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1863

### Then'll You'll Remember Me

Michael William Balfe

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The views expressed in this paper are solely those of the author.

George A. ...  
 May 18. 7  
 Mr. J. H. ...  
 ...

# BEAUTIES OF SONG

A Collection of the most popular and

## Beautiful Songs & Ballads of the Day

MY LAST THOUGHTS ARE OF THEE. *Maynard.*  
 SUNNY HOURS OF CHILDHOOD *Haraway.*  
 ANNIE LAURIE. *Scott.*  
 BLANCHE ALPIN. (Song of) *Claver.*  
 BLANCHE AND LISETTE. *Claver.*  
 BIRD OF BEAUTY. *Miss Scott.*  
 COME TO THE WOODS. *Claver.*  
 COT WHERE WE WERE BORN. *Hutchinson.*  
 CHILD OF THE REGIMENT. *Fille du Regiment.*  
 DO THEY THINK OF ME AT HOME. *Claver.*  
 DEAREST SPOT ON EARTH TO ME IS HOME *Brigham.*  
 HER BRIGHT SMILES HAUNTS ME STILL. *Brigham.*  
 HOME SWEET HOME. *Bishop.*  
 HOME OF MY HEART. *Harvey.*  
 I WANDERED BY THE BROOK SIDE. *Hine.*  
 IT IS BETTER TO LAUGH THEN BE SIGHING *Danizetti.*  
 I KNOW THAT MY REDEEMER LIVETH. *Handel.*  
 I BREATHE ONCE MORE MY NATIVE AIR. *Harvey.*  
 WHY DO SUMMER ROSES FADE. *Barker.*  
 KITTY TYRRELL. *Claver.*  
 COME WHERE SWEET TOND ZEPHYRS PASS. *F. Mori.*  
 OH! TAKE ME TO THY HEART AGAIN. *Balfe.*  
 I'M NOT MYSELF AT ALL. *Lover.*  
 STAR SPANGLED BANNER. *National.*  
 CRYSTAL SPRING. *Guernsey.*  
 BE WATCHFUL AND BEWERE *C. W. Claver.*  
 AH! MY CHILD. (PROPHETE) *Meyerbeer.*

HAUNTED STREAM. *Barker.*  
 LITTLE RED RIDING HOOD. *Claver.*  
 LIST WHAT I SAY. *Child of the Regiment.*  
 MURMER OF THE SHELL. *Mrs. Norton.*  
 MARY OF ARGYLE. *Nelson.*  
 OH! SUMMER NIGHT. *Danizetti.*  
 OH! CHARMING MAY. *Rowell.*  
 PIRATES CHORUS. (Enchantress) *Balfe.*  
 RORY O MOORE. *Lover.*  
 RUTH AND NAOMI. *Tupliff.*  
 RATAPLAN. *Fille du Regiment.*  
 SHELLS OF OCEAN. *Cherry.*  
 SCENES THAT ARE BRIGHTEST. *Hallam.*  
 SWEET LOVE GOOD NIGHT TO THEE. *Hallam.*  
 SEARCH THRO' THE WIDE WORLD. *Fille du Regiment.*  
 TAKE THIS LUTE. *Benedict.*  
 'TIS THE LAST ROSE OF SUMMER. *Moore.*  
 WE ARE HAPPY AND FREE. *Hutchinson.*  
 I LOVE THE MERRY SUNSHINE. *Claver.*  
 THEN YOU'LL REMEMBER ME. *Balfe.*  
 SHE WORE A WREATH OF ROSES. *J. P. Knight.*  
 STILL SO GLNTLY OER ME STEALING. *Bellini.*  
 WHY DO I WEEP FOR THEE. *Hallam.*  
 O SING TO ME. *Osborne.*  
 CHANGE NOT THOU. *Danizetti.*  
 THE HEART BOWD DOWN. *Balfe.*  
 THREE FISHERS. *Hullah.*

NEW YORK

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# "THEN YOU'LL REMEMBER ME"

## BALLAD,

FROM

### BALFE'S ADMIRER OPERA,

OF THE

### BOHEMIAN GIRL.

New York Wm. A. POND & CO. 517 Broadway.

*Andante cantabile.*

*dolce.*

*p*

*cres.*

*rall.*

When other lips and other hearts Their tales of love shall tell, In

*a tempo.*

*pp*

lan - guage whose ex - - - cess im - - parts' The pow'r they feel so

well, There may per - - haps in such a scene Some

re - - col - - - lec - - - tion be, Of days that have as

hap - - py been, And you'll re - - mem - - ber me, And you'll re -

- member, you'll remem - - ber me.

*cres.*

SECOND VERSE.

When cold-ness or de - - ceit shall slight The

*cres.*

*pp*

beau - - ty now they prize, And deem it but a

fa - - ded light Which beams within your eyes, When

hol - - low hearts shall wear a mask 'Twill break your own to

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'hol' followed by a dotted quarter note 'low', then a quarter note 'hearts', a quarter note 'shall', a quarter note 'wear', a quarter note 'a', a quarter note 'mask', a quarter note 'Twill', a quarter note 'break', a quarter note 'your', a quarter note 'own', and a quarter note 'to'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

see, In such a mo - ment I but ask That youll re - - mem - ber

The second system continues the vocal line with a half note 'see,', a quarter note 'In', a quarter note 'such', a quarter note 'a', a quarter note 'mo - ment', a quarter note 'I', a quarter note 'but', a quarter note 'ask', a quarter note 'That', a quarter note 'youll', a quarter note 're - -', a quarter note 'mem -', and a quarter note 'ber'. The piano accompaniment includes dynamic markings: *ff* (fortissimo) for the first two measures and *pp* (pianissimo) for the next two measures.

me That youll re - mem - ber, youll re - mem - - ber me.

The third system features a vocal line with a half note 'me', a quarter note 'That', a quarter note 'youll', a quarter note 're - mem - ber,', a quarter note 'youll', a quarter note 're - mem - -', a quarter note 'ber', and a half note 'me.'. The piano accompaniment includes a *cres:* (crescendo) marking in the final measure.

The fourth system shows the piano accompaniment concluding the piece. It features a *cres:* marking and ends with a double bar line. The bass line has a final note with a fermata.

