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TO CLARA KATHLEEN ROGERS.

# EIGHT SONGS

with

## Pianoforte Accompaniment

composed

by

# E. A. Mac-Dowell.

OP. 47.

Pr. M. 2. —.

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## BREITKOPF & HÄRTEL, LEIPZIG, BRUSSELS, NEW YORK.

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## I.

## "The Robin sings in the Apple-tree."

E. A. Mac Dowell, Op. 47.

Moderately, with feeling.

*mf*

The rob - in sings in the ap - ple tree, The blackbird swings on the

*mf*

*p*

thorn, — The day grows old and si - lence falls, Leaving my heart for -

*p* *retard slightly*

*retard slightly*

*p*

lorn. — Night brings rest to man - y a soul,

*pp*

*pp*

*dolciss.*

Yet mine is dark with woe; Can I for - get the

*dolciss.*

days gone by When my love I whis - pered low? O rob - in, and thou

*mf*

blackbird brave, My songs of love have died, How could you sing as in

*p*

*pp* retard slightly *pp*

byegone days, When she was at my side. (E. A. M.)

*pp* retard slightly *ppp*

## II.

## Midsummer Lullaby.

*Dreamily. pp*

Sil - ver clouds are light - ly sail - ing Through the drow - sy,

*pp* *sempre pp*

trembling air, And the gold - en summer sun - shine Casts a glo - ry

*pp* *slightly retard*

eve - rywhere. Soft - ly sob and sigh the bil - lows As they dream in

*pp* *pp* *retard*

sha - dows sweet, And the swaying reeds and rushes Kiss the mirror at their feet.

*p* *slightly retard*

*pp*

Sil - ver clouds are light - ly sail - ing Through the drow - sy trembling air,

*pp* *sempre pp*

*pp* *slightly retard*

And the gold - en summer sun - shine Casts a glo - ry eve - rywhere.

*slightly retard* *pp*

Soft - ly sob - and sigh the bil - lows As they dream in sha - dows sweet...

*p* *dim.*

*p* *p* *diminish*

And the swaying reeds and rushes Kiss the mirror at their feet. (After Goethe)

*p* *ppp*

## III.

## Folksong.

Slowly and simply, with pathos.

Is it the shrewd Oc - to - ber wind Brings the

tears in - to her eyes? Does it blow so strong that she must fetch Her -

breath in sudden sighs? The sound of his hor - se's feet grows

faint, grows faint, grows faint, - The Ri - der has passed from sight, has

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passed, has passed from sight; The day dies out of the

crim - son west, And cold - ly falls the night. — She press - es her

*pp* *slightly slower* *p*

*pp* *slightly slower*

trem - ulous fin - gers tight Against her clos - ed eyes, And

*pp*

on the lone - some thre - shold there, She — cow - ers down and cries. (W. D. Howells)

*still slower* *p* *retard* *ppp*

*still slower* *pp* *p* *ppp*

111111

# IV.

## Confidence.

Not too slow, gracefully.

The piano introduction consists of two systems of music. The first system shows the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second system shows the grand staff (treble and bass clefs) with the same key signature and time signature. The bass line begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment.

*lightly*

Noon - day sun or night — Have for me one light, Love shines

The first system of the vocal part begins with the lyrics "Noon - day sun or night — Have for me one light, Love shines". The piano accompaniment continues with the same accompaniment as the introduction, marked with a piano (*p*) dynamic.

*p slower* *in time*

in it bright, Through deep brown eyes. Scoffers tell a tale That

*slower* *in time*

The second system of the vocal part begins with the lyrics "in it bright, Through deep brown eyes. Scoffers tell a tale That". The piano accompaniment features a *p* dynamic and a *pp* dynamic section, with tempo markings of *slower* and *in time*.

*slightly slower*

love grows pale, That love grows pale, That brown eyes fail. Ah, how wise!

*slightly slower*

The third system of the vocal part begins with the lyrics "love grows pale, That love grows pale, That brown eyes fail. Ah, how wise!". The piano accompaniment continues with the same accompaniment, marked with a *slightly slower* tempo.



*in time* *p lightly*

Ah, how wise! Sure - ly true love's

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics "Ah, how wise!" followed by a long rest, and then "Sure - ly true love's". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) and a tempo instruction of *in time*.

might — Puts such fears to flight. In those brown eyes bright

The second system continues the vocal line with the lyrics "might — Puts such fears to flight. In those brown eyes bright". The piano accompaniment continues with similar harmonic support, maintaining the *p* dynamic and *in time* tempo.

*p slower* *in time* *p* *slightly pp*

Love nev-er dies! In those brown eyes, Love nev-er dies, — Love nev - er —

The third system begins with the lyrics "Love nev-er dies! In those brown eyes, Love nev-er dies, — Love nev - er —". The tempo is marked *slower* and *in time*. The piano accompaniment features a *pp* (pianissimo) dynamic in the final measures, with a *slightly* marking.

*retard* *p*

dies, In those brown eyes Love nev - er dies. \_\_\_\_\_ (E. A. M.)

*retard* *pp* *l. H.*

The fourth system concludes the piece with the lyrics "dies, In those brown eyes Love nev - er dies. \_\_\_\_\_ (E. A. M.)". The tempo is marked *retard* (ritardando). The piano accompaniment ends with a *pp* dynamic and a final flourish in the right hand marked *l. H.* (left hand).

V.

“The West-wind croons in the Cedar-trees.”

Not fast, with much character.

*pp* *p* *pp*

The west - wind croons in the ce - dar-trees, The

*pp* *p* *pp*

*Ad.* \*

gold - en-rod nods by the lea, And Maud there's love in your

*pp* *p*

*Ad.* \*

bon - ny black eyes; Can it be meant for me? The west - wind dies in the

*pp*

ce - dar-trees, The gold - en-rod droops by the lea, And

*p* *pp*

*Ad.* \*

*f* *mf* *pp*

Maud there's scorn in your mer-ry black eyes Surely not meant for me?— The

The first system of the musical score. The vocal line starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*), and ends with pianissimo (*pp*). The piano accompaniment begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "Maud there's scorn in your mer-ry black eyes Surely not meant for me?— The".

*p*

east - wind moans in the ce - dar-trees, The gold-enrod's dead by the

The second system of the musical score. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The key signature remains three sharps and the time signature is 2/4. The lyrics are: "east - wind moans in the ce - dar-trees, The gold-enrod's dead by the".

*p*

lea, And Maud\_ you may glance with your cru - el blackeyes,

The third system of the musical score. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also begins with a piano (*p*) dynamic. The key signature is three sharps and the time signature is 2/4. The lyrics are: "lea, And Maud\_ you may glance with your cru - el blackeyes,".

*retard* *p*

Win-ter has come to me.— (E. A. M.)

The fourth system of the musical score. The vocal line is marked with a *retard* (ritardando) and a piano (*p*) dynamic. The piano accompaniment also features a *retard* marking and includes a pianissimo (*pp*) dynamic. The key signature is three sharps and the time signature is 2/4. The lyrics are: "Win-ter has come to me.— (E. A. M.)".

## VI.

## In the Woods.

Moderately, lightly.

*p*

In the woods at eve I wan-dered,

*p*

Through the sunset's crim-son light, In the woods, In the woods at eve,

*p*

*p*

There sat Da-mon play-ing soft-ly On the flute for

*pp*

*p*

*pp*

*slightly retard* *p lightly*

my — de - light; So, la la la la la la la la la la

*slightly retard* *pp*

*retard*

la la la la la la la

*retard* *in time* *lightly*

*pp* *mf*

Ah, he swore he loved me tru - ly, Begged me

*pp*

would I love him too, — And be - witched me with — his — mu - sic,

*p*

*slightly slower*  
*p*  
 As it thrilled the forest through; So, la

*slightly slower*  
*p*  
*delicately*

*in time*  
*lightly*  
 la la la la la la la la la la la la la la la la la

*p*

*retard*  
 la. *p* Now my

*in time*  
*retard*  
*lightly*

heart ne'er ceases long - ing For a lov - er pro - ven false,

*p*

proven false, pro - ven false, — And that cru - el, haunt - ing

mu - sic, Still my rest - less soul — en - thralls. So, la

*pp* *slightly retard* *p*

la la la la la la la la la la la la la la la

*lightly* *pp* *retard*

la la (After Goethe.)

*in time* *lightly*

# VII.

## The Sea.

Broadly, with rhythmic swing.

*mf*  
One sails a way to sea, to sea, One stands on the shore and

*mf*  
cries; The ship goes down the world, and the light On the sul len

*increase*

*ff* *ppp* *p* *ppp*  
wa - ter dies. The whis - pering shell is mute, And

*f* *ff* *p*  
af - ter is e - vil cheer; She shall stand on the shore and cry in vain,



*pp*                      *retard*                      *pp*

in vain, Man - y and man - y a year — But the state - ly wide - winged

ship Lies wrecked, Lies wrecked on the unknown deep; — Far un - der, dead in his

*increase*                      *pp*                      *broader*

cor - al bed, The lov - er lies a - sleep, — Far un - der, dead in his

*retard*                      *ppp*

cor - al bed, The lov - er lies a - sleep — a - sleep. — (W. D. Howells)

*p*                      *retard*                      *ppp*

## VIII.

## Through the Meadow.

Not too slow, piquantly.

*p* *p*

The summer sun was soft and bland, As they went through the

*pp*

*p* *retard* *in time* *lightly*

meadow land. A - cross the stream was scarce a step, And yet she feared to

*in time*

*retard*

*retard*

try the leap; And he to still her sweet alarm, Must lift her o - ver

*retard*

*in time* *3* *slightly*

on his arm. She could not keep the nar - row way, For - still the lit - tle

*in time* *lightly* *slightly*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The score includes various performance markings such as dynamics (p, pp), articulation (retard, in time, lightly, slightly), and phrasing slurs. The lyrics are written below the vocal line.

*slower* *retard* *in time*

feet would stray, And ev - er must he - bend t'undo The tangled grasses

*slower* *retard* *in time*

*retard*

from her shoe, From dain - ty rose - bud lips - in pout, Must kiss the perfect

*retard*

*in time* *p*

flow - er out! Ah! - lit - tle coquette! Fair - deceit! Some

*in time* *slightly marked*

*slightly retard* *p* *f slower* *p*

things are bit - ter that were - sweet. Ah! ah! lit - tle co - quette!

*slightly retard* *f* *slower* *p*

*still slower* *pp* *p* *retard* *pp* *p*

Some things are bit - ter that were sweet. (W. D. Howells)

*still slower* *pp* *retard* *p* *in time* *pp*



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