

To Mrs. Brownlow.

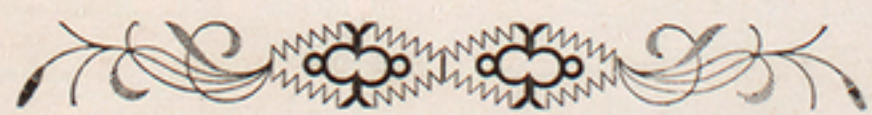
ANGEL MARY

(A BALLAD.)

WORDS AND MUSIC BY

MRS. PARKHURST.

Author of "Nora Dearest," "They worked me all the day," "The Beautiful Angel Band," "The Angels are hovering near," "How softly on the bruised heart," "The Tear of Love," "Mary Fay," "I can't forget," "Angel Mary," "Dost thou ever think of me?," "Sweet Evelina," &c. Price 2 1-2 each. "The Union Medley," and Variations on "Sweet Evelina." 5. each.



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ANGEL MARY.

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Allegro
Moderato.

The piano introduction consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). It features a series of chords and a melodic line with slurs. The lower staff is in bass clef with the same time signature and key signature, providing a harmonic accompaniment with chords and a steady bass line.

1. You are ly - ing low down in your grave, dar-ling, With the mould creep-ing

The vocal line is on a single staff in treble clef, 3/4 time, three flats. The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both in 3/4 time and three flats. The piano part features chords and a bass line.

o - - ver your face, And sad - ly the green wil - lows

The vocal line continues on a single staff in treble clef, 3/4 time, three flats. The piano accompaniment continues with two staves: the upper staff in treble clef and the lower staff in bass clef, both in 3/4 time and three flats. The piano part features chords and a bass line.

Rit.

wave, dar - ling, And sigh o'er your lone rest - ing place.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half rest, followed by a quarter note 'wave,' and a half note 'dar - ling,' with a fermata over the final note. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It features a steady accompaniment of quarter notes in the bass and chords in the treble.

Ritard.

You left us when sum - mer was throwing O'er

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'You left us when sum - mer was throwing' and a half note 'O'er' with a fermata. The piano accompaniment continues with a similar accompaniment pattern.

Ritard.

earth her bright man - tle of flowers, But we knew in our

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'earth her bright man - tle of flowers,' and a half note 'But we knew in our' with a fermata. The piano accompaniment continues with a similar accompaniment pattern.

hearts you were go-ing To a land that is fair - er than ours.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'hearts you were go-ing' and a half note 'To a land that is fair - er than ours.' with a fermata. The piano accompaniment continues with a similar accompaniment pattern.

Yes, Ma - ry, dear Ma - ry, To a land that is fair - er than ours.

Rit.

2.

We ne'er can forget the sweet smile darling,
 That shed over all its bright ray
 It illumined our pathway awhile, darling,
 Then faded forever away.
 Like the mists of the morning in summer
 Speeding upward to welcome the light,
 So thy spirit without e'en a murmur
 Passed on in its heavenly flight.
 Yes, Mary, thy spirit,
 Passed on in its heavenly flight.

3.

How oft when I'm weeping alone, darling,
 And weary and sad seems the day,
 In fancy I hear a low tone, darling,
 That bids me chase sadness away;
 Perchance 'tis thy spirit that lingers,
 And the zephyr that floats o'er me now
 Is the touch of thine angel fingers
 Pressing softly my poor aching brow.
 Yes, Mary, dear Mary,
 A voice in my heart tells me so,