

# FOUR SONGS BY MARGARET RUTHVEN LANG.

A GARDEN IS A LOVESOME THING	} ALTO or BARITONE.	.50
A SONG OF THE SPANISH GYPSIES.		.30
SNOWFLAKES.	} SOPRANO or TENOR.	.50
THERE WOULD I BE.		.50

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BOSTON, LEIPZIG, NEW YORK.  
120 Boylston St. 11 West 36th St.

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# There would I be

JOHN VANCE CHENEY \*)

MARGARET RUTHVEN LANG  
Op.50, N°4

Andante moderato (♩ = about 72)

*With delicate color and imagination*

The musical score is presented in three systems. The first system shows the piano introduction with a tempo marking of 'Andante moderato (♩ = about 72)' and a performance instruction: 'With delicate color and imagination'. The piano part begins with a melody in the right hand and a bass line in the left hand, featuring triplets and arpeggiated patterns. The second system introduces the vocal line with the lyrics 'There would I be Where black pines'. The piano accompaniment continues with chords and arpeggiated textures. The third system continues the vocal line with the lyrics 'file between the bowlders,' and the piano accompaniment provides harmonic support with chords and arpeggiated figures. The score includes various musical notations such as dynamics (mp, mf, p, f), articulation (accents, slurs), and performance markings (pedal points, asterisks).

\*) From *At the Silver Gate*, Copyright 1911, by Frederick A Stokes Company.

*mf*  
Where voi - ces call the sea - birds

*mf*

5

*ped.* \*

from the sea.

*ped.* \*

*mp* *piu mosso* (♩ = 104)  
Where heights, at morn, Put on wild yel - lows

*mf* *mp*

*ped.* \*

as they break;

*mf* *f* *rit.*

*ped.* \*

*Tempo primo* (♩ = 72)

O' night, to pa-tient spa - ces Stars are born. *rit.*

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo primo' with a quarter note equal to 72 beats per minute. The lyrics are 'O' night, to pa-tient spa - ces Stars are born.' The piano part includes dynamics of *mf*, *f*, and *mf*, with a *rit.* marking at the end. Pedal points are indicated with 'Ped.' and asterisks.

*un poco stringendo* *tempo primo mp*,  
Where, with the day, The

The second system continues the vocal line and piano accompaniment. The tempo is marked 'tempo primo' and the dynamics are 'mp'. The piano part includes a *un poco stringendo* marking. The lyrics are 'Where, with the day, The'. The piano part includes dynamics of *mp*. Pedal points are indicated with 'Ped.' and asterisks.

dear get up, scar - ing the dreams;

The third system continues the vocal line and piano accompaniment. The lyrics are 'dear get up, scar - ing the dreams;'. The piano part includes dynamics of *mf* and *sf*. Pedal points are indicated with 'Ped.' and asterisks.

*mp*  
Where quail scratch in the o - pen Rab - bits

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'Where quail scratch in the o - pen Rab - bits'. The piano part includes dynamics of *mf* and *mp*, with an *espressivo* marking. Pedal points are indicated with 'Ped.' and asterisks.

play. \_\_\_\_\_

*mf* *mf espressivo* *sf* rit. (loco)

*ten.* *ten.*

*Largamente* *f*

There would I be. \_\_\_\_\_

*f*

*ten.* \*

*mp* *mp* *p*

*ten.* *ten.* *ten.*

*mp* *mp* *mp*

There! \_\_\_\_\_

*mp* *p*

*ten.* \*

# Compositions by Margaret Ruthven Lang

## Pianoforte Solos.

Op. 18. Petit Roman en six chapitres. (3B—4B) (Edition Schmidt No. 36) . . . . .	1.00
Op. 18 No. 3. Bal chez Mme. la Princesse. (4B)	65
Op. 21. Rhapsody in E min. (5) . . . . .	65
Op. 26. Meditation. (2 C) . . . . .	40

## Songs.

Eros. G (d—g) . . . . .	30
Oh what comes over the Sea? A min. (e—f)	30
My Lady Jaqueminot. B $\flat$ (f—g) . . . . .	40
Ojala. F $\sharp$ (f $\sharp$ —f $\sharp$ ) . . . . .	30
Nameless Pain. G (e—g) . . . . .	40
Ghosts. A $\flat$ (f—f) . . . . .	30
In the Twilight. E (g—e) . . . . .	30
Song of the rival Maid. D (f $\sharp$ —g) . . . . .	40
Meg Merriles. G min. (d—g) . . . . .	30
In a Garden. F (d—f) . . . . .	30
Deserted. E (e—f $\sharp$ ) . . . . .	30
A Spring Song. E min. (e—f $\sharp$ ) . . . . .	30
Op. 6. Three Songs.	
No. 1. Chinese Song. E min. (c $\sharp$ —e)	40
No. 2. A Bedtime Song. E (d—d $\sharp$ ) . . . . .	40
No. 3. Lament. D (d—d) . . . . .	40
Op. 7. Three Songs of the Night.	
No. 1. Night. B (d $\sharp$ —g) . . . . .	50
No. 2. Slumber Song. G (d $\sharp$ —f $\sharp$ ) . . . . .	40
No. 3. The Harbor of Dreams. E (d $\sharp$ —f $\sharp$ )	40
Op. 8. Three Songs of the East.	
No. 1. Oriental Serenade. E min. (c—f $\sharp$ )	30
No. 2. Christmas Lullaby. F min. (f—e)	40
No. 3. A Poet Gazes on the Moon. C min. (c—e $\flat$ ) . . . . .	40
Op. 9. No. 1. Heliotrope. F (e—g) . . . . .	40
No. 2. Spinning Song. D (d—f $\sharp$ ) . . . . .	40
No. 3. The Sky Ship. A $\flat$ (d $\flat$ —f) . . . . .	30
No. 4. Betrayed. A min. (e—a) . . . . .	40
Op. 15. Five Songs for Sop. or Ten. (Edition Schmidt No. 32) . . . . .	75
King Olaf's Lilies — The Dead Ship — April Weather — The Garden of Roses — Spinning Song.	
Op. 16. Dear Land of mine. E (b—f) . . . . .	60
Op. 19. Five Norman Songs.	
No. 1. My Turtle Dove. E $\flat$ (c—d). . . . .	40
No. 2. In the Greenwood. D $\flat$ (d $\flat$ —e $\flat$ )	40
No. 3. The Grief of Love. F (a—a) . . . . .	30
No. 4. Before my Lady's Window. E $\flat$ (b $\flat$ —e $\flat$ ) . . . . .	40
No. 5. Desire. A $\flat$ (b $\flat$ —e $\flat$ ) . . . . .	65

## Men's Voices.

Op. 4. Maiden and the Butterfly . . . . .	16
Op. 5. The Jumbies. Baritone Solo, Chorus and two Pianos . . . . .	60
Here's a health to one I lo'e dear . . . . .	10
Alastair Mac Alastair. . . . .	12
Five Nonsense Songs.	
No. 1. The Old Man who said "Well!" . . . . .	10
No. 2. The Old Man in a Tree . . . . .	15
No. 3. The Young Lady of Parma . . . . .	10
No. 4. The Old Person of Ware . . . . .	15
No. 5. The Old Man with a Gong. . . . .	15

## Women's Voices.

Op. 43. The Lonely Rose . . . . .	25
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Op. 20. Six Scotch Songs.	
No. 1. Bonnie Bessie Lee. E $\flat$ (e $\flat$ —g)	40
No. 2. My ain dear Somebody. F (f—f)	30
No. 3. Maggie Away. E $\flat$ (d $\flat$ —g)	30
No. 4. Love's fear. G (e—f $\sharp$ ) . . . . .	30
No. 5. Menie. D (d—f $\sharp$ ) . . . . .	30
No. 6. Jock o' Hazeldean. G (d—f $\sharp$ ). . . . .	30
Op. 22. Irish Love Song. Two keys . each	50
Op. 27. The King is Dead. D (a—d or e) . . . . .	40
Op. 28. No. 1. A Song for Candlemas. A $\flat$ (e—f)	40
No. 2. Arcadie. G (d—e) . . . . .	40
No. 3. My Garden. A $\flat$ (e—g) . . . . .	40
Op. 34. An Irish Mother's Lullaby. 2 keys ea.	50
Op. 37. Six Songs.	
No. 1. A Thought. D $\flat$ (d—f) . . . . .	40
No. 2. Out of the Past. D $\flat$ (d—f) . . . . .	40
No. 3. The Hills o' Skye. D (b—f) . . . . .	40
No. 4. Summer Noon. A $\flat$ (e—e) . . . . .	50
No. 5. Tryste Noël. F (f—f). E $\flat$ (e—e) . . . . .	50
No. 6. Northward. E $\flat$ (b—f) . . . . .	50
Op. 38. Four Songs.	
No. 1. Orpheus. E $\flat$ (e—g) . . . . .	50
No. 2. Sleepy-Man. G (d—f) . . . . .	60
No. 3. The Span o' Life. E $\flat$ (e—g)	60
No. 4. Song in the Songless. F (e—g) . . . . .	50
Op. 39. Songs for Lovers of Children. (Edition Schmidt No. 79) . . . . .	1.00
Merry Christmas — Just Because — In the Night — Morning — Evening — The Sand- man — Tomorrow — Three Ships.	
Op. 40. Four Songs	
No. 1. Somewhere. G (f—g) . . . . .	50
No. 2. Day is Gone. A (e—g) . . . . .	50
No. 3. The Bird. F $\sharp$ (f—g $\sharp$ ) . . . . .	50
No. 4. Love is Everywhere. F (e—g)	60
Op. 41. A Song of the Lilac. A $\flat$ (e $\flat$ —g) . . . . .	60
Op. 42. Nonsense Rhymes and Pictures. (Edition Schmidt No. 105) . . . . .	1.00
Op. 43. More Nonsense Rhymes and Pictures. (Edition Schmidt No. 124) . . . . .	1.00
Album of Ten Selected Songs. (Edition Schmidt No. 27) . . . . .	1.00
Ghosts — In the Twilight — In a Garden — A Bedtime Song — Lament — Night — The Harbor of Dreams — Christmas Lullaby — A Poet gazes on the Moon — Betrayed.	
Op. 50. Four Songs.	
No. 1. A Garden is a lovesome thing . . . . .	Low . . . . . 50
No. 2. A Song of the Spanish Gypsies . . . . .	Voice . . . . . 30
No. 3. Snowflakes . . . . .	High . . . . . 50
No. 4. There would I be . . . . .	Voice . . . . . 50

## Part Songs.

Op. 49. The Wild Briar. . . . .	12
Op. 48. Song of the Three Sisters . . . . .	15
Four Nonsense Songs.	
No. 1. The Old Lady of France . . . . .	10
No. 2. The Old Person of Skye . . . . .	10
No. 3. The Person of Filey . . . . .	10
No. 4. The Old Man of Dumbree . . . . .	10

## Mixed Voices.

Op. 24. Bonnie ran the Burnie down. . . . .	12
Two Nonsense Songs.	
No. 1. The Old Man with a Beard . . . . .	12
No. 2. The Old Person of Cassel. . . . .	12

## Mixed Voices — Sacred.

Op. 34. Te Deum in E $\flat$ . . . . .	16
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