

TWELVE  
NEGRO SPIRITUAL  
SONGS



ARRANGED  
WITH NEW ACCOMPANIMENTS  
BY

ERNEST NEWTON

•  
PRICE 3/-  
•

F. PITMAN HART & CO LTD.  
20 & 21, PATERNOSTER ROW,  
LONDON, E.C.4.

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139 NEW BOND STREET, LONDON, W.1.

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## Negro Spiritual Songs

THE origin of Negro Melodies is lost in the mists of antiquity. They are, like our old Folk-Songs, never written down but handed on from generation to generation.

They are the spontaneous outbursts of intense religious fervour, and it is supposed had their origin chiefly in camp meetings and revivals. The music comes straight from the heart, and there is no doubt that it reaches the hearts of its hearers.

The Negro's soul is linked with rhythm, and this is an essential characteristic of these Negro Melodies.

The tunes may be crude and sometimes flippant, but are always suitable to the words. Dvorak, the composer, introduced some of them into his own compositions.

About the year 1872 the Jubilee Singers, from Fisk University, Nashville, Tennessee, came over to England and gave a series of Concerts.

The Queen and Mr. Gladstone gave their personal patronage, and were delighted with their singing. Mr. Gladstone was so infatuated that he used to sing their songs at evening parties, and also made every effort to ensure the success of the Jubilee Singers during their English Tour. The company, later on, made a six years' tour round the world, gaining fame and fortune.

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Music  
M  
2 167φ  
T94φ  
1925

# SWING LOW, SWEET CHARIOT.

ERNEST NEWTON.

Arranged by

Moderato.

PIANO.

The piano introduction is in 2/4 time, key of F major. It begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a *cresc.* (crescendo) marking.

Key F. *p* *cresc.*

Swing low, sweet char - i - ot, — Com - ing for to car - ry me home.

The first vocal line is in F major, 2/4 time. It starts with a piano (*p*) dynamic and includes a *cresc.* marking. The piano accompaniment is shown below the vocal line.

Swing low, sweet char - i - ot, — Com - ing for to car - ry me home.

The second vocal line continues the melody in F major, 2/4 time. The piano accompaniment is shown below.

*mf* *cresc.*

1. I looked o - ver Jor - dan, and what did I see, Com - ing for to car - ry me

The third vocal line is in F major, 2/4 time, starting with a mezzo-forte (*mf*) dynamic and including a *cresc.* marking. The piano accompaniment is shown below.

||s .- :- .s | l ,s .m :m .d | d ,d .d ,d :l ,s, .- |

home? A band of an - gels com - ing af - ter me,

*cresc.* |d ,d .d ,d :m ,m .r | d :r | *p* m .d :- .m | d ,d :l ,s, .- |

Com - ing for to car - ry me home. — Swing low, sweet char - i - ot, —

*cresc.* |d ,d .d ,d :m ,s .s | s :- | *p* s .m :- .s |

Com - ing for to car - ry me home. Swing low, sweet

||d .,d :l ,s, .- | *cresc.* d ,d .d ,d :m ,m .r | d :- ||

char - i - ot, — Com - ing for to car - ry me home.

PH

*mf* | s . d : d . d | d . d . d : l, s, . - | d , d . d , d : m , s . s | s :- *mf* s }

2. If you get there be-fore I do, } Com-ing for to car-ry me home, { Tell  
3. The bright-est day that ev-er I saw, } Com-ing for to car-ry me home, { When

*cresc.* | l, s . m : m . d | d . d : l, s, . - | d , d . d , d : m , m . r | d : r }

all my friends I'm com-ing too, } Com-ing for to car-ry me home. —  
Je-sus washed my sins a-way, }

*p* | m . d : . m | d . , d : l, s, . - | d , d . d , d : m , s . s | s :- }

Swing low, sweet char-i-ot, — Com-ing for to car-ry me home.

*p* | s . m : . s | d . , d : l, s, . - | d , d . d , d : m , m . r | d :- . || *D. %*

Swing low, sweet char-i-ot, — Com-ing for to car-ry me home. *D. %*

4.  
I'm sometimes up and sometimes down,  
Coming for to carry me home,  
But still my soul feels heavenly bound,  
Coming for to carry me home.  
Swing low, etc.

# INCHING ALONG.

Arranged by

ERNEST NEWTON.

Moderato.

PIANO.

Chorus.

Key A<sup>2</sup>

*mf* s, ., s, | m . m :- . m | m : m ., m | m . m :- . m | r . d :- }

Keep on inch-ing a - long, Keep on inch-ing a - long, —

*cresc.* d . r :- . r | r : m | r :- | - : r ., r | r . r :- . r | r : d ., d }

Je - sus will come by'nd - bye; Keep on inch-ing a - long like a

*cresc.* m . m :- | d :- | d . d :- . d | m : r | d :- | - ||

poor inch - worm, Je - sus will come by'nd - bye.

*mf*  $\text{||} \text{.d} \text{ | m :m | m .m :m | m :m | r .d :- \}$

1. T'was an inch by inch I sought the Lord,—  
 2. The Lord is com - ing to take us home,—

*cresc.*  $\text{||} \text{d .r :- r | r :m | r :- | - } \text{mf} \text{.r | r :r | r :d \}$

Je - sus will come by'nd - bye, } And an inch by inch he  
 And then our work will

*cresc.*  $\text{||} \text{m :m | d :- | d .d :- .d | m :r | d :- | - :s, .s, \}$  *mf* Chorus.

blessed my soul, } Je - sus will come by'nd - bye. Keep on  
 soon be done. }

$\text{||} \text{m .m :- .m | m :m .,m | m .m :- .m | r .d : \}$

inch - ing a - long, Keep on inch - ing a - long,—



*cresc.* || d . r :- . r | r : m | r :- | - : r . , r |

Je - sus will come by'nd - bye; Keep on

*cresc.* *mf*

|| r . r :- . r | r : d . d | m . m :- | d :- | d . d :- . d | m : r |

inch - ing a - long like a poor inch - worm, Je - sus will come by'nd -

*cresc.* *mf*

1. 2. 3. *D. %* || last verse.

-bye. -bye.

*D. %* *dim.* *pp*

3.  
Trials and troubles are on the way,  
Jesus will come by'nd-bye.  
But we must watch and always pray,  
Jesus will come by'nd-bye.

4.  
We'll inch and inch and inch along,  
Jesus will come by'nd-bye.  
And inch and inch till we get home,  
Jesus will come by'nd-bye.

# STEAL AWAY.

ERNEST NEWTON.

Arranged by

PIANO. *Andante.*

Key F *p* Chorus. *cresc.* *cresc.*

Steal a-way, steal a-way, steal a-way to Je - sus,

*p* *cresc.* *p*

Steal a-way, steal a-way home, I hain't got long to stay here.

*cresc.*

1. My Lord — calls me, He calls me by the thun - der; The  
 2. Green trees are bend - ing, Poor sin - ners stand — tremb - ling; The

9

trumpet sounds it in my soul: I hain't got long to stay here.

*p* Chorus.

Steal a-way, steal a-way, steal a-way to Je-sus.

Steal a-way, steal a-way home, I hain't got long to stay here.

After Verse 4.

3.  
 My Lord calls me,  
 He calls me by the lightning;  
 The trumpet sounds it in my soul:  
 I hain't got long to stay here.  
 Cho.- Steal away. etc.

4.  
 Tombstones are bursting,  
 Poor sinners are trembling;  
 The trumpet sounds it in my soul:  
 I hain't got long to stay here.  
 Cho.- Steal away. etc.

# THERE'S A MEETING HERE TO-NIGHT.

Arranged by

ERNEST NEWTON.

Moderato.

PIANO. *f*

The piano introduction is in 2/4 time, D major, and Moderato. It consists of two staves. The right hand starts with a treble clef and a key signature of two sharps (F# and C#). The left hand starts with a bass clef and the same key signature. The music begins with a forte (*f*) dynamic and features several accents (>) over notes in both hands. The piece concludes with a double bar line and repeat dots.

Chorus.

Key D.

Get you ready, there's a meeting here to-night, Come a-long, there's a meeting here to -

The first line of the chorus is in 2/4 time, D major. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Get you ready, there's a meeting here to-night, Come a-long, there's a meeting here to -". The piano part includes accents (>) and a forte (*f*) dynamic.

-night; I know you by your dai-ly walk, There's a meeting here to-night;

*cresc.*

*cresc.* *dim.*

The second line of the chorus continues the melody. The vocal line includes the lyrics: "-night; I know you by your dai-ly walk, There's a meeting here to-night;". The piano accompaniment features a crescendo (*cresc.*) and a decrescendo (*dim.*) dynamic. The piece ends with a double bar line and repeat dots.

*mf*

1. Camp - meet - ing down in the wil - der - ness, } There's a meeting here to -  
 2. Those an - gels are tipped with gold, }

The second part of the chorus is marked *mf* (mezzo-forte). It features two verses of lyrics: "1. Camp - meet - ing down in the wil - der - ness, } There's a meeting here to -" and "2. Those an - gels are tipped with gold, }". The piano accompaniment includes accents (>) and a decrescendo (*dim.*) dynamic. The piece concludes with a double bar line and repeat dots.

||d' .- : .s |d' .d' ,d' :t .t |d' .l :s .f ,f |m a .- :r ,r }  
 - night { I know it's a-mong the Meth - o - dists, } There's a meeting here to -  
 { That brought glad ti - dings to my soul, }

*f* Chorus.  
 ||d 1 ,s :l ,l ,s ,s |m ,m .- :m ,m |m .- f ,s :l ,s ,s }  
 night Get you rea - dy, there's a meeting here to - night, Come a - long, there's a

||r ,r .- :r ,r |r :- .m |d .m :s .d' |d' .l :f .f ,f } *cresc.*  
 meeting here to - night; I know you by your dai - ly walk, There's a

1.2. & 3. D. S. Verse 4.  
 ||m ,m .- :r ,r |d :- ||d :- . : : : : ||  
 meeting here to - night. - night.

3. My father says it is the best, etc.  
 To live and die a Methodist, etc.

4. I'm a Methodist bred and a Methodist born, etc.  
 And when I'm dead there's a Methodist gone, etc.

# THE GOSPEL TRAIN.

ERNEST NEWTON.

Arranged by

♩ Moderato.
Solo. *mf*
Key A. || : | : | : | m :- | s, : l, | d : d }

**VOICE.**
  
 1. The gos - pel train is
   
 2. I hear the bell and

**PIANO.**
  
*p*
  
*cresc.*
  
*mf*

com - ing, I hear it just at hand; I
   
 whis - tle, The com - ing round the curve; She's

hear the car wheels mov - ing, And rumb - ling through the land. —
   
 play - ing all her steam and power, And strain - ing ev - 'ry nerve. —

*cresc.*

*f*  
Chorus.

The musical score consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Get on board, chil - dren, Get on board, chil - dren, Get on board, chil - dren, For there's room for ma - ny a more. more." The score includes various musical notations such as rests, notes, and dynamic markings.

3. No signal for another train  
To follow on the line,  
O, sinner, you're forever lost,  
If once you're left behind.  
*Cho.*— Get on board, *etc.*

4. This is the Christian banner,  
The motto's new and old,  
Salvation and Repentance  
Are burnished there in gold.  
*Cho.*— Get on board, *etc.*

5. She's nearing now the station,  
O, sinner, don't be vain,  
But come and get your ticket,  
And be ready for the train.  
*Cho.*— Get on board, *etc.*

6. The fare is cheap and all can go,  
The rich and poor are there,  
No second class on board the train,  
No difference in the fare.  
*Cho.*— Get on board, *etc.*

7. There's Moses, Noah, and Abraham,  
And all the prophets, too,  
Our friends in Christ are all on board,  
O, what a heavenly crew.  
*Cho.*— Get on board, *etc.*

8. We soon shall reach the station,  
O, how we then shall sing,  
With all the heavenly army,  
We'll make the welkin ring.  
*Cho.*— Get on board, *etc.*

9. We'll shout o'er all our sorrows,  
And sing for evermore,  
With Christ and all his army,  
On that celestial shore.  
*Cho.*— Get on board, *etc.*

# ANGELS WAITING AT THE DOOR.

Arranged by

ERNEST NEWTON.

Moderato.

Key D.  $\text{mf}$   
|| : d . r }

VOICE.

PIANO.

*p* *cresc.*

1. My—  
2. She has  
3. She has

|| m . m : m . m | m . r : d . m | s :- | s : s . s }

sis - ter's took her flight and gone home,  
laid down her cross and gone home, And the  
tak - en up her crown and gone home,

*mf*

|| s : s | s . l : s . f | m :- | - : d . r }

an - gels wait - ing at the door. My—



|| m .m : m .m | m .r : d .m | s :- | s : d' *cresc.* 15

sis - ter's took her flight and - gone home, And the

|| s : m | m .m : r .,r | d :- | - : |

an - gel's wait - ing at the door.

*f* || m' .d' :- .s | d' .,s : m .s | r' .,t : s .t | d' :-

Tell all my fath - er's chil - dren, Don't you grieve for me;

|| m' .d' :- .s | d' .,s : m .s | s .,m : r .r | d' *dim. e rall.* *D. 8*

Tell all my fath - er's chil - dren, Don't you grieve for me.

*dim. e rall.*

# NOBODY KNOWS.

Arranged by

ERNEST NEWTON.

Andante.

VOICE.

PIANO.

*p* Chorus.

Key C. Minor. d = E?

|| l, d .-, r : m ., m | s , m . l : s , m .- | l, d .-, r : m ., d }

No-bod - y knows the trou-ble I see, Lord, No-bod - y knows the

|| r , m .-, d : l, | l, d .-, r : m ., m | s , m . l : s , m .- }

trou-ble I see, *cresc.* No-bod - y knows the trou-ble I see, Lord,

*cresc.*

|| 1, d - , r : m . t. | 1, : l. *Fine mf* || 1 . l : d' . d' 17

No-bod - y knows like Je - sus. 1. Broth - ers, will you

*Fine mf*

|| 1 ., s : m *dim.* | s . s : t . t | 1 ., s : m *cresc.* | 1 . l : d' . d' }

pray for me? Broth - ers, will you pray for me? Broth - ers, will you

*dim.* *cresc.*

|| 1 ., s : m . d | m . m , - r : d . d | r , d . - , d : l. *cresc. e rit.* D. §

pray for me? And help me to drive old Sat-an a-way?

*cresc. e rit.* D. §

2.  
Sisters, will you pray for me? *etc.*

3.  
Mothers, will you pray for me? *etc.*

4.  
Preachers, will you pray for me? *etc.*

# TURN BACK PHARAOH'S ARMY.

Arranged by

ERNEST NEWTON.

In march time.

PIANO. *mf*

Key Eb

*mf* Solo.

1. G'wine to write to Mas - sa Je - sus, to  
 2. If you want to be con - vert - ed, you'd

send some val - iant sol - dier,  
 bet - ter be a - pray - ing, To turn back Phar - aoh's arm - y, Hal - le

Chorus.

*cresc.*

- lu! To turn back Phar - aoh's arm - y, Hal - le - lu -

19

*dim.* *f* *dim.* *cresc.* *d'*

jah! To turn back Phar-ah's arm - y, Hal - le - lu! To

*dim.* *cresc.*

turn back Phar-ah's arm - y, Hal - le - lu - - jah! To

*cresc.* *D. 8*

turn back Phar - aoh's arm - y, Hal - le - lu!

*cresc.* *ff*

3.

You say you are a soldier, Fighting for your Saviour,  
To turn back Pharaoh's army, Hallelu! To turn back, *etc.*

4.

When the children were in bondage, They cried unto the Lord,  
He turned back Pharaoh's army, Hallelu! He turned back, *etc.*

5.

When Moses smote the water, The children all passed over,  
And turned back Pharaoh's army, Hallelu! And turned back, *etc.*

6.

When Pharaoh crossed the water, The waters came together,  
And drowned ole Pharaoh's army, Hallelu! And drowned ole, *etc.*

# THIS OLD TIME RELIGION.

Arranged by

ERNEST NEWTON.

Andante.

VOICE.

PIANO.

Key G. *mf* Chorus.

*cresc.*

Oh! this old time re - lig - ion, This old time re - lig - ion, This

*f*

old time re - lig - ion, It is good e - nough for me.

*Fine.*

*mf* Solo. 21

1. It is good for the mourn - er, It is  
 2. It will carry you home to heav - en, It will

*mf* *cresc.*

good for the mourn - er, It is good for the  
 carry you home to heav - en, It will carry you home to

mourn - er, It is good e - nough for me.  
 heav - en,

*dim.* *D. S.*

3.

It brough me out of bondage,  
 It brough me out of bondage,  
 It brough me out of bondage,  
 It is good enough for me.

*Cho.* Oh! this old time religion *etc.*

4.

It is good when you are in trouble,  
 It is good when you are in trouble,  
 It is good when you are in trouble,  
 It is good enough for me.

*Cho.* Oh! this old time religion, *etc.*

# G'WINE TO RIDE UP IN THE CHARIOT.

ERNEST NEWTON.

Arranged by

Andante.

VOICE.

PIANO.

*mf* *f dim.*

*mf* Solo.  
Key D.

1. G'wine to ride up in the chariot,—      Soon-er in the morn - ing,  
2. G'wine to meet my broth-er there,—      Soon-er in the morn - ing,

*cresc.*

Ride up in the chariot,      Soon-er in the morn - ing,      Ride up in the chariot,—  
Meet my brother there,—      Soon-er in the morn - ing,      Meet my broth-er there,—

*cresc.*



|| d' , d' . l : s , s . l , s | s , m . - : r . , d | d : - | d' : d' . l , s } *f* Chorus. 23

Soon-er in the morning, And I hope I'll join the band. O Lord, have

|| d' , l . s : s | l : l . s | d' , l . s : s

mer-cy on me, O Lord, have mer-cy on me;

|| d' : d' . l , s | d' , l . s : s . l , s | s , m . - : r . , d | d . - : - *D.*  $\text{\textcircled{S}}$

O Lord, have mer-cy on me, And I hope to join the band.

3.  
G'wine to chatter with the Angels,  
Sooner in the morning,

4.  
G'wine to meet my Massa Jesus,  
Sooner in the morning,

5.  
G'wine to walk and talk with Jesus,  
Sooner in the morning,

# GO DOWN, MOSES.

ERNEST NEWTON.

Arranged by

Moderately fast.

VOICE.

PIANO.

G Minor *mf* Solo.

d = B<sup>b</sup> *cresc.*

1. When Is - rael was in E - gypt's land,) Let my peo - ple  
 2. Thus saith the Lord, bold Mo - ses said,) Let my peo - ple

*mf*

go, ——— {Op - pressed so hard they could not stand,}  
 {If not, I'll smite your first - born dead,}

*cresc.* || m, : m, | se, : se, | l, :- | - :- | l, : l, | - :- | r : r | - :- |

Let my peo - ple go. Go down, Mo - ses,

*f* Chorus.

way down in E - gypt land, — Tell — ole

Pha - raoh, — Let my peo - ple go. —

*cresc.* *f* *cresc.* *D. S.*

3  
No more shall they in bondage toil,  
Let my people go;  
Let them come out with Egypt's spoil,  
Let my people go;  
Go down, Moses, etc.

4  
When Israel out of Egypt came,  
Let my people go;  
And left the proud oppressive land,  
Let my people go;  
Go down, Moses, etc.

5  
'Twas good old Moses and Aaron, too,  
Let my people go;  
'Twas they that led the armies through,  
Let my people go.  
Go down, Moses, etc.

6  
O come along, Moses, you'll not get lost,  
Let my people go;  
Stretch out your rod and come across,  
Let my people go.  
Go down, Moses, etc.

7  
Pharaoh said he would go across,  
Let my people go;  
But Pharaoh and his host were lost,  
Let my people go.  
Go down, Moses, etc.

# A LITTLE MORE FAITH IN JESUS.

ERNEST NEWTON.

Arranged by

Andante.

VOICE.

PIANO.

*mf* *mf*

Key A Minor. (d = C.)

Chorus.

*mf* *cresc.* *mf*

1 : 1 .s | m : | d' : r' | m' : | 1 : 1 .s | m : .m ,m }

All I want, All I want, All I want is a

*mf* *mf*

*cresc.* *mf Solo.*

m ,m .m :se .se | 1 .1 || .1 | 1 ,1 .1 :1 .1 || .1 :s ,m .m }

lit-tle more faith in Je - sus. 1. When - ev - er we meet you here we say, A

*cresc.* *mf*

*cresc.* *mf*

lit - tle more faith in Je - sus, Pray, what's the ord - er of the day? A

*cresc.*

*cresc.* *mf* Chorus.

lit - tle more faith in Je - sus. All I want,

*cresc.* *mf*

*cresc.* *mf* *cresc.*

All I want, All I want is a lit - tle more faith in Je - sus.

*mf* *cresc.*

*mf* Solo.

2. I tell you now as I told you be - fore, } A  
 3. Oh! hal - le - lu - jah to the lamb, }

lit - tle more faith in Je - sus. { To the prom - ised land I'm bound to go, } A  
 { The Lord is on the giv - ing hand, }

lit - tle more faith in Je - sus. All I want, All I want,

All I want is a lit - tle more faith in Je - sus.

4.  
 I do believe without a doubt,  
 A little more faith in Jesus,  
 That Christians have a right to shout,  
 A little more faith in Jesus.  
 Cho.— All I want, etc.

5.  
 Shout, you children, shout, you're free,  
 A little more faith in Jesus,  
 For Christ has bought this liberty,  
 A little more faith in Jesus.  
 Cho.— All I want, etc.

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*mp a tempo* *cresc.* *dim e poco ritard.*  
Ped \*

Moderato

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*p*  
Ped \*

ROMANCE SANS PAROLES  
Andante sostenuto

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ANGUS GRAY

*p* *legato* *sostenuto* *cresc.* *sf* *rall.*  
Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

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## WILD ROSES

HADYN GROVER

*mf*  
Ped \*

INTERMEZZO  
Moderato

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ANGUS GRAY

*p* *Grazioso* *poco ritard.*  
Ped \*

Moderato

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OSCAR ALLON

*p leggiero* *mf* *ten.* *ten.*  
Ped \* Ped \* Ped \* Ped \*

LHW No. 36

# CAPTIVATING COMPOSITIONS for the PIANOFORTE

Price Sixpence each from all Music Sellers or Post free from the Publishers, Sevenpence.

BARCAROLLE  
Allegro moderato

VENETIAN SUNSET

ANGUS GRAY

Musical score for 'VENETIAN SUNSET' by Angus Gray. The piece is in 6/8 time and marked 'Allegro moderato'. It features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as 'p con espressione' and 'ten.'. There are also performance instructions like 'Ped.' and '\*' below the bass line.

DANSE CAPRICE  
Scherzo

JACK O' LANTHORN

OSCAR ALLON

Musical score for 'JACK O' LANTHORN' by Oscar Allon. The piece is in 2/4 time and marked 'Scherzo'. It features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as 'mp a tempo'.

RÉVERIE  
Andante moderato

ANGEL WHISPERS

ANGUS GRAY

Musical score for 'ANGEL WHISPERS' by Angus Gray. The piece is in 2/4 time and marked 'Andante moderato'. It features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as 'pp con molto espress.' and 'molto rall. e dim.'. There are also performance instructions like 'Ped.' and '\*' below the bass line.

MAZURKA DE SALON  
Mazurka

RUSTLING LEAVES

OSCAR ALLON

Musical score for 'RUSTLING LEAVES' by Oscar Allon. The piece is in 3/4 time and marked 'Mazurka'. It features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as 'p lightly' and 'ritard.'. There are also performance instructions like 'Ped.' and '\*' below the bass line.

MORCEAU DE SALON  
Marcato la melodia

LA HARPE ENCHANTÉE

ANGUS GRAY

Musical score for 'LA HARPE ENCHANTÉE' by Angus Gray. The piece is in 3/4 time and marked 'Marcato la melodia'. It features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as 'p con espress.'. There are also performance instructions like 'Ped.' and '\*' below the bass line.

VALSE DE SALON  
Tempo di Valse

LA ZINGARELLA

OSCAR ALLON

Musical score for 'LA ZINGARELLA' by Oscar Allon. The piece is in 3/4 time and marked 'Tempo di Valse'. It features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as 'mf e grazioso'.

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