

## Princess of the morning.

Ware, Harriet; Clarke, J.I.C.

Cincinnati, Ohio: John Church Company, 1911

<https://digital.library.wisc.edu/1711.dl/WQHVJ4DLOFJ5X9C>

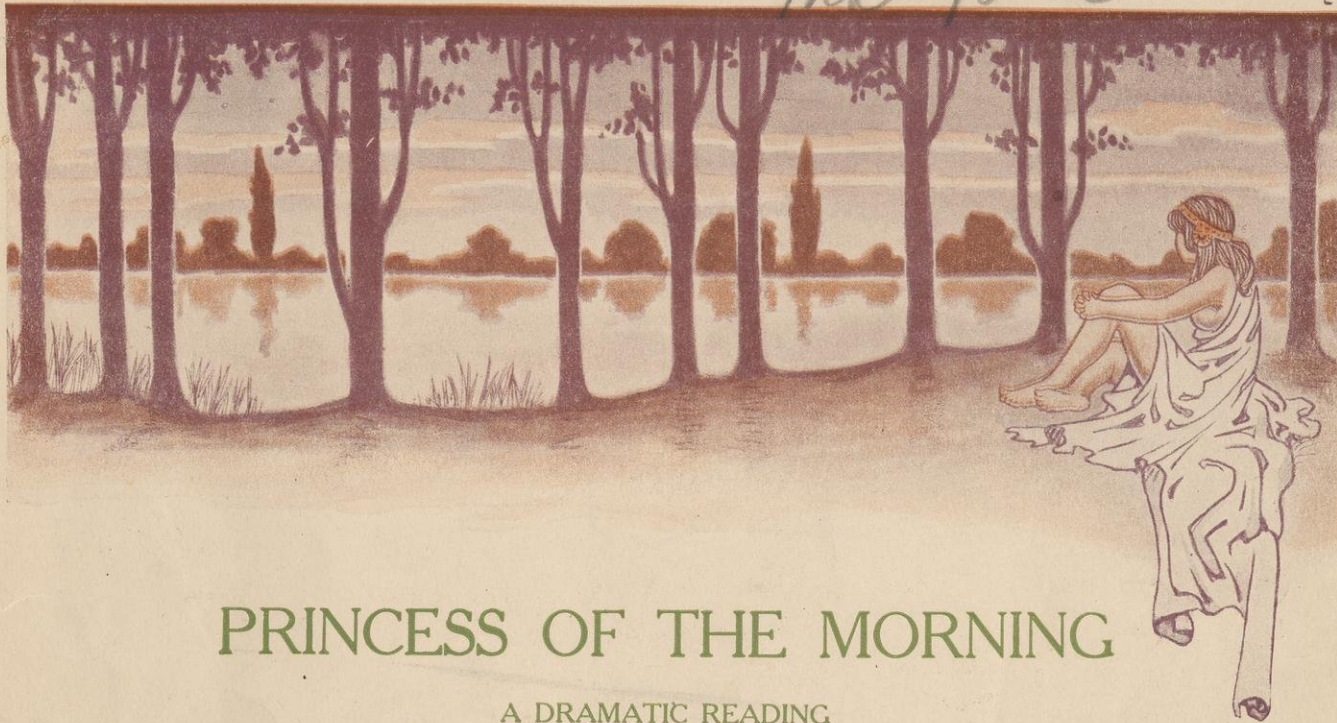
<http://rightsstatements.org/vocab/NoC-US/1.0/>

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.



*True Rice*



# PRINCESS OF THE MORNING

A DRAMATIC READING  
WITH MUSICAL ACCOMPANIMENT

TEXT BY

J. I. C. Clarke

MUSIC BY

Harriet Ware

6

The John Church Company

CINCINNATI NEW YORK LONDON

PAUL A. SCHMITT MUSIC CO.  
(Cable Corner)

725 Nicollet Avenue Minneapolis, Minn.

Phone 444-4444

440  
9B



To David Bispham

# Princess of the Morning

A Dramatic Reading with Musical Accompaniment

J. I. C. CLARKE\*

HARRIET WARE

**Andantino**

Piano introduction in 3/4 time, key of B-flat major. The music features a series of chords and arpeggios in both hands. The first measure is marked *p* (piano) and the second measure is marked *pp* (pianissimo). The introduction concludes with a final chord in the right hand and a whole note in the left hand.

Prin - cess of the Morn - ing Light, Lean spark - ling from thy throne of

Vocal melody for the first line of the song. The melody is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody is marked with a *tr* (trill) and a *3* (triple). The piano accompaniment consists of chords and arpeggios in the left hand.

mist. The val - ley ros - es wait thee to be kissed, the

Vocal melody for the second line of the song. The melody continues in 3/4 time, key of B-flat major. It features a *tr* (trill) and a *3* (triple). The piano accompaniment consists of chords and arpeggios in the left hand.

\* By courtesy of Harper and Brothers, owners of the copyright

Copyright, MCMXI, by The John Church Company  
International Copyright

Made in the U.S.A.



jas - mine stills its chime of bells,

The



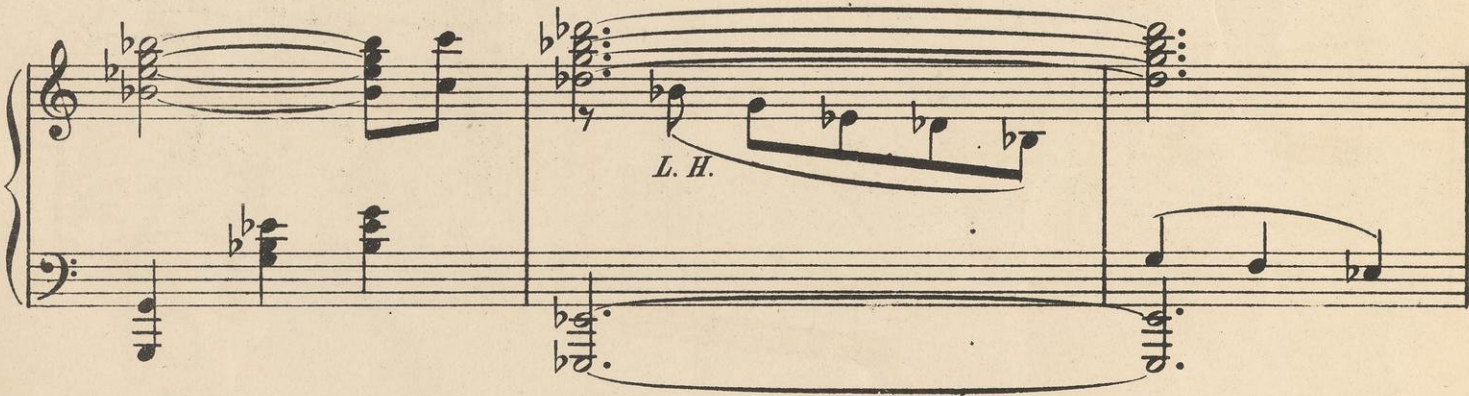
palm-tree droops its wide-plumed head,

And the moun - tain thro' its crags and



fells

Thrills, long - ing for thy down - ward tread,



Prin - cess of the Morning.

Prin - cess of the





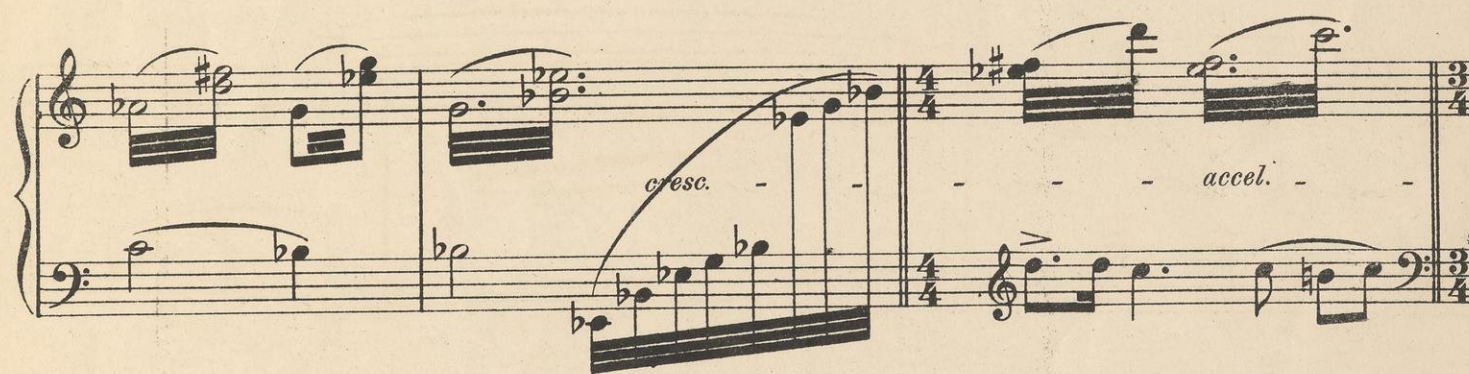
Morn - ing Light, Joy wak - ens to thy breeze - blown hair; Thy



fresh drawn breath gives rap - ture to the air; The heav - ing of thy bo - som



fills The bird - folk with a silver song, And to thy



voice the riv - ers and the rills Leap in - to laugh - ter sweet and long,





Prin - cess of the Morn - ing!

Prin - cess of the Morn - ing

*p*

*riten.*

*a tempo con passione*

Light,

How shall I woo thee to be mine

And

ev - er drink thy gold - en rays like wine, And

keep thee mis - tress of my

soul!

Yea, I would slay the Em-pror of Night, And



storm his castle where the thunders

*accel.*

roll,

To win thee for my heart's de-

*a tempo*

light,

Prin - cess of the Morn - ing!

*rit.* *p* *pp a tempo*

*dim. molto* *molto rall.* *ppp*



# The Most Famous Groupings of Distinguished Song Collections Ever Published

*An Authenticated Record Discloses a Sale of  
Two Hundred and Fifty Thousand Copies—250,000*

**Each Individual Volume discriminately edited for  
an especial purpose and for a particular voice.**

---

## **FAMOUS SONGS.** Edited by H. E. Krehbiel.

*Four Volumes. One each for Soprano—Alto—Tenor—Bass.*

The best songs of Bach, Beethoven, Becker, Bohm, Brahms, Chopin, Dvorak, Fesca, Franz, Godard, Gounod, Grieg, Haydn, Hoffmann, Holmes, Jensen, Liszt, Loewe, Massenet, Mendelssohn, Mozart, Pergolesi, Purcell, Raff, Rubinstein, Saint-Saens, Schubert, Schumann, Scarlatti, Sinding, Spohr, Sullivan, Taubert, Tschaiakowsky, Thomas, Tosti, Wagner, Weber, and others, are represented, together with the favorite folk-songs of the various nations.

## **OPERA SONGS.**

*Four Volumes. One each for Soprano—Alto—Tenor—Bass.*

These four books comprise classified groups of the best known arias, scenas, canzonettas, etc., from the standard operas. The numbers contained in each volume have been selected with the idea of furnishing each of the four voices with a versatility of material and for all practical purposes the songs are set down in their original keys.

## **SONG CLASSICS.** Edited by Horatio Parker.

*Four Volumes. One each for Soprano—Alto—Tenor—Bass.*

These collections of the most notable lyrics in German, Italian and French have been prepared to meet the needs of our large and ever increasing class of earnest aspirants to true artistry. The songs are presented always with the original text in order that their full flavor and significance may be preserved, and because a poem which does not suffer by translation is a thing hardly conceivable.

## **GEMS OF ANTIQUITY.** Edited by Dr. Otto Neitzel.

*One Volume.*

This anthology of song, collected and edited by one of the greatest scholars of music of modern times, presents a work of unusual interest to voice teachers, singers and music students generally; in contrast to the ephemeral character of the average anthology. The amount of material used and the carefulness of the research indicated by the selections, mark this volume as one of essential value to all who are really interested in the "Art of Song."

## **SACRED SONGS.** Edited by W. J. Henderson.

*Four Volumes. One each for Soprano—Alto—Tenor—Bass*

The group of songs contained in this set is the greatest contribution yet made to collective sacred songs, and cannot fail to make a very powerful appeal to the interests of all singers.

Mr. Henderson has here collected the very best of sacred song literature produced during a period covering two hundred years—from Bach to Cowen.

## **ORATORIO SONGS.**

*Standard Oratorio Songs in their original keys, with the accompanying Recitatives. Four Volumes. One each for Soprano—Alto—Tenor—Bass.*

The series is a grand ensemble of the best Oratorio Songs of the greatest masters from Johann Sebastian Bach to Sir Arthur Sullivan.

The contents of these admirable volumes is so widely recognized as the highest type of pure music, that further description is unnecessary and praise superfluous.

## **SACRED DUETS.** Edited by William Shakespeare.

*Two Volumes. One for two high voices.  
One for one high and one low voice.*

Recognizing the demand for collated material for two-part singing in the service of the Church, the editor of these volumes, mindful of the fact that the efficiency of good music is not caused by its novelty, has here compiled standard duets from many sources and from all eras of music. The volume for two high voices is suitable for two sopranos, two tenors or soprano and tenor; the volume for one high and one low voice is practicable for soprano and alto, for tenor and alto or for soprano and baritone.

---

**Each Volume Beautifully Printed and Bound in Heavy Paper. PRICE, \$1.50**