.



I sit by the roadside with great reg-u-lar-ity, And I crack up the stones for the Highway Authority,

(1st Verse.)

I sit by the roadside with great regularity,

And I crack up the stones for the Highway Authority,

Oh wabak for the riddle oh, I earn all my pay,

For I crack 'em and whack 'em for ninnence a day.

Go I do, now, Yes I do now,

All for ninnence a day!

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| IT WAS A LOVER .....                                       | Hermann Lohr     |
| LOVE AND TRUTH .....                                       | Arthur Foote     |
| LOVE HAS TURNED HIS FACE AWAY .....                        | Edward German    |
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| US! OERA D'AMOR .....                                      |                  |
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| SEE HOW THE DAT .....                                      |                  |
| THE SISTERS .....                                          |                  |
| SLEEP, BABY, SLEEP .....                                   |                  |
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| ROSE AND LILY (Victor of Wakefield) .....            | Liza Lehmann     |
| SNOWDROPS (No. 2, in B?) .....                       | Liza Lehmann     |
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| WEET YE NO MORE (in E?) .....                        | Waddington Cooke |
| WHY ASK ME IF I LOVE (From "The Wooden Spoon") ..... | Hope Temple      |

**SOPRANO and BARITONE.**

|                                                                  |                     |
|------------------------------------------------------------------|---------------------|
| A DAFODIL AND A WILLOW TREE .....                                | Thomas F. Dunhill   |
| ALLAN BE WITH US (in C) (From "A Lover in Damascus") .....       | A. Woodforde-Finden |
| AT LOVE'S BEGINNING (in A?) .....                                | Liza Lehmann        |
| BY THE WATERS .....                                              | Stephen Adams       |
| DE LADY MOON (Pianissimo) .....                                  | A. S. Gatty         |
| DOWN THE VALE (in G) .....                                       | F. L. Moir          |
| GLIDE TO TRY REST .....                                          | Hamilton Auld       |
| HAPPY DAY .....                                                  | Edward German       |
| HERALDS OF SPRING (in G) .....                                   | Waddington Cooke    |
| HURRY UP, POETRY (Pianissimo) .....                              | A. S. Gatty         |
| IN SPRINGTIME (in G and A) .....                                 | Ernest Newton       |
| IS IT THE WIND OF THE DAWN (in A) .....                          | C. V. Stanford      |
| NORTH AND SOUTH .....                                            | Teresa del Riego    |
| ROBERT .....                                                     | Thomas F. Dunhill   |
| THE ROSE AND THE NIGHTINGALE (From "The Little Sunbonnet") ..... | Hermann Lohr        |
| THE SHEPHERD'S ROUNDLEL (in G) .....                             | R. H. Watheke       |
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|                                  |                   |
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| IN SPRINGTIME (in G and A) ..... | Ernest Newton     |
| REGRET .....                     | Thomas F. Dunhill |
| WICKED CUPID .....               | H. Trostere       |

**TWO MEZZO SOPRANOS.**

|                                |                |
|--------------------------------|----------------|
| GO. PRETTY ROSE (in G) .....   | Theo. Marzials |
| HARK, THE LARK (in E?) .....   | J. Spoorforth  |
| IT WAS A LOVER .....           | Theo. Marzials |
| TRUST HER NOT .....            | M. W. Balfe    |
| USHER THE GREENWOOD TREE ..... | Theo. Marzials |
| UNTO THE HILLS .....           |                |
| WEET YE NO MORE .....          |                |
| WHO IS SYLVIA (in F) .....     |                |
| WINTER'S SONG .....            |                |

**MEZZO and CONTRALTO.**

|                                      |                |
|--------------------------------------|----------------|
| DOWN THE VALE (in F) .....           | F. L. Moir     |
| EXCELSIOR (in B?) .....              | M. W. Balfe    |
| FRAN NO MORE .....                   | Theo. Marzials |
| THE GOLDEN GOOSE .....               | Ernest Newton  |
| THE MERMAIDS .....                   | A. H. Behrend  |
| THE SHEPHERD'S ROUNDLEL (in F) ..... | R. H. Watheke  |

**MEZZO and BARITONE.**

|                                                               |                         |
|---------------------------------------------------------------|-------------------------|
| ALLAN BE WITH US (in B?) (From "A Lover in Damascus") .....   | A. Woodforde-Finden     |
| DOWN THE STREAM (in F) .....                                  | L. Denca                |
| DOWN THE VALE (in F) .....                                    | F. L. Moir              |
| GLOR, GLOU! (LA MASCOTTE) .....                               | F. Andron               |
| REGRET .....                                                  | Thomas F. Dunhill       |
| SILVER-LANE .....                                             | Frank L. Moir           |
| THE GOLDEN GOOSE .....                                        | Ernest Newton           |
| THE HARBOUR LIGHTS (in B) .....                               | W. H. Squire            |
| LOVE ENTROBION (in D) (From "Songs of Love and Spring") ..... | Liza Lehmann            |
| THE SHEPHERD'S ROUNDLEL (in F) .....                          | R. H. Watheke           |
| WEET YE NO MORE (in C) .....                                  | Waddington Cooke        |
| WHO'S FOR THE FIELDS (C and D) .....                          | Blanche Gaston-Min, '09 |

**TWO CONTRALTOS.**

|                     |               |
|---------------------|---------------|
| SWEET CURTIEN ..... | J. Blumenthal |
|---------------------|---------------|

**CONTRALTO and TENOR.**

|                                                            |                |
|------------------------------------------------------------|----------------|
| WHERE THE VIOLETS GROW (From "The Little Sunbonnet") ..... | Hermann Lohr   |
| WHO IS SYLVIA? (A?) .....                                  | Harper Kearton |

**CONTRALTO and BARITONE.**

|                                                               |                     |
|---------------------------------------------------------------|---------------------|
| ALLAN BE WITH US (in B?) (From "A Lover in Damascus") .....   | A. Woodforde-Finden |
| BEAK, DIVINE LASSY (in E?) .....                              | Frances Alliston    |
| GOOD LUCK AND BAD .....                                       | W. H. Squire        |
| GOOD NIGHT, DEAR HEART (in C) .....                           | Ernest Newton       |
| THE HARBOUR LIGHTS (in A) .....                               | W. H. Squire        |
| IN LOVE'S DOMAIN .....                                        |                     |
| IT WAS A LOVER (in D) .....                                   | R. H. Watheke       |
| I WAS DREAMING .....                                          | A. W. Jenner        |
| LOVE ENTROBION (in C) (From "Songs of Love and Spring") ..... | Liza Lehmann        |
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| SPRING AND LOVE (in F) .....                                  | A. Delbruck         |
| WEET YE NO MORE (in C) .....                                  | Waddington Cooke    |
| WHERE THE ROSES ARE .....                                     | Harriet Young       |
| WON'T YOU BE? .....                                           | Augustus Barratt    |
| YET ONCE AGAIN .....                                          | V. Gabriel          |

**TWO TENORS.**

|                               |             |
|-------------------------------|-------------|
| SPRING AND LOVE (in A?) ..... | A. Delbruck |
|-------------------------------|-------------|

**TENOR and BARITONE.**

|                                    |                    |
|------------------------------------|--------------------|
| THE CHAMON HUNTERS .....           | J. L. Hatton       |
| EXCELSIOR (in D) .....             | M. W. Balfe        |
| THE FISHERMEN (in F) .....         | Graham             |
| THE GOLDEN GOOSE .....             | Ernest Newton      |
| IN SPRINGTIME (in G and A) .....   | Ernest Newton      |
| O MISTERS MINE .....               | W. Kingsley Tarpey |
| SWEET WILD BIRDS .....             | F. L. Moir         |
| THE GENDARMES .....                | Offenbach          |
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| WATCHMAN! WHAT OF THE NIGHT? ..... | J. Sorjont         |
| WHO IS SYLVIA? (A?) .....          | Harper Kearton     |
| WICKED CUPID .....                 | H. Trostere        |

**TENOR and BASS.**

|                                    |             |
|------------------------------------|-------------|
| WATCHMAN! WHAT OF THE NIGHT? ..... | J. Sorjont  |
| WICKED CUPID .....                 | H. Trostere |

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