

The
ORGAN GRINDER'S
SONGS

From the
"STARLIGHT EXPRESS."
(Op. 78)

Words by
ALGERNON
BLACKWOOD.

Music by
EDWARD
ELGAR.



LONDON,
ELKIN & CO., LTD.

PRINTED IN ENGLAND

Low Voice.

Medium or High Voice.

THE ORGAN GRINDER'S SONGS

From 'The Starlight Express.'

Words by

Algernon Blackwood.

Music by

Edward Elgar.

1. To the Children.
2. The Blue-Eyes Fairy.
3. My Old Tunes.

Price complete 3/6 net
—, — separately 2/- each



May be sung in public
without fee or license.

London:
Elkin & Co., Ltd.,
8 & 10, Beak Street,
Regent Street, W.1.

New York: G. Ricordi & Co.



TO THE CHILDREN.

Words by
ALGERNON BLACKWOOD.

Music by
EDWARD ELGAR.

Accompaniment arranged for Pianoforte by
JULIUS HARRISON.

Moderato, con moto.

PIANO.

mp *mf*
con Rec.

rit.

mf Recit. ad lib. *pp rit.*
O chil - dren, o - pen your arms to me, Let your hair fall

colla parte *pp rit.*

o - ver my eyes; Let me sleep a mo - ment -

tr *p*

The short quotations from "THE WAND OF YOUTH"
by kind permission of Messrs Novello & Co Ltd.

espress.

pp

and then a - wake In your gar - den of

ten.

espress.

Più mosso.

rit.

cresc.

sweet sur - prise! For the grown up folk are a wea - ri - some folk, And they

rit.

pp

p

cresc.

laugh all my fan - cies to scorn, The grown up folk are a wea - ri - some folk, And they

f

ff

p

cresc.

rit.

ff

laugh all my fan - cies to scorn, They laugh all my fan - cies to scorn.

f *colla parte*

Moderato.

f brillante *dim.* *accel.*

Ped. *

rit. *mf* *rit.* *Allegretto.* *mf*

O chil - dren, o - pen your hearts to me, And tell me your

rit. *p* *rit.* *p*

p dolce

won - der - thoughts. Who lives in the pa - lace in - side your brain?

espress. *espress.*

Who plays in its out - er courts? Who hides in the hours to - mor - row

ten.

Ped. * Ped. *

holds? Who sleeps in your yes - ter - days? Who tip - toes a - long past the cur - tained

p *pp*

pp *leggieramente*

Ad. *

folds Of the sha - dow that twi - light lays? _____

cresc. *f animato* *dim.*

rit. **Moderato.** *p* *rit.* *f ten.* *a tempo* **Allegretto.**

O chil - dren, o - pen you eyes to me, And tell me your vis - ions too;

rit. *p* *rit.* *sf* *p* *espress.*

Who squeezes the sponge when the salt tears flow To dim their mag - i - cal blue? Who

espress.

brush-es the fringe of their lace - veined lids? Who trims their in - no-cent light? Who

p

ten.

*ped. ** *ped. ** *ped. **

draws up the blinds when the sun peeps in? Who fas-tens them down at night?

mf

p leggieramente *cresc.* *f*

animato *dim.* *rit.*

rit. *Recit. p espress.* *pp* *rit.*

O chil - dren, I pray you speak low to me, And cov-er my eyes with your

rit. *colla parte* *pp rit.*

p teneramente *cresc.* *f*

hands. O kiss me a-gain till I sleep and dream That I'm lost in your Fair - y - lands;—

p dolce *cresc.*

pp rit. *mf*

— That I'm lost in your Fair - y - lands; For the

rit. *pp* *p senza rit.*

Più mosso. *cresc.*

grown up folk are a trou - ble - some folk, And the book of their child - hood is torn! Is

p cresc. *fz*

f ad lib. *ff* **Tempo I.**

blot - ted, and crumpled, and torn! —

f colla parte *ff* *ff* *fff*

THE BLUE-EYES FAIRY.

Words by
ALGERNON BLACKWOOD.

Music by
EDWARD ELGAR.

Accompaniment arranged for Pianoforte by
JULIUS HARRISON.

Allegro (tempo di Valse.)

PIANO.

f *sf* *con Ped.*

The first system of piano accompaniment consists of two staves. The right hand begins with a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords. Dynamics include *f* and *sf*. The instruction *con Ped.* is placed below the left staff.

mf *dim.*

The second system continues the piano accompaniment. The right hand features a melodic line with a slur, and the left hand continues with chords. Dynamics include *mf* and *dim.*

mf

There's a fair - y that hides in the

rit. *a tempo* *p*

The third system includes the vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment has dynamics *mf*, *rit.*, *a tempo*, and *p*.

beau - ti - ful eyes Of the chil - dren who treat her well; In the

The fourth system continues the vocal and piano accompaniment. The vocal line has the lyrics. The piano accompaniment features a long slur across several measures.

lit - tle round hole where the eye - ball lies She weaves her mag - ic - al

spell. She is aw - ful - ly ti - ny and shy to the sight, But her

stacc. simile

mag - ic's past be - liev - ing, — For she fills you with light and with

laugh - ter, — It's the spell of her own sweet weav - - - ing. —

ten. *a tempo*

colla parte *a tempo* *cresc.* *f*

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady bass line of quarter notes and chords in the right hand.

The second system includes the lyrics "But! the eyes". The vocal line has a fermata over the word "But!". Performance markings include *f rit.* above the vocal line and *a tempo* above the piano part. The piano accompaniment features a *p* dynamic marking and a *rit.* marking. The system concludes with the marking *p a tempo*.

The third system includes the lyrics "must be blue, And the heart must be". The marking *legato* is placed above the vocal line. The piano accompaniment continues with a consistent harmonic support.

The fourth system includes the lyrics "true, And the child must be bet - ter". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

than gold! _____ And _____

rit.

colla parte

then if you let her, _____ the quick-er, _____

a tempo *accel.*

a tempo

the bet-ter, _____ She'll make you for -

- get that you're old. _____

Fin. *

Tempo I.

p

mf *a tempo*

So if such a child you should chance- to see, Or with such a

colla parte *a tempo*

rit. *a tempo*

child to play, No mat-ter how tired- or dull you

rit. *a tempo*

be, Nor how ma-ny tons you weigh, You will sud-den-ly

fp

find that you're young- a - gain, And your move - ments light and

air - y, And you'll try to be so - lemn and stiff in vain- It's the

ten. *poco rit.* *ff ten.*

colla parte.

spell of the Blue - Eyes fair - - - y!

accel. *a tempo*

ff

ff

Ped.

MY OLD TUNES.

Words by
ALGERNON BLACKWOOD.

Music by
EDWARD ELGAR.

Accompaniment arranged for Pianoforte by
JULIUS HARRISON.

Allegro.

PIANO.

f

dim.

p

mf

p

teneramente

pp

My old tunes are ra-ther bro-ken, And they come from far a-way,

Bring-ing just a lit-tle to-ken— Of a long for-got-ten day;— When the

The short quotations from "THE WAND OF YOUTH"
by kind permission of Messrs Novello & Co Ltd.

rit. chil - dren came to lis - ten, *cresc.* Toth - er side the gar - den fence, And my

colla parte

a tempo heart leapt out of pris - on, *mf* At the gift *rit.* *ten.* of sev-en-pence! *quasi parlando*

a tempo cresc. *colla parte* *ten.* *f* *p a tempo*
R.H.

f

p Just be-yond the hay-stack's sha - dow, *cresc.* Long a - go that leaf - y June,

p ma marcato

How they danced a-bout the mea - dow — At the ris - in' of the moon! —

f più lento

While from out a rail - way car - riage, Stand - ing

trem.

p

p colla parte

a tempo

rea - dy and a - light, Stepped their guests as to a mar - riage - Asked to

a tempo

rit. *ten.* *quasi parlando*

dine — and stay the night!

rit. *ten.* *f* *p a tempo* R.H.

ff *p subito*

pp

f

Sweep and Laugh-er danced to-geth - er, — And a man who had a lamp

Ca - pered light - ly as a fea - ther — With a la - zy - look - ing tramp; —

f *piu lento*

When a voice dis-turbed the Lan-cers: "Chil-dren,

mf *sf* *colla parte* *sf*

mf *a tempo*

come, it's time for bed" Rail-way car-riage, Sprites and Dan-cers Flew

sf *p* *mf* *a tempo*

rit. *ten.* *quasi parlando*

up to the stars in-stead!

p *rit.* *ten.* *p* *a tempo* *R.H.* *mf*

p *rit.*

Tranquillamente.

p

Now I am a Con - stel - la - tion, Free from ev - 'ry earth - ly care,

pp quasi Arpa

trem.
8va bassa.....

Play - ing night - ly at my sta - tion — For the Big and Lit - tle Bear. —

loco

mf poco più lento cantabile *cresc*

But my tunes are still en - tranc - ing

rit. espress. *p poco più lento* *cresc.*

ten. * *ten.* *

f largamente *ff ten.* *p*

As that night — in leaf - y June, When I

f colla parte *ff*

ten. * *ten.* *

caught the chil - dren dan - cing With the Sprites be - neath the

p
Lento *

pp moon! *Tempo I.*

espress.
Tempo I.
pp

pp Still the chil-dren come to hear me — In the lane or din-gy street;

pp

cresc. Still the hea-vy pavement near me — Flutters to their hap-py feet; — *p più lento* For

pp. *colla parte*

espress. *ad lib.* *pp* *accel.*

my tunes are ne'er for-got-ten, And they bring the scent of musk: Grown up

p colla parte

mf *p rit.* *ten.*

folk may call 'em rot-ten,— But I'm looked

mf accel. *p rit.* *ten.*

pp quasi parlando

— for when it's dusk!

pp *pp a tempo* *p* *dim.*

R.H.

senza rit. *ppp*