



LIBRARIES

UNIVERSITY OF WISCONSIN - MADISON

The days that are no more.

Barnett, John, 1802-1890; Tennyson, Alfred Tennyson, Baron,
1809-1892

London, UK: Chappell, 50 New Bond Street, 1849

<https://digital.library.wisc.edu/1711.dl/AMYLZYI2KQ4MS8S>

<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.

THE DAYS THAT ARE NO MORE,

"Tears, idle tears,"

Song,

Written by

ALFRED TENNYSON,

Composed and inscribed

TO THE

Misses Tennyson, & M^{rs} Turner.

By

JOHN BARNETT.

Ent. Sta. Hall.

Price 2^s

LONDON,

CHAPPELL, 50, NEW BOND STREET.

THE DAYS THAT ARE NO MORE.

Written by
ALFRED TENNYSON Esq.

Composed by
J. BARNETT.

ANDANTE
SENTIMENTALE

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of two flats. The music begins with a piano (*p*) dynamic and features a steady accompaniment in the bass with a melodic line in the treble.

Continuation of the piano accompaniment, featuring a *ral:* (rallentando) marking. The melody in the treble staff becomes more expressive with slurs and accents.

Tears, i.....dle tears I know not what they

The first line of the song, showing the vocal line in the treble clef and the piano accompaniment in the bass clef. The lyrics are "Tears, i.....dle tears I know not what they". The piano part includes a piano (*p*) dynamic marking.

mean Tears from the depth of some di_vine de_spair

The second line of the song, showing the vocal line in the treble clef and the piano accompaniment in the bass clef. The lyrics are "mean Tears from the depth of some di_vine de_spair". The piano part includes *cres:* (crescendo) and *dim:* (diminuendo) markings.

Rise in the heart and gather to the eyes In looking on the hap-py.

f

happy autumn fields And think-ing, think-ing of the days that are no

pp *slow.*

pp

more.

ral:

Più Animato.

Fresh as the first beam

Con moto.

f

glit...t'ring on a sail That brings our friends up

from the un...der world Sad as the last which

reddens o...ver one That sinks with all we love be...low the wave So

poco più Lento.
sad, - so fresh the days that are no more

Più Lento. *A Tempo.*

1.

ral: *smorz:*

Con Passione.

Dear as re-mem-ber'd

sfz *p* *sfz* *p*

kiss-es af-ter death And sweet as

sfz *p*

those by hope-less fan-cy feign'd On

lips that are for others, deep as love, deep as first love and

cres:

wild with all re_gret O death in life the

slow.

p slow.

days that are no more.

Ped

ral:

loco.

NEW PIANOFORTE MUSIC,

BY

T. W. NAUMANN.

JOCK O' HAZELDEAN. *The Favourite Scotch Air.* (Just Published) . . . 2 6

"A charming arrangement of one of the most pleasing Scottish Melodies."—COURT CIRCULAR.

LE CHANSON D'AMOUR. *Pour Piano* 2 6

"The first two pieces that bear the name of Mr. T. W. Naumann—*La Constance* and *Chanson d'Amour*—are of a style rather more ambitious than the airs with variations, and other bagatelles, we have hitherto noticed from his pen. The *Chanson* especially—a *Morceau* in E flat, which bears the romantic title of *Haydée*, and assumes the form of a *Notturmo*—is elegant and attractive throughout; and the episode in the subdominant key (page 3) will remind the hearer, pleasantly, of some of the smaller efforts of Adolph Henselt."—MUSICAL WORLD, December 1st.

CONSTANCE. *Chanson sans paroles* 2 6

"*La Constance*, a shorter *Notturmo* in A flat, though equally graceful and equally well written, has less pretension than the other. Here again the attention of the player will be arrested by an extremely pretty episode in D flat (page 2), the theme of which, for the left hand, comes out very effectively as a middle part, the accompaniment for the right hand being natural and effortless."—MUSICAL WORLD, December 1st.

VIOLANTE. *Mazurka brillante* 3 0

"This piece of music is entitled to especial praise for its incessant vivacity. It is a *Mazurka*, and in the *salon de danse* will speedily become a great favourite. In contradistinction to ordinary compositions of this character, we can also recommend it as a most useful exercise to those whose execution is at times wandering or imperfect."—COURT CIRCULAR, April 26th.

THREE IRISH AIRS, viz.—

No. 1. THE MINSTREL BOY 2 6

2. FAREWELL, BUT WHENEVER YOU WELCOME THE HOUR 2 6

3. HAS SORROW THY YOUNG DAYS SHADED 2 6

"Mr. Naumann has exercised a wise discretion in the selection he has made for the subject of his Irish Melodies. We have seen the first three numbers of the series, and nothing could be better than the judicious arrangement of the airs he has introduced; it is the work of a musician and a man of taste, and cannot fail to enhance the musical reputation of this already popular composer."—COURT CIRCULAR.

THE SARDINIAN NATIONAL HYMN. *For the Pianoforte* 2 6

"The brilliant exploits of the King of Sardinia's troops have had the effect of introducing into England some of the music of that country; and accordingly, Mr. Naumann has arranged in a pleasing style for the pianoforte the Piedmontese National Hymn. The air is plaintive, and in parts may be said to be sublime; the popularity which it may enjoy amongst us will be principally owing to the excellent arrangement of Mr. Naumann, who has evinced considerable skill in executing his task."—COURT CIRCULAR, April 26th.

RED, WHITE, AND BLUE. *The best arrangement of this Popular National Air* 2 6

"The Fantasia on the popular song, 'Red, White and Blue' (No. 3)—a song which deserves to be called 'National,' since it has true English character about it—consists of an introduction, the air (better harmonized than the original), a brilliant variation, and an effective *coda*."—MUSICAL WORLD, December 1st.

"This favourite national air has been arranged for the pianoforte with commendable accuracy. In the melody itself there is always a charm sufficient to chain the attention of the patriot, and when brought, as it really now is, within the compass of average players by skilful management, there surely can be little else to desire."—COURT CIRCULAR, April 26th.

AUX ARMES! *A Duet for the Pianoforte* 3 0

FAVOURITE SCOTTISH MELODIES. *Arranged for the Pianoforte*

No. 1. MY LOVE IS LIKE THE RED RED ROSE.
IN SIMMER WHEN THE HAY WAS MAWN.

No. 2. KELVIN GROVE.
THERE'S NAE LUCK ABOUT THE HOUSE.

No. 3. THE WINTER IT IS PAST.
CORN RIGS.

No. 4. THOU ART GANE AWA FRAE ME, MARY.
JENNY'S BAWBEE.

No. 5. WITHIN A MILE OF EDINBURGH.
KINLOCH OF KINLOCH.

No. 6. THE LASS OF PATIE'S MILL.
THE DEUKS DANG OER MY DADDIE.

"The great value of these compositions of Mr. Naumann lies in the fact that they are utterly destitute of quackery and false glitter, and, while they offer no evidence either of great genius, always betray the knowledge of a musician, and give evidence of good taste."—MUSICAL WORLD, December 1st.

CHAPPELL & CO., 50, NEW BOND STREET.