

*Founded on
Longfellow's celebrated Poem*

EVANGELINE

WRITTEN BY

Charlotte Young

COMPOSED BY

JOHN BLOCKLEY.



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EVANGELINE.

In the early part of the last Century,—the settlement of Acadia—Nova Scotia was ceded to the English, and in consequence of some alleged violation of the treaty, an order from the British Government caused its inhabitants to be removed to different colonies, in many instances “Wives and children were separated from their Husbands and Fathers,” and were doomed never to see each other more.

Evangeline was thus separated from Gabriel her betrothed, and the only object of their future lives was to seek each other; after a long and fruitless search,—and when attending a public institution as a “Sister of Mercy”—Evangeline heard her name faintly breathed by a voice still remembered, it was her beloved Gabriel!

On a sabbath morn,— through the streets,
 deserted and silent
 Wending her quiet way, she entered the
 door of the house.
 Then as she mounted the stairs to the
 corridors, cooled by the east wind
 Distant and soft on her ear fell the chimes
 from the belfry of Christ Church,
 Soft as descending wings fell the calm
 of the hour on her spirit
 Something within her said,—“At length
 thy trials are ended;”
 Many a languid head, upraised as
 Evangeline entered.—
 Suddenly as if arrested by fear or a
 feeling of wonder
 There escaped from her lips a cry of
 such terrible anguish,
 That the dying heard it and started up
 from their pillows.

Then he beheld, in a dream, once more
 the home of his childhood
 As in the days of her youth, Evangeline
 rose in his vision.
 Vanished the vision away, but Evangeline
 knelt by his bedside
 Vainly he strove to whisper her name, for
 the accents unuttered
 Died on his lips, and their motion revealed
 what his tongue would have spoken.
 Vainly he strove to rise, and Evangeline
 kneeling beside him,

On the pallet before her was stretched the
 form of an old man.
 Long, and thin, and grey were the locks
 that shaded his temples;
 But as he lay in the morning light,
 his face for a moment
 Seemed to assume once more the forms
 of its earlier manhood;
 Motionless, senseless, dying, he lay; and
 his spirit exhausted
 Seemed to be sinking down through
 infinite depths in the darkness.
 Then through these realms of shade, in
 multiplied reverberations,
 Heard he that cry of pain, and through
 the hush that succeeded
 Whispered a gentle voice, in accents tender
 and saint like,
 Gabriel! O my beloved! and died away
 into silence.

2.

Kissed his dying lips, and laid his head
 on her bosom.
 Meekly she bowed her own, and murmured
 “Father I thank thee!”
 Still stands the forest primeval, but far
 away from its shadow
 Side by side in their nameless graves
 the lovers are sleeping.

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EVANGELINE.

Written by CHARLOTTE YOUNG.

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MODERATO.

The piano introduction consists of two staves in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The right hand features a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of sixteenth-note chords, with some notes marked with a '6'.

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the word 'Thou' on a single note. The piano accompaniment continues with the same rhythmic pattern as the introduction, with some notes marked with a '6'.

shalt not call in vain love, For soon will come the day; When
say that I but dream love, Yet oft in twilights rays, . . . Me -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a dynamic marking of 'p' (piano) and continues with the same rhythmic pattern.

from this fair and love - - ly world, I too shall pass a - way, I
- thinks I see thee once again, As in depart - ed days; Thine.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

fain would go to that bright 'home, And rest where thou art
 eye still follows mine a-gain, Thine hand still seeks mine

gone; The heav'n-ly land since thou art there, No long-er seems un-
 own. *Cres.* And love's own music seems to say I am no more a- *Dim.*

- known. When all &c.
 lone. *Dolce.* When all around is hushed and still, Up - -

- on the air se - - rene; Thy *Teneramente.* voice in thrilling whisper calls, Thy

voice in thrilling whisper calls, E - van - - ge - line, E -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked with a dynamic of *p* (piano). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are "voice in thrilling whisper calls, E - van - - ge - line, E -".

- van - - ge - line, Thy voice in thrilling whisper -

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *mf* (mezzo-forte). The piano accompaniment includes a *Cres* (crescendo) marking. The lyrics are "- van - - ge - line, Thy voice in thrilling whisper -".

calls, E - - van - ge - line, My own E - van - ge - line.

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic of *mf*. The piano accompaniment includes a *Colla parte* marking. The lyrics are "calls, E - - van - ge - line, My own E - van - ge - line."

The fourth system shows the piano accompaniment. It begins with a dynamic of *mf* and includes a *Dim* (diminuendo) marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are not present in this system.

Miss Belle H. Townsend
MASSACHUSETTS

Two hundred and fifty
No. 10

George Linsley

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