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I love to sing.

Chicago: Lyon & Healy, 1875

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LOVE TO SING

SONG

BY

E. L. HILME.

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NEW YORK.

C. H. DITSON & CO. 711 BROADWAY.

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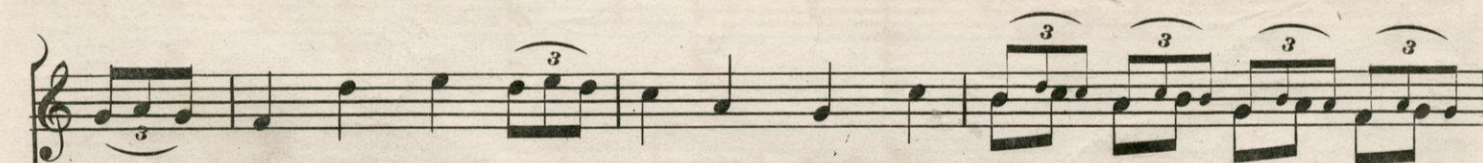
I LOVE TO SING.

EDWARD L. HIME.

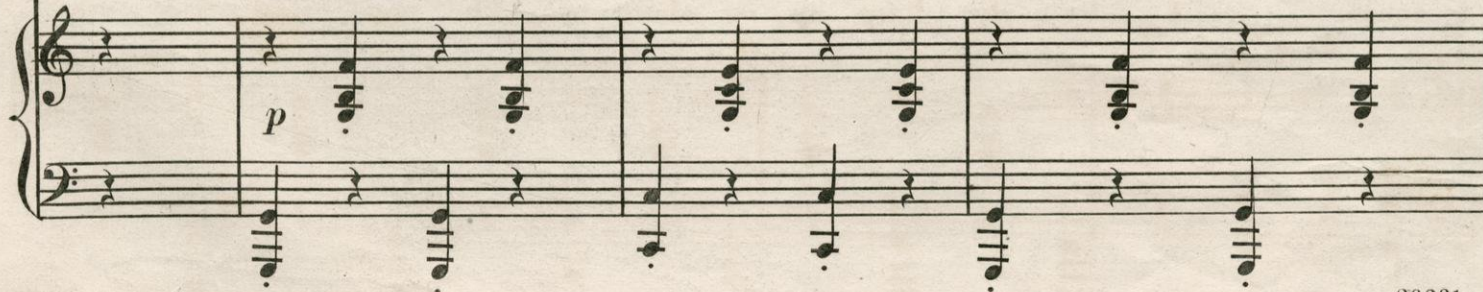
Allegro vivace.

VOICE. 

PIANO. *f* 



1. I - - love to sing, I - - love to sing, But why I can . not
2. I - - love to sing, no - - matter where, By stream, or grove, or

p 

tell, sea, I'm not a bird with a . gile wing, Nor sing I half so
Some mys . tic mu . sic fills the air, And sets my spir . it

well: free; But yet when'er I hear a . bird Pour forth its cheer . ful
I hear the voi . ces of the waves, And fan . cy then pro .

lay, longs My bo . som by the song is stirr'd, I long to be as
The mu . sic of the hills and caves, The grand an . ces . tral

gay. songs: I watch the merry sprite take wing, I join with his my
I hear the harp up . on whose strings The wand' . ring bree . zes

rall.

a tempo

rall.

rall.

cres. - *cen* - *do.* *dim.*

lay, play, And so I sing, and so I sing, That I may still be

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *cres.*, *cen*, *do.*, and *dim.*

listesso tempo.

gay, I love to sing, I love to sing, That I may still be

colla voce.

The second system continues the piece with a vocal line and piano accompaniment. The tempo is marked *listesso tempo.* The piano accompaniment features a *colla voce.* section where the piano part is tied to the vocal line. The music is characterized by flowing eighth-note patterns.

gay, I love to sing, I love to sing, That I may still be

The third system shows the continuation of the vocal melody and piano accompaniment. The piano part provides harmonic support with sustained chords and moving lines.

gay. - - - *sva.*

f

The final system on the page includes a vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic. The vocal line ends with a fermata and a *sva.* (sustained) marking. The piano accompaniment concludes with a final chord.