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Absent.

London: Boosey & Co., 1899

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Words by

Catherine Young Glen.

Composed by

John W. Metcalf.

Price 50¢

High Voice. Medium Voice. Low Voice.
With Violin Obligato.

ARTHUR P. SCHMIDT,

BOSTON, LEIPZIG, NEW YORK,
120 Boylston St. 11 West 36th St.
LONDON, BOOSEY & CO.

ABSENT.

Sometimes, between long shadows on the grass,
The little truant waves of sunlight pass,
My eyes grow dim with tenderness, the while,
Thinking I see thee smile!

And sometimes, in the twilight gloom, apart,
The tall trees whisper, whisper heart to heart,
From my fond lips the eager answers fall,
Thinking I hear thee call!

Catherine Young Glen.

ABSENT.

Words by
CATHERINE YOUNG GLEN.
with permission.

JOHN W. METCALF.

Andante molto. $\text{♩} = 60.$

Some times, be tween long

shad-ows on the grass, The lit tle tru - ant

waves of sun - light pass, My eyes grow dim with

ten - der - ness, the while,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "ten - der - ness, the while," are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines.

Think - ing I see thee, Think - ing I see

The second system continues the vocal line with the lyrics "Think - ing I see thee, Think - ing I see". The piano accompaniment includes dynamic markings *p* and *pp* in the bass staff.

rall.
thee smile!

The third system begins with a *rall.* (rallentando) marking. The vocal line concludes with "thee smile!". The piano accompaniment includes markings for *rall. e dim.*, *p*, *pp*, and *poco piu f*.

mf
And some - times, in the twi - light gloom, a -

The fourth system starts with a *mf* (mezzo-forte) marking. The vocal line begins with "And some - times, in the twi - light gloom, a -". The piano accompaniment also features a *mf* marking.

part, The tall trees whis - per, whis - per heart to

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "part, The tall trees whis - per, whis - per heart to". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes various musical notations such as slurs, ties, and dynamic markings.

heart, From my fond lips the ea - ger an - swers

cresc. *f*

cresc. *f*

The second system continues the vocal line with the lyrics "heart, From my fond lips the ea - ger an - swers". The piano accompaniment includes dynamic markings of *cresc.* and *f* in both the vocal and piano parts.

fall, Think - ing I hear thee,

p

The third system features the lyrics "fall, Think - ing I hear thee,". The piano accompaniment ends with a dynamic marking of *p* and a final cadence.

Think - ing I hear thee call!

rall. *pp*

pp *colla voce* *pp* *pp*

The fourth system concludes with the lyrics "Think - ing I hear thee call!". The piano accompaniment includes dynamic markings of *pp*, *colla voce*, and *pp*. A fermata is placed over the final notes of the vocal line.

The Cares of Yesterday

ELIZABETH BARRETT BROWNING

JOHN W. METCALF

The lit-tle cares that
fret-ted me I lost them yes-ter-day, A-
mong the fields a-dove the sea, A-mong the winds at

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At Nightfall.

Words by
CHARLES HANSON TOWNE.
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JOHN W. METCALF

Molto Andante. (♩ = 66)
tranquillamente
I need so much the
qui-et of your love — Af-ter the day's loud strife;

A.P.S. 4844-6

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Little House o' Dreams

CLAIRE WALLACE FLYNN
(by permission)

JOHN W. METCALF

Oh lit-tle house with wind-ows wide, A
look-ing toward the sea How have you come,
why have you come, To mean so much to me? Your

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Without You

Words by
HENRY DUMONT
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JOHN W. METCALF

Moderato
With-out you dear, the
day would hold no light, The kind-ly stars would van-ish in the night, The
flow-ers would for-get to wake at morn The rose die sleep-ing

A.P.S. 7495-8

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