

*Priscott
ariz.*

THE CURSE OF THE DREAMER



DESCRIPTIVE SOLO
FOR
BARITONE OR MEZZO-SOPRANO

BY

PAUL DRESSER

SEVENTY FIVE CENTS

NEW YORK
HERBERT H. TAYLOR

Tell her that the blue - bells * are grow - ing on the heath - er, And that her moth - er

longs for her each day,..... Just say at ev'n - ing pray'r, we gent - ly speak her name to -

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I LOVE YOU FOR YOURSELF ALONE.

Words by GEO. A. NORTON.
Chorus.

Music by GEOFFREY O'HARA.

Tis not be-cause your eyes shine clear - er Than a - ny star that lights the

blue,..... 'Tis not be-cause your cheeks are fair - er..... Than

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I'VE GROWN SO USED TO YOU.

Chorus.

Words and Music by THURLAND CHATTAWAY.

"When your eyes so bright have lost their light, Your voice so dear no lon - ger here, When you're called home and

I'm a - lone, I won't know what to do,..... If the 'Mas - ter' knew how I'd miss you,

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FOR SALE BY ALL DEALERS

THE CURSE OF THE DREAMER.

Descriptive Solo
for
Mezzo Soprano or Baritone.

Written and Composed
by PAUL DRESSER.

Maestoso.

And^{te} Espr.

f *mf*

Recit.

'Tis end-ed she's gone For-give her no nev-er,

mf

poco rall. *a tempo.*

Gone with an-oth-er For-ev-er, for-ev-er. An-gels a-bove

poco rall. *a tempo.*

rit.

De-mons be-low. List to my plaint for I want you to know

rit.

Tempo I.

That the curse of the ages shall follow her

The first system of the musical score. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in a key with two flats (B-flat and E-flat). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the piano part.

on _____ In ev - 'ry land and clime, _____ Her

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking *mf* is still present.

heart _____ shall ache _____ like an asp - - en quake, _____ From

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues. A dynamic marking of *f* is present at the end of the system.

now _____ 'till the end of time, _____ My pray'rs shall bring

The fourth system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment concludes. A dynamic marking of *mf* is present at the end of the system.

mis - er - y on her head And down in the

earth shall she grov - el A mis - - 'ra - ble

piu cresc.

cresc.

wretch in a pot - ter's field grave To the re - - qui - em

accel. *poco rall.*

accel. *poco rall.*

clang of the sho - vel.

a tempo.

f a tempo.

And^{te} Espress.

Some - - - where - - - a heart - - - is sigh - ing

p

Out - - - in the night - - - a sad voice is cry - ing May the

accel.

accel.

curse - - - of the age - - - es and mis - er - y - - - fol - low

poco rall.

her to the gates of e - ter - ni - ty. - - -

poco rall.

Piano introduction in B-flat major, 3/4 time. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The piece concludes with a final chord and a fermata.

Recit.

rall.

At her grave my hate shall have its be_gin_ning no mer_cy for her no

mf

a tempo.

rest for her sin_ning. Spir_its of air dead of the sea.

a tempo.

rall.

Pause for a mo-ment and list un_to me. At the

rall.

Tempo I.

heav - - en - ly gates _____ where we all _____ shall meet _____ I'll

mf Harpedio.

be on the Judge - ment day _____

cresc. Vic - - tim of her dark deeds _____ in the past _____ I'll be

a tempo.

rit. there _____ just to bar the way. _____ No heav - en for

f

a tempo.

me for re - venge is sweet With a fiend - ish

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'me', followed by eighth notes for 'for re - venge', a quarter rest, a quarter note 'is', a half note 'sweet', and eighth notes for 'With a fiend - ish'. The piano accompaniment consists of chords and moving lines in both hands, with some grace notes.

in - - car - na - tion, Thro' the gates of per - di - - tion I'll

cresc.

The second system continues the vocal line with 'in - - car - na - tion,' followed by 'Thro' the gates of per - di - - tion I'll'. The piano accompaniment features a dense texture of chords and moving lines. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

follow her on to e - ter - nal and last - ing dam - na - tion.

accel. *poco rall.*

The third system concludes the vocal line with 'follow her on to e - ter - nal and last - ing dam - na - tion.'. The piano accompaniment includes a dynamic marking of 'f' (forte) and a 'poco rall.' (poco rallentando) marking. The system ends with a double bar line and a key signature change to two flats.

Amoroso Andante.

Why have I been sigh - - ing Why have I been cry - - ing Here you are love

mf

The 'Amoroso Andante' section begins with the vocal line: 'Why have I been sigh - - ing Why have I been cry - - ing Here you are love'. The piano accompaniment is marked 'mf' (mezzo-forte) and features a slow, expressive accompaniment with chords and moving lines in both hands.

rall. *a tempo.*

by my side 'Twas on - ly a dream, not true, You are here, love, your eyes beaming

rit. *rall.*

And I have on - ly been dream - ing In all this world, this world so wide, there is

rall. *piu mosso.* *morendo.*

none, my love like you. In all this world so wide There is

dim.

none my love like you.

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