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Miss William



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MISS CLARA BUTT.

IDLE WORDS

SONG

THE WORDS BY
Frederic E. Weatherly

THE MUSIC BY
STEPHEN ADAMS.

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Stephen Adams

IDLE WORDS.

~~~~~

It was only in jest I said it,  
Last night when our dance was done,  
But I think of it still to-night, dear,  
And the sting of the words—each one,  
For I knew that your heart was wounded,  
Your tears were like to fall,  
I'd have given the whole world then, dear,  
If I could but those words recall.  
For words that are lightly spoken,  
And meant but half in jest,  
May fall with a bitter meaning  
On the hearts we love the best.

But the thought that haunts me ever,  
The bitterest thought I know,  
Is that *I* should have caused the sorrow,  
*I* who love you so.  
But life is too short for anger,  
You'll give me your love once more,  
And forgive and forget those words, dear,  
And be all that we were before.  
And our hearts will again be happy,  
As the sky after April showers,  
For the words of an idle moment  
Shall not alter a love like ours.

F. E. WEATHERLY.

# IDLE WORDS.

Words by  
F. E. WEATHERLY.

Music by  
STEPHEN ADAMS.

*Andante grazioso.*

Voice. 

Piano. *mf*



*dim:* *pp*

'Twas



on - ly in jest I said it, Last night when our dance was

*p*

done, But I think of it still to - night, dear, And the

This system contains the first two measures of the piece. The vocal line begins with a half note 'done,' followed by a quarter rest, then a quarter note 'But', a quarter note 'I', a quarter note 'think', a quarter note 'of', a quarter note 'it', a quarter note 'still', a quarter note 'to -', a quarter note 'night,', a quarter note 'dear,', a quarter note 'And', and a quarter note 'the'. The piano accompaniment consists of chords and moving lines in both hands.

*affrettando.*  
sting of the words\_ each one, For I knew that your heart was

This system contains the next two measures. The tempo marking *affrettando.* is placed above the vocal line. The vocal line continues with a quarter note 'sting', a quarter note 'of', a quarter note 'the', a quarter note 'words\_', a quarter note 'each', a quarter note 'one,', a quarter note 'For', a quarter note 'I', a quarter note 'knew', a quarter note 'that', a quarter note 'your', a quarter note 'heart', and a quarter note 'was'. The piano accompaniment includes a *mf* dynamic marking and a crescendo hairpin.

*rall:*  
wound - ed, Your tears were like to fall, I'd have

This system contains the next two measures. The tempo marking *rall:* is placed above the vocal line. The vocal line continues with a quarter note 'wound -', a quarter note 'ed,', a quarter note 'Your', a quarter note 'tears', a quarter note 'were', a quarter note 'like', a quarter note 'to', a quarter note 'fall,', a quarter note 'I'd', and a quarter note 'have'. The piano accompaniment includes a crescendo hairpin.

*a tempo.*  
giv'n the whole world then, dear, If I could but those words, those

This system contains the final two measures. The tempo marking *a tempo.* is placed above the vocal line. The vocal line continues with a quarter note 'giv'n', a quarter note 'the', a quarter note 'whole', a quarter note 'world', a quarter note 'then,', a quarter note 'dear,', a quarter note 'If', a quarter note 'I', a quarter note 'could', a quarter note 'but', a quarter note 'those', a quarter note 'words,', and a quarter note 'those'. The piano accompaniment includes a *p* dynamic marking and a *cresc:* marking.

*ad lib:* *a tempo.*

words re - call. For

*colla voce.* *mf* *dim:*

*cantabile.*

words that are light - ly..... spo - ken, And meant but half in.....

*p sostenuto.*

*poco accel:*

jest, May fall with a bit - ter mean - ing On the

*cres - cen -*

*rall:* *a tempo.*

hearts we..... love the best, May fall with a bit - ter.....

*do.*

*ad lib:* *a tempo.*

mean - ing On the hearts we..... love the best.

*p* *colla voce.* *Vcoba*

But the

*mf* *f* *pp*

thought that haunts me ev-er, The bit-ter-est thought I know, Is that

*p*

I should have caus'd the sor - row, I who love you so. But

*affrettando.* *rall:*

life is too short for an - ger, You'll give me your love once

*a tempo.*

more, And for - give and for - get... those words, dear, And be

*ad lib:* *a tempo.*

all..... that we were, that we were be - fore.

*cantabile.*

And our hearts will a - gain be..... hap - py, As the

sky af - ter A pril..... show'rs, For the

*poco accel.*  
 words of an i - dle mo - ment Shall not al - ter a love like

*cres cen do.*

*rall.* *Grandioso.* *ad lib.*

ours, For the words of an i - dle..... mo - ment Shall not

*colla voce.*

*a tempo.*

al - ter a love like ours.



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| SPRING AND LOVE (in A?) | .. .. . | M. W. Balfe    |
| TRUST HER NOT           | .. .. . | Theo. Marzials |
| WHO IS SYLVIA (in G)    | .. .. . | F. E. Gambogi  |

| SOPRANO and MEZZO SOPRANO.     |         |                  |
|--------------------------------|---------|------------------|
| COMING HOME                    | .. .. . | Arthur Sullivan  |
| DOWN THE VALE (in G)           | .. .. . | F. L. Moir       |
| ECHOES                         | .. .. . | Waddington Cooke |
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| WHO IS SYLVIA? (A?)            | .. .. . | F. E. Gambogi    |

| SOPRANO and CONTRALTO.                |         |                  |
|---------------------------------------|---------|------------------|
| AN EVENING SONG                       | .. .. . | V. Gabriel       |
| AT LAST                               | .. .. . | Arthur Fagge     |
| BY THE WATERS                         | .. .. . | Stephen Adams    |
| DOWN THE VALE (in G)                  | .. .. . | F. L. Moir       |
| ECHOES                                | .. .. . | M. W. Balfe      |
| EXCELSIOR (in C)                      | .. .. . | Liza Lehmann     |
| FOUR SUNBEAMS                         | .. .. . | Waddington Cooke |
| HERALDS OF SPRING (in A?)             | .. .. . | Arthur Foote     |
| I FLY LIKE A BIRD                     | .. .. . | Ernest Newton    |
| IN SPRINGTIME                         | .. .. . | Mary Carmichael  |
| IT WAS A LOVER                        | .. .. . | Hermann Lohr     |
| LOVE AND TIME                         | .. .. . | Arthur Foote     |
| LOVE HAS TURNED HIS FACE AWAY         | .. .. . | Edvard German    |
| LOVE IN HER BOAT (From "Rival Poets") | .. .. . | Ernest Newton    |
| A MADRIGAL IN MAY                     | .. .. . | Campana          |
| UNA SERA D'AMORE                      | .. .. . |                  |

|                                                      |         |                |
|------------------------------------------------------|---------|----------------|
| CLEAR AND COOL                                       | .. .. . |                |
| THE MERMAIDS                                         | .. .. . |                |
| SEE HOW THE DAY                                      | .. .. . |                |
| THE SISTERS                                          | .. .. . |                |
| SLEEP, BABY, SLEEP                                   | .. .. . |                |
| VIOLETS                                              | .. .. . |                |
| WHERE THE VIOLETS GROW (From "The Little Sunbonnet") | .. .. . | Hermann Lohr   |
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| WICKED CUPID                                         | .. .. . | H. Trotere     |

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| DEAR LOVE OF MINE (in F) (From "Nadeshda")     | .. .. . | A. Goring Thomas |
| DOWN THE SUNLIT STREAM                         | .. .. . | J. L. Molloy     |
| DOWN THE STREAM (in A?)                        | .. .. . | L. Denza         |
| GOOD NIGHT, DEAR HEART (in E?)                 | .. .. . | Ernest Newton    |
| IT WAS A LOVER (in F)                          | .. .. . | R. H. Walthew    |
| LOVE OF A FRIEND                               | .. .. . | S. Liddle        |
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| SOPRANO and BARITONE.                                |         |                     |
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| ALLAH BE WITH US (in C) (From "A Lover in Damascus") | .. .. . | A. Woodforde-Finden |
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| HERALDS OF SPRING (in G)                             | .. .. . | Waddington Cooke    |
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| LOVE IN THE EVENING BREEZE                           | .. .. . | Marie Horne         |
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| REGRET                       | .. .. . | Thomas F. Dunhill |
| WICKED CUPID                 | .. .. . | H. Trotere        |

| TWO MEZZO SOPRANOS.      |         |                |
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| GO, PRETTY ROSE (in F)   | .. .. . | Theo. Marzials |
| HARK, THE LARK (in E?)   | .. .. . | J. Spawforth   |
| HIGHO                    | .. .. . | Theo. Marzials |
| IT WAS A LOVER           | .. .. . | M. W. Balfe    |
| TRUST HER NOT            | .. .. . | Theo. Marzials |
| UNDER THE GREENWOOD TREE | .. .. . | "              |
| UNTO THE HOLLY           | .. .. . | "              |
| WEEP YE NO MORE          | .. .. . | "              |
| WHO IS SYLVIA (in F)     | .. .. . | "              |
| WINTER'S SONG            | .. .. . | "              |

| MEZZO and CONTRALTO.           |         |                |
|--------------------------------|---------|----------------|
| DOWN THE VALE (in E)           | .. .. . | F. L. Moir     |
| EXCELSIOR (in B?)              | .. .. . | M. W. Balfe    |
| FEAR NO MORE                   | .. .. . | Theo. Marzials |
| THE GOLDEN GOOSE               | .. .. . | Ernest Newton  |
| THE MERMAIDS                   | .. .. . | A. H. Behrend  |
| THE SHEPHERD'S ROUNDELY (in F) | .. .. . | R. H. Walthew  |

| MEZZO and BARITONE.                                     |         |                       |
|---------------------------------------------------------|---------|-----------------------|
| ALLAH BE WITH US (in B?) (From "A Lover in Damascus")   | .. .. . | A. Woodforde-Finden   |
| DOWN THE STREAM (in F)                                  | .. .. . | L. Denza              |
| DOWN THE VALE (in F)                                    | .. .. . | F. L. Moir            |
| LOVE IN THE EVENING BREEZE                              | .. .. . | Marie Horne           |
| REGRET                                                  | .. .. . | Thomas F. Dunhill     |
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| TWO CONTRALTOS.                                      |         |                |
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| SWEET CONTENT                                        | .. .. . | J. Blumenthal  |
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| WHERE THE VIOLETS GROW (From "The Little Sunbonnet") | .. .. . | Hermann Lohr   |
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| CONTRALTO and BARITONE.                                 |         |                     |
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| ALLAH BE WITH US (in B?) (From "A Lover in Damascus")   | .. .. . | A. Woodforde-Finden |
| BREAK, DIVINE LIGHT (in E?)                             | .. .. . | Frances Allitsen    |
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| THE HARBOUR LIGHTS (in A)                               | .. .. . | W. H. Squire        |
| IN LOVE'S DOMAIN                                        | .. .. . | "                   |
| IT WAS A LOVER (in D)                                   | .. .. . | R. H. Walthew       |
| I WAS DREAMING                                          | .. .. . | A. W. Juncker       |
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| YET ONCE AGAIN                                          | .. .. . | V. Gabriel          |

| TWO TENORS.                  |         |                    |
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| TENOR and BARITONE.          |         |                    |
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