

Call me not back from the echoless shore.

Philadelphia: Lee & Walker, 1862

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TO HIS ESTEEMED FRIEND
EDWARD GAY, ARTIST, OF ALBANY, N. Y.

Call me not back from the "Echoless Shore"

IN REPLY TO

"Rock me to sleep, Mother."

SONG, WITH CHORUS AND LULLABY, AD. LIB.

WORDS BY

CHARLES CARROLL SAWYER,

MUSIC BY

HENRY TUCKER.

By the same Author, "WEEPING SAD AND LONELY."



BROOKLYN, N. Y.:

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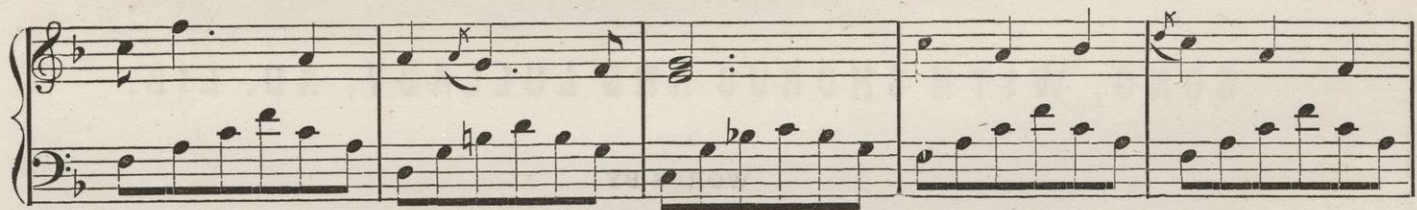
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CALL ME NOT BACK FROM THE ECHOLESS SHORE.

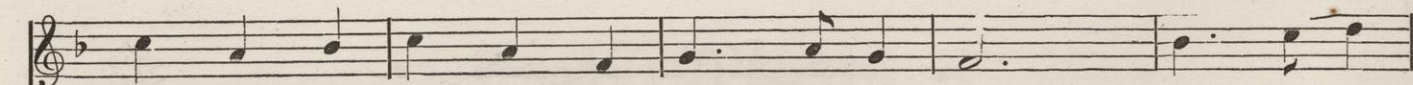
In reply to
"ROCK ME TO SLEEP MOTHER."

Words by CHAS. C. SAWYER.

Music by HENRY TUCKER.



Why would you back - ward with time a - gain turn? Why do you



Why is your fore - head deep fur - rowed with care? What has so



still for your child - hood's days yearn?

Wea - ry one, why through the

soon min - gled frost in your hair? Why are you sor - row - ful

The first system of the musical score. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features chords and moving lines in both hands.

past, a - gain roam?

While in the fu - ture, the path leads you home!

why do you weep? Why do you ask me to "Rock you to sleep?"

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

Oh dear - est child,

dry those tears! weep no more,.....

Call me not

Could you but see thro' this world's vale of tears Light would your

basso marcato.

The third system of the musical score. The vocal line includes a long note with a fermata. The piano accompaniment features a more active, marcato texture.

back from the "Ech - o - - - less Shore,"

rall.

Fol - low me cheer - ful - ly,

a tempo.

sor - rows be, harm - less your fears, All that seems dark - ness to

rall. *a tempo.*

The fourth system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment includes tempo markings: *rall.* and *a tempo.*

pray do not weep, In Spir - it I'll soothe you and "Rock you to sleep." *ad. lib.*

you would be light, All would be sun - shine where now is but night.

CHORUS.

Air. *slow.* *a tempo.*

Fol - low me cheer - ful - ly, pray-do not weep, In

Alto. *slow.* *a tempo.*

Fol - low me cheer - ful - ly, pray-do not weep, In

Tenor. *slow.* *a tempo.*

Fol - low me cheer - ful - ly, pray-do not weep, In

Bass. *slow.* *a tempo.*

Fol - low me cheer - ful - ly, pray-do not weep, In

Spir - it, I'll soothe you, and "Rock you to sleep."

Spir - it, I'll soothe you, and "Rock you to sleep."

Spir - it, I'll soothe you, and "Rock you to sleep."

Spir - it, I'll soothe you, and "Rock you to sleep."

a tempo.

LULLABY.

To be sung *ad lib.* after repeating Chorus to last verse.

p Lul - la - by, lul - la - by, lul - la - by, ... Sleep, sleep, sleep, oh sleep.

p Lul - la - by, lul - la - by, lul - la - by, ... Lul-la-by, lul-la-by, sleep. . . .

p Lul - la - by, lul - la - by, lul - la - by, ... Sleep, sleep, sleep, oh sleep.

Lul - la - by, lul - la - by, lul - la - by, ... Lul-la-by, lul-la-by, sleep. . . .

p

p

pp

pp

pp

ppp

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"You may talk of your beauties, with eyes so bewitching,
Of forms that are faultless, and cheeks like the rose;
You may speak of sly glances, that keeps one's heart
twitching—
It is all very well just as far as it goes.
You may tell me of voices that sound like the ringing
Of silvery bells, just as much as you please,
But yet, I am sure none could be half so winning
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