

DELIVERED TO THE
MAY 9 - 1900
Music Department.

4848.C.L.

EVETYN

One morning in Heaven
the angels kept watch
SONG BY-

J. P. WEBSTER.



NEW YORK.
C. H. DITSON & CO. 711 BROADWAY.
BOSTON. D. DITSON & CO.

Chicago.
Lyon & Healy.

Cinn.
J. Church & Co.

Boston.
J. C. Haynes & Co.

Phil^a.
Lee & Walker.

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EVELYN.

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Words by S. F. B.

Music by J. P. WEBSTER.

With expression.



1. One morning in Heaven the angels Kept watch on the bright golden
 2. They spoke, in the language of Heaven, Of bliss for the sweet babe in
 3. And when, o'er the riv - er a sailing, Her barque heard the sil - ver - y

The first system of the song features a vocal melody line with three verses of lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

shore, For a he - rald had come at the e - ven And
 store, And they wait - ed, im - pa - tient and lov - ing, To
 rand, She was wel - com'd with Hea - ven's own greeting, And

The second system continues the vocal melody and piano accompaniment. The lyrics describe the arrival of the herald and the loving wait of the shore.

this was the message she bore "Sweet E - ve - lyn waiteth to
 wel - come her barque to the shore Where white - hearted li - lies are
 led by the beau - te - ous band To Ma - ry, dear Mo - ther of

The third system concludes the vocal melody and piano accompaniment. The lyrics describe the message she bore and the place where she waits.

wel - come The an - gels to hear her a - way..... From the
breath - ing Sweet in - cense from o - dor - ous bells..... And the
Je - sus, Who fold - ed the babe to her breast..... With a

storms and the darkness of earth life To the beau - ti - ful mansions of day?
vi - olets kneel in their beau - ty At the feet of the sweet im - mor - telles.
kiss that was ho - ly and ten - der, And the tired lit - tle heart was at rest.

CHORUS.
AIR.

There was welcome sweet welcome in Heaven, To

ALTO.

TENOR.

WELCOME, welcome, welcome sweet in Heaven, To

BASS.

27052

E - ve - lyn, dark-eyed and fair, And we almost caught strains of the

E - ve - lyn, dark-eyed and darkeyed and fair, And we almost caught strains of the

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The lyrics are written below the vocal staves.

mu - sic That wel - comed our lit - tle one there.

mu - sic That wel - comed our lit - tle one there.

The second system of the musical score also consists of four staves, following the same layout as the first system. The vocal staves and piano accompaniment continue the melody and accompaniment from the first system. The lyrics are repeated on the vocal staves.