



**LIBRARIES**  
UNIVERSITY OF WISCONSIN - MADISON

## **I have waited for thy coming.**

Wallace, William Vincent, 1812-1865; Carpenter, J. E. (Joseph Edwards), 1813-1885

London, UK: Leader & Cock, 63 New Bond Street, 1858

<https://digital.library.wisc.edu/1711.dl/7B7CHHUNXJ7VU8O>

<http://rightsstatements.org/vocab/NoC-US/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Alice Keurick

December 13<sup>th</sup> 18

I HAVE WAITED FOR THY COMING,

Ballad.

WRITTEN BY

*J. E. Carpenter.*

Composed by

W. VINCENT WALLACE.

*Ent. Sta. Hall.*

*Price 2/6.*

LONDON.

LEADER & COCK, 63, NEW BOND STREET,  
*corner of Brook Street.*

# I HAVE WAITED FOR THY COMING. 1

COMPOSED BY  
W. VINCENT WALLACE.

*ANDANTE CON ESPRESSO:*

VOICE

PIANO FORTE

*p*

*pp*

I have

wai... ted for thy coming, As the flow... ret for the dew, As the

*dolce.*

swallow for the spring time, Or the lark for morn's bright blue, I have

*p*

wai... ted in the star-light, On the spot where oft we met, I have

lin...ger'd in the moon tide But I'm lone-ly lone...ly yet.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "lin...ger'd in the moon tide But I'm lone-ly lone...ly yet." The piano accompaniment consists of chords and single notes, with a *pp* dynamic marking in the final measure.

*con amore.*  
By the streamlet and the foun...tain

The second system continues the piece with the instruction *con amore.* The vocal line and piano accompaniment are shown. The lyrics are: "By the streamlet and the foun...tain". The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady bass line in the left hand, with a *pp* dynamic marking.

In the val-ley, on the hill, I have waited for thy coming, Thou hast

The third system shows the vocal line and piano accompaniment. The lyrics are: "In the val-ley, on the hill, I have waited for thy coming, Thou hast". The piano accompaniment includes a *cres.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking.

left me lonely still — I have waited for thy coming, Thou hast

The fourth system concludes the piece with the lyrics: "left me lonely still — I have waited for thy coming, Thou hast". The vocal line and piano accompaniment are shown, with the piano accompaniment ending on a sustained chord.

*con tristezza*

left me lone...ly still. Thou hast

*delicato*

*p*

*pp dim:*

*a molto rall:*

left me lone ly still.

*mf* *colla voce.*

*pp*

I have wai.....ted for thy coming, Night by

*pp*

*dolce.*

night and day by day, For I'm happy when thou'rt near me, But I'm

sad when thou'rt a... way, In my dreams a lone I view thee, But they

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "sad when thou'rt a... way, In my dreams a lone I view thee, But they". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part begins with a dynamic marking of *p* (piano).

on..... ly bring me pain, For too soon the spell is bro... ken, And I

The second system continues the vocal line and piano accompaniment. The lyrics are "on..... ly bring me pain, For too soon the spell is bro... ken, And I". The piano accompaniment continues with similar harmonic support.

wake to watch a... gain. *dolciss:*

The third system concludes the vocal line with the lyrics "wake to watch a... gain." and includes the performance instruction *dolciss:* (dolcissimo). The piano accompaniment features a more active texture with chords and moving lines in both hands.

*con amore.*  
By the streamlet and the foun..... tain, In the valley, on the hill,

The fourth system begins with the performance instruction *con amore.* (con amore). The lyrics are "By the streamlet and the foun..... tain, In the valley, on the hill,". The piano accompaniment is marked *pp* (pianissimo) and features a steady, accompanimental pattern.

I have waited for thy coming, Do not leave me lone-ly still —

*cres:* *mf* *p*

coming, Do not  
I have waited for thy coming, Do not leave me lone-ly still.

*p*

*con tristezza.* *rall:*  
leave..... me lone-ly still.  
Do not leave me lone-ly still.

*delicato.* *pp dim:* *mf* *colla voce.* *pp*

*rall:* *dim:*

*pp*

# LIST OF NEW SONGS.

MARK THE WAVES THAT RIPPLING PLAY (UNDINE'S SONG) . . . . .	<i>Benedict</i> . . . . .	2 6
THE BARON'S OLD CASTLE LOOKS PROUD AND BRIGHT . . . . .	<i>Benedict</i> . . . . .	3 0
SUCH HOPES WERE MINE . . . . .	UNDINE. <i>Benedict</i> . . . . .	2 6
MY FAIREST CHILD I HAVE NO SONG TO GIVE YOU . . . . .	<i>M. W. Balfe</i> . . . . .	2 6
STARLIGHT . . . . .	<i>Tully</i> . . . . .	2 6
GENTLE SPRING. . . . .	<i>J. F. Barnett</i> . . . . .	2 6
THE BRIDGE. . . . .	<i>Frank Romer</i> . . . . .	3 0
JAMIE . . . . .	* * * * * . . . . .	2 6
SPRING . . . . .	<i>O'Leary</i> . . . . .	2 6
THE LILY OF ST. GOAR . . . . .	<i>Claribel</i> . . . . .	3 0
A DREAMER'S SONG. . . . .	<i>Hatton</i> . . . . .	2 0
THE BLUE WAVES ARE DANCING. . . . .	<i>W. V. Wallace</i> . . . . .	2 6
THE RETURN . . . . .	<i>O'Leary</i> . . . . .	2 6
BREAK, BREAK, BREAK . . . . .	<i>E. Bunnett</i> . . . . .	2 6
THE REAPER . . . . .	<i>Frank Romer</i> . . . . .	2 0
ON THE WATER. . . . .	<i>Croshaw Johnson</i> . . . . .	2 6
TWO LITTLE YEARS AGO . . . . .	<i>M. W. Balfe</i> . . . . .	2 6
THE MINSTREL . . . . .	<i>T. D. Eaton</i> . . . . .	2 0
HIM I LOVE DEARLY . . . . .	<i>Henry Smart</i> . . . . .	2 6
A LOVING HEART . . . . .	<i>Land</i> . . . . .	2 6
THE VOLUNTEER . . . . .	<i>M. W. Balfe</i> . . . . .	2 6
BE STILL SAD HEART. . . . .	<i>Croshaw Johnson</i> . . . . .	2 0
AFTER LONG ABSENCE . . . . .	<i>Henrion</i> . . . . .	2 0
THERE IS A LOVE IN MY YOUNG BREAST . . . . .	<i>Marras</i> . . . . .	2 6
NOREEN . . . . .	<i>Tully</i> . . . . .	2 6
I ASK NOT FOR A FAIRY'S WAND . . . . .	<i>Frank Romer</i> . . . . .	2 6
HEAR MY LAST SAD ADIEU. . . . .	<i>Niedermeyer</i> . . . . .	2 6
DENIS (in G and A flat) . . . . .	<i>G. B. Allen</i> . . . . .	2 6
I DREAM OF THEE AT MORN . . . . .	<i>O'Leary</i> . . . . .	2 6
ASK ME NOT HOW MUCH I LOVE THEE . . . . .	<i>O'Leary</i> . . . . .	2 6
SONG OF FORTUNE . . . . .	IDYLLS OF THE KING. <i>John Barnett</i> . . . . .	2 0
VIVIEN'S SONG. . . . .	DITTO. <i>John Barnett</i> . . . . .	2 0
LOVE AND DEATH . . . . .	DITTO. <i>John Barnett</i> . . . . .	2 0
WITH THE CAROL IN THE TREE . . . . .	MAY QUEEN. <i>W. S. Bennett</i> . . . . .	2 0
O MEADOW CLAD IN EARLY GREEN (in D & F) . . . . .	DITTO. <i>W. S. Bennett</i> . . . . .	2 0
'TIS JOLLY TO HUNT . . . . .	DITTO. <i>W. S. Bennett</i> . . . . .	2 0
I LOVE MY MOUNTAIN HOME. . . . .	<i>Victorine</i> . . . . .	2 0
NOW THE SOFTLY SMILING SPRING . . . . .	<i>Arne</i> . . . . .	1 6
THE ORPHAN'S PRAYER . . . . .	<i>Miss Dolby</i> . . . . .	2 0
SLEEPEST THOU? WAKEST THOU? MAIDEN MINE. . . . .	<i>W. V. Wallace</i> . . . . .	2 6
NIGHT ON THE WATERS . . . . .	<i>Linley</i> . . . . .	2 0
FAIRY OF THE LAKE . . . . .	<i>Donizetti</i> . . . . .	2 6
STILL LET ME SING TO THEE . . . . .	<i>Sterkel</i> . . . . .	2 0
SING, PRETTY STREAMLET . . . . .	<i>G. B. Allen</i> . . . . .	2 0
POOR LITTLE BIRD, THY SWEET NOTES HAVE BEEN RINGING. . . . .	<i>Mrs. Wilson</i> . . . . .	2 0
I MURMUR NOT . . . . .	<i>Benedict</i> . . . . .	2 6
LONE STAR . . . . .	<i>W. V. Wallace</i> . . . . .	2 6
KATIE'S LETTER (in E & G). . . . .	<i>Lady Dufferin</i> . . . . .	2 6
OLD HOUSE BY THE LINDENS STOOD . . . . .	<i>James Bennett</i> . . . . .	2 0
MERRILY, MERRILY OVER THE SEA . . . . .	<i>W. V. Wallace</i> . . . . .	2 6
I KNOW WHO! . . . . .	<i>Mrs. Groom</i> . . . . .	2 0
DAWN GENTLE FLOWER . . . . .	<i>W. S. Bennett</i> . . . . .	2 0

LONDON

LEADER AND COCK,

62 & 63, NEW BOND STREET, CORNER OF BROOK STREET