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SONGS AND BALLADS
BY AMERICAN
COMPOSERS

TWO SONGS
FOR HIGH VOICE

By
FREDERIC AYRES

When Daffodils Begin to Peer
Opus 5, No. 2



Sunset Wings
Opus 8



Price, each, 60 cents, net

New York · G. SCHIRMER · Boston

Sunset Wings

Dante Gabriel Rossetti

Frederic Ayres, Op. 8

Moderato *p*

Voice To -

Piano *p*

night this sun - set spreads two gold - en wings Cleav - ing the west - ern

sky; — Winged too with wind it is, and win - now - ings Of birds; as

cresc.

cresc.

mf rit. dim. *a tempo*

if the day's last hour in rings Of stren - uous flight must

mf rit. dim. *a tempo*

p

die. Sun-steeped in fire, the home-ward pin-ions a-way

p

A-bove the dove - cote tops; And clouds of star - lings, ere they

cresc. *mf accel.* *a tempo cresc.*

rest with day, Sink, clam - or - ous like mill - waters at wild play, By turns in

cresc. *mf accel.* *cresc.*

a tempo

p
ev - - - 'ry copse:

The first system of the musical score. The vocal line begins with a piano (*p*) dynamic and the lyrics "ev - - - 'ry copse:". The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

pp *cresc.*
Each tree heart-deep the wrangling rout re-ceive,

The second system of the musical score. The vocal line continues with the lyrics "Each tree heart-deep the wrangling rout re-ceive,". The piano accompaniment includes triplets and a dynamic marking of *pp* (pianissimo) with a *cresc.* (crescendo) instruction.

dim.
Save for the whirl within, You could not tell the star-lings from the

The third system of the musical score. The vocal line includes the lyrics "Save for the whirl within, You could not tell the star-lings from the". The piano accompaniment features triplets and a *dim.* (diminuendo) dynamic marking.

cresc. *più cresc.*
leaves; Then one great puff of wings, and the whole swarm heaves A-

The fourth system of the musical score. The vocal line includes the lyrics "leaves; Then one great puff of wings, and the whole swarm heaves A-". The piano accompaniment features triplets and dynamic markings of *pp cresc.* and *p cresc.*

mf dim. way— With all its din. *pp* Even thus Hope's hours, in ev-er-ed-dy-ing flight,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains two phrases: "way— With all its din." and "Even thus Hope's hours, in ev-er-ed-dy-ing flight,". The piano accompaniment is written for the left and right hands, with a grand staff. The first phrase is marked *mf dim.* and includes two triplet markings. The second phrase is marked *pp* and includes a triplet marking. The piano part features a complex, flowing accompaniment with many beamed notes and rests.

cresc. To man-y a re-fuge tend; *dim.* *p poco riten.* With the first light she laughed, and the

The second system continues the musical score. The vocal line has a treble clef and contains two phrases: "To man-y a re-fuge tend;" and "With the first light she laughed, and the". The piano accompaniment is in a grand staff. The first phrase is marked *cresc.* and includes three triplet markings. The second phrase is marked *dim.* and *p poco riten.*, with a 4/4 time signature change. The piano part continues with intricate accompaniment.

last light Glows round her still; who nathe-less in the night At length must

The third system of the musical score. The vocal line has a treble clef and contains the phrase "last light Glows round her still; who nathe-less in the night At length must". The piano accompaniment is in a grand staff. The phrase is marked *dim.* and includes a triplet marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

pp rit. make an end. *a tempo*

The fourth and final system of the musical score. The vocal line has a treble clef and contains the phrase "make an end." followed by a double bar line. The piano accompaniment is in a grand staff. The phrase is marked *pp rit.* and *a tempo*. The piano part features a melodic line in the right hand with triplet markings and a more rhythmic accompaniment in the left hand.

p sostenuto *cresc. sempre*

And now the mus-ter-ing rooks in - nu-mer-a - ble To-gether sail and soar,

p sostenuto *cresc. sempre*

mf *cresc. molto*

While for the day's death, like a toll - ing knell, Un - to the heart they seem to cry, Fare-

mf *cresc. molto*

f rit. molto *ff* *p* *pp*

well, no more, — fare-well, no more! —

ff rit. molto *f* *p* *pp*

pp *cresc.*

Is Hope not plumed as'twere a

pp *cresc.*

Tempo primo, ma più sostenuto

fier - y dart? And oh! — thou dy - ing

day, Even as thou go-est must she too de-part, And

dim. *mp riten.* *p*

Sor-row fold such pin-ions on the heart As will not fly a - way?

ad lib. *pp* *a tempo*

rit.

A GROUP OF SONGS BY HENRY HADLEY

For Malena
Love-Song

Lawrence Hope[®] From "Stars of the Desert" Henry Hadley Op. 72, No. 2

Slowly, tenderly

Voice

Piano

For John McCormack
A California Troubadour

Clarence Urmy Henry Hadley Op. 72, No. 1

Not fast

Voice

Piano

Date Due

Mar 22 '33

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Voice

Piano

hour. I do not crave for an

Voice

Piano

Come, as a Sol - ten ray

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Voice

Piano

heart's a bou-my bird, That car-ols songs the sweet-est

Voice

Piano

My heart, my heart's a foun-tain fair, That

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For Helen Sta
Necta

Clarence Urmy

Allegro vivace

Voice

Piano

In a gold - en

Voice

Piano

bowl I brew Leaf of rose and vio - let dew

Voice

Piano

And the re - spon - ses of things Na - tur to be

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For Frances de Tréville
"My love the lily used to wear"

Henry Hadley, Op. 72, No. 5

lyfully, with motion

Voice

Piano

My love the lily used to wear That,

Voice

Piano

thru the moon-ow trip - ping, She ga - thered while the ea - gur wind The

Voice

Piano

war-ting dew was slip - ping, But some-thing she has late - ly learned No

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