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114

SONGS

By

CHARLES E. IVES

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# 1 Majority

(1921)

Slowly

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the piano introduction with dynamic markings *f*, *p*, and *pp*. The second system features piano accompaniment with *f* dynamics and includes fingerings for the right hand (*r.h.*) and left hand (*l.h.*). The third system continues the piano accompaniment with *f* dynamics. The fourth system includes a vocal line starting with the lyrics "The Mas - ses!" and a piano accompaniment with dynamic markings *ff* and *f*. The tempo marking *\* Slowly* is placed above the vocal line. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

\* Preferably for a unison chorus; it is almost impossible for a single voice to hold the part against the score.

The Mas - ses! The Mas - ses have toiled,

Be - hold the works of the World!

*Faster*  
*mf*

The Mas - ses are think - ing, Whence comes the thought of the

*(d=d)*  
*Faster*  
*mf*

In this and in some of the following songs, all notes are natural unless otherwise marked, except those immediately following an accidental—natural signs are thus used more as a convenience than of necessity.

Moderately, with an even rhythm

*mf*

World! The

The first system of the musical score. The vocal line (top staff) begins with the lyrics "World! The". The piano accompaniment (middle and bottom staves) features a complex texture with many beamed notes and rests. The key signature has one flat (B-flat), and the time signature is 6/8. The dynamic marking *mf* is placed above the vocal staff.

Mas - ses are sing - - ing, — are sing - - ing, — sing -

The second system of the musical score. The vocal line continues with the lyrics "Mas - ses are sing - - ing, — are sing - - ing, — sing -". The piano accompaniment continues with similar complex textures. The dynamic marking *mp* is placed below the piano staff.

*a little slower*

*mp*

ing, — Whence comes the Art of the World! The Mas - ses are yearn-ing, — are

The third system of the musical score. The vocal line continues with the lyrics "ing, — Whence comes the Art of the World! The Mas - ses are yearn-ing, — are". The piano accompaniment features a section marked "slower" and "ff" (fortissimo), followed by a section marked "Slowly" and "p" (piano). The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 4/4. The dynamic marking *mp* is placed above the vocal staff.



yearn-ing, are yearn-ing. Whence comes the hope of the World.

*ten.*  
*f*

*l.h.* *l.h.* *l.h.*

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "yearn-ing, are yearn-ing. Whence comes the hope of the World." There are dynamic markings *f* and *ten.* (tension) above the vocal line. The piano accompaniment features arpeggiated chords and some melodic lines in the right hand, with *l.h.* (left hand) markings above the right-hand part.

*Slowly* *pp*  
The Mas - ses are—

*Slowly* *pp* *l.h.* *l.h.* *l.h.*

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "The Mas - ses are—". There are dynamic markings *Slowly* and *pp* (pianissimo) above the vocal line. The piano accompaniment features arpeggiated chords and some melodic lines in the right hand, with *l.h.* (left hand) markings above the right-hand part.

dream - - ing,— dream - ing,— The Mas - ses are

*l.h.*

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "dream - - ing,— dream - ing,— The Mas - ses are". There is a *l.h.* (left hand) marking above the piano accompaniment.

dream-ing, Whence comes the vi - sions of God!

*l.h.*  
*r.h.*

Detailed description: This system contains the first line of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand (r.h.) has a complex texture with many notes, while the left hand (l.h.) has a more rhythmic accompaniment. The key signature has three sharps (F#, C#, G#).

*ff*  
God's in His

*ff*  
*largemente*  
*l.h.*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics. The piano accompaniment features a prominent left hand part with a 'largemente' marking. The right hand part has a complex texture with many notes. The dynamic marking 'ff' (fortissimo) is present. The key signature has three sharps.

Heaven, All will be well with the World!

*l.h.*  
*r.h.*  
*l.h.*  
*fff*  
*p*

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics. The piano accompaniment features a complex texture with many notes in both hands. The right hand (r.h.) has a complex texture with many notes, while the left hand (l.h.) has a more rhythmic accompaniment. The dynamic markings 'fff' and 'p' are present. The key signature has three sharps.

# 2 Evening

(1921)

Milton  
From "Paradise Lost"

Largo

*p*

Now came still Eve-ning on,

*pp*

*l.h.*

*ten.*

*ten.*

and Twi-light gray had in her so-ber liv-ery all things clad;

*l.h.*

*r.h.*

*l.h.*

*r.h.*

*l.h.*

*l.h.*

*r.h.*

*pp*

Si-lence ac-com-pan-ied;— for the beast and bird— They to their grass-y couch,

*ppp*

*a little faster*

these to their nests were slunk, but the wake - ful night - in -

*più moto*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in bass clef with a key signature of one flat and a 2/4 time signature. The tempo marking 'a little faster' is positioned above the vocal line. The piano part features a steady accompaniment with some melodic lines in the right hand.

gale; She all night long, all night long her a - mor - ous des -

*l. h.*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'gale; She all night long, all night long her a - mor - ous des -'. The piano accompaniment continues with similar accompaniment patterns. A 'l. h.' marking is present above the piano part in the second measure.

*ppp slower*

cant sung; Si - lence is pleased:.....

*ten. l. h. ten. 8*

*rit. morendo*

*ten.*

Detailed description: This system contains the final two measures. The vocal line begins with 'cant sung; Si - lence is pleased:.....'. The piano accompaniment features a more complex texture with arpeggiated figures and sustained chords. The tempo marking 'ppp slower' is above the vocal line. Performance markings include 'rit.' and 'morendo' in the piano part, and 'ten.' and 'l. h.' in the vocal part. A fermata is placed over the final note of the vocal line.

# 3 The Last Reader

(1921)

Oliver Wendell Holmes

Andante con moto

"Cherith" Spohr

$d. = d$

I some-times sit be - neath a tree and read my own sweet songs;

*p*

*Slower  
ten.*

Though naught they may to oth - ers be, Each hum - ble line pro - longs a tone that

*r.h.* *l.h.* *r.h.* *r.h.* *l.h.* *r.h.* *l.h.* *ten.* *ten.* *r.h.* *l.h.* *Slower*

*pp*

"Manoah" Haydn

might have passed a - way, But for that scarce re - mem - bered lay.

*l.h.* *l.h.* *l.h.* *l.h.*

They lie up-on my path-way bleak, Those flowers that once ran wild, As

*ten.*

*p Slower but evenly*

on a fa - ther's care - worn cheek The ring - lets of his

*pp*

child; The gold - en ming - ling with the gray, and

*p*

*ppp l.h.* *l.h.* *l.h.*

*pp r.h.* *r.h.* *r.h.* *pp*

steal - ing half its snows a - way.

*l.h.* *r.h.*

*pp* *morendo* *ppp*

# 4 At Sea

(1921)

Robert Underwood Johnson  
\*from Mr. Johnson's book of "Poems"  
dedicated to Richard Watson Gilder  
Century Co. N. Y.

*p* *pp*

Some things are un - di - vined ex - cept by love—

*Slowly* *l.h.*

*mp* *p* *ppp*

*p*

Vague \_\_\_\_\_ to the mind, but real to the heart, As is the

*l.h.* *l.h.* *l.h.* *l.h.*

*p* *pp*

*più rit.*

point of yon hor - i - zon line Near - est the dear one on a for - eign shore.

*l.h.* *l.h.* *l.h.* *l.h.* *l.h.* *pp* *l.h.*

*più rit.* *ppp*

*l.h.*

\* The verses by the same author, to songs 15, 21, 24, are also taken from the above book.

# 5 Immortality

(1931)

*mp*  
Who

*mp (Adagio)* *p rall.* *mp (legato)*

This system contains the first two staves of music. The top staff is a vocal line starting with the word "Who" and a long note. The bottom staff is a piano accompaniment. The piano part begins with a dynamic marking of *mp (Adagio)*. It features a series of chords and moving lines in both hands. The system concludes with a *p rall.* marking and a *mp (legato)* marking.

dares to say the spring is dead, in Au - tumn's ra - diant

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "dares to say the spring is dead, in Au - tumn's ra - diant". The piano accompaniment continues with complex chordal textures and melodic lines. The system ends with a triplet of notes in the vocal line.

glow! Who dares to say the rose is dead in

*h* *p*

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "glow! Who dares to say the rose is dead in". The piano accompaniment features a *h* (hairpins) marking and a *p* (piano) dynamic marking. The system concludes with a *p* marking.



*più agitando*

win - ter's sun - set snow! Who dares to say our

*f* (faster and in a gradually excited way)

child is dead! Who dares to say our child is dead! If

*p* (slow-ly)

*l.h.* *cresc.* *rit.* *pp*

*ly) quietly but firmly*

God had meant she were to die, She would not have been.

*l.h.* *l.h.* *l.h.* *più rit.*

# The New River

(1921)

Fast and rough

ff

The piano introduction consists of three measures in 2/4 time. The right hand has a whole rest, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

ff

Down the ri - ver

The first vocal line begins with a whole rest in the first measure, followed by a half note 'Down' and a quarter note 'the ri - ver' in the second measure. The piano accompaniment continues with a rhythmic pattern of eighth notes.

comes a noise! It is not the voice of

The second vocal line starts with a half note 'comes a noise!' in the first measure, followed by a half note 'It' and a quarter note 'is not the voice of' in the second measure. The piano accompaniment continues with a rhythmic pattern of eighth notes.

roll - ing wa - ters. It's on - ly the sounds of man,

phon - o-graphs and gas - o-line, dan - cing halls and tam - bour - ine;

Killed is the blare of the hunt - ing horn The

Ri - ver Gods are gone.

*slowly* *p* *pp* *fast again* *ff*

# Disclosure

(1924)

Andante moderato

*mf*

Thoughts, which deeply rest at evening, at sunrise gayly thrilled the mind, Songs whose

*mf* *f* *f* *p*

*animando* *f* *p* *slower*

*l.h. l.h.*

*mf* *f*

beauty now on-ly lies in mem-o - ry Youth would sing with rapture, sing from joyous bouyant impulse

*pp* *pp* *mf* *f*

*faster* *animando*

Knowing naught but he was sing-ing, Thus would God re - veal the range of Soul!

*mf slower & broadly* *mf maestoso* *pp*

# So may it be!

(1921)

Wordsworth

*(Moderately fast)* *mp* *faster mf* *with animation* *f*  
My

heart leaps up when I be-hold a rain-bow in the sky:  
*piu moto* *animando l.h.* *r.h.* *r.h. a tempo*

*mp* *p* *pp* *mf* *f*  
So was it when my life be-gan; So is it now I am a man;

*p* So be it when I \_\_\_\_\_ shall grow old, or let me die! The

The first system of the musical score features a vocal line in 4/4 time and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, also marked with a piano (*p*) dynamic.

*tranquilly*

child is fath - er of the man; And I could wish my days

*(♩ = ♩) slower and quietly*

The second system is marked *tranquilly* and includes the instruction *(♩ = ♩) slower and quietly*. The tempo is 8/4. The vocal line features several triplet markings. The piano accompaniment is marked *p* and includes specific hand designations: *l.h.* (left hand) and *r.h.* (right hand).

To be bound each to each by nat - ural pi - e - ty.

The third system continues the musical score with the vocal line and piano accompaniment. It includes triplet markings and specific hand designations: *l.h.* (left hand) and *r.h.* (right hand). The piano accompaniment concludes with a *pp* (pianissimo) dynamic.

# a) Duty

Emerson

(1924)

*mf* *p*

So nigh is gran - deur to our dust, So near is God to man;

*f* *p*  
*maestoso*

*l.h.* *pp* *mf*

*ff*, *f*

When Du - ty whispers low "Thou must," The youth re - plies "I can!"

*l.h.* *l.h.* *l.h.* *pp* *ff* *f*

(1924)

Adagio

# b) Vita

Manlius

*mf* *pp* *ppp*

"Nascentes mor - i - mur fin - is - que, fin - is - que, ab or - i - gi - ne pen - det"

*mf* *pp-ppp*

*rall.*

# Charlie Rutlage

\*(from Cowboy Songs)

*mp*

An - oth - er good cow-punch-er has gone to meet his fate, I hope

*(In moderate time)*

*mp*

he'll find a rest - ing place, with - in the gol - den gate, the gol - den gate. An -

oth - er place is va - cant on the ranch of the X I T, 'Twill be hard to find an-oth-er that's

*mf* *f*

liked as well as he. The first that died was Kid White, a man both tough and

*mf* *f*

\*Cowboy Songs and other Frontier Ballads

Collected by John A. Lomax, M.A. (University of Texas) The Macmillan Co. N. Y.



*p*

brave, While Charlie Rutlage makes the third to be sent to his grave, Caused

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 dynamic marking of *p* (piano). The lyrics are: "brave, While Charlie Rutlage makes the third to be sent to his grave, Caused". The piano accompaniment consists of chords and moving lines in both the right and left hands.

*faster (half spoken)* *recite... following the piano*

by a cow-horse falling, While run-ning af-ter stock; 'Twas on the spring round up, A

*faster*

*f* (octs. ad lib.)

The second system continues the musical score. The vocal line is marked *faster (half spoken)* and *recite... following the piano*. The lyrics are: "by a cow-horse falling, While run-ning af-ter stock; 'Twas on the spring round up, A". The piano accompaniment features a dynamic marking of *f* (forte) and includes the instruction "(octs. ad lib.)".

(hold back)

place where death men mock, He went for-ward one morn-ing on a

(hold back here) (Whoopie *fast* ti yi yo, git a-long lit-tle dogies,

*ff*

The third system of the score includes the lyrics: "place where death men mock, He went for-ward one morn-ing on a". The vocal line has a *(hold back)* instruction. The piano accompaniment has a *(hold back here)* instruction and a dynamic marking of *ff* (fortissimo). The lyrics continue with "(Whoopie *fast* ti yi yo, git a-long lit-tle dogies,".

cir-cle through the hills, He was gay and full of glee, and

Whoopie ti yi yo, etc.)

The fourth system concludes the page with the lyrics: "cir-cle through the hills, He was gay and full of glee, and Whoopie ti yi yo, etc.)". The piano accompaniment includes a triplet of eighth notes marked with a '3' and a fermata over a final note.

free from earth-ly ills; But when it came to fin-ish up the

8

*(a little slower)* *(fast again)*

work on which he went, Noth-ing came back from him; his time on earth was spent. 'Twas

*(fast again)*

*(a little slower)*

**ff**

as he rode the round up, a XIT turned back to the herd; Poor Char-lie shoved him in a-gain, his

**ff**

*faster and faster - - - louder and louder - - -*

*faster and faster - - - fff louder and louder - - -*

cut-ting horse he spurred; An - oth-er turned; at that moment his

**fff**

*mp slower*

horse the creature spied and turned and fell with him, beneath poor Charlie died, His

*fff*

*mp loco*

*sva lower slower*

*p*

\*fists

r.h.

l.h.

*as in the beginning*

relations in Texas his face never more will see, But I \_\_\_\_\_ hope he'll meet his loved ones beyond in eterni-ty, in-  
*about the time at the beginning*

*3*

- e-ternity, I hope he'll meet his parents, will meet them face to face, And that they'll

*mf* *pp*

grasp him by the right hand at the shining throne, the shin - ing throne, the shining throne of grace.

*pp*

*mf* *pp*

\*In these measures, the notes are indicated only approximately; the time of course, is the main point.

# from "Lincoln, the Great Commoner"

The storm and stress of life!  
 The curse of war and strife!  
 The harsh vindictiveness of men!  
 The cuts of sword and pen!  
 What needed to be borne—he bore!  
 What needed to be fought—he fought!  
 But in his soul, he stood them up as—naught!  
 (C. E. I.)

Edwin Markham

(1921)

*f*

*E<sup>b</sup>* *Firmly, but actively and with vigor*

*ff marcato*

*maestoso, but not too slowly*

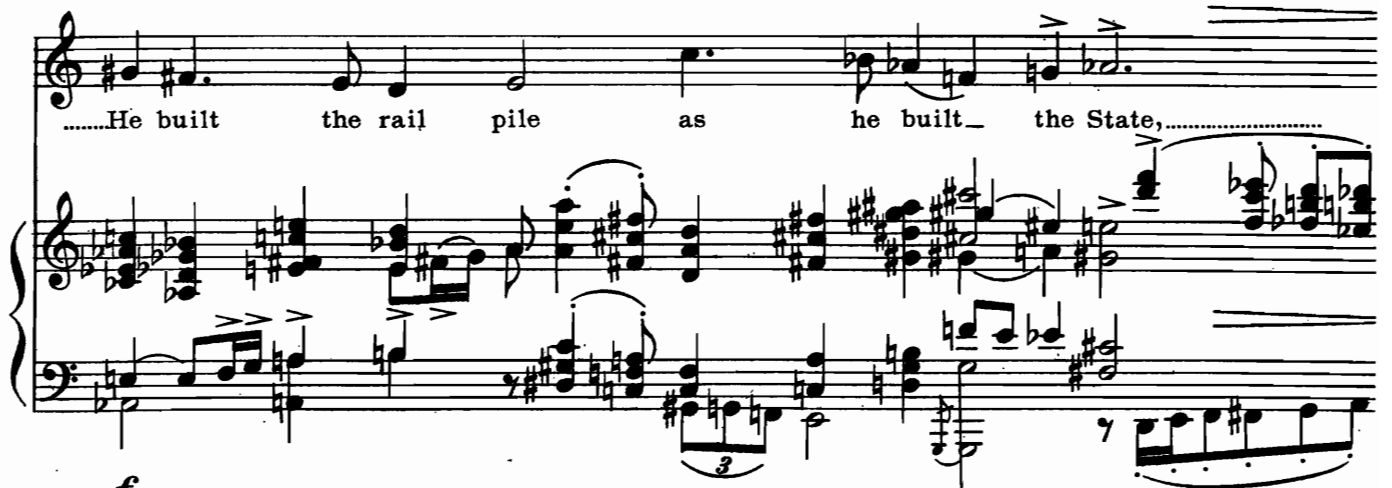
.....And so he came from the prai - rie ca - bin to the Cap - i - tol,

*ff*

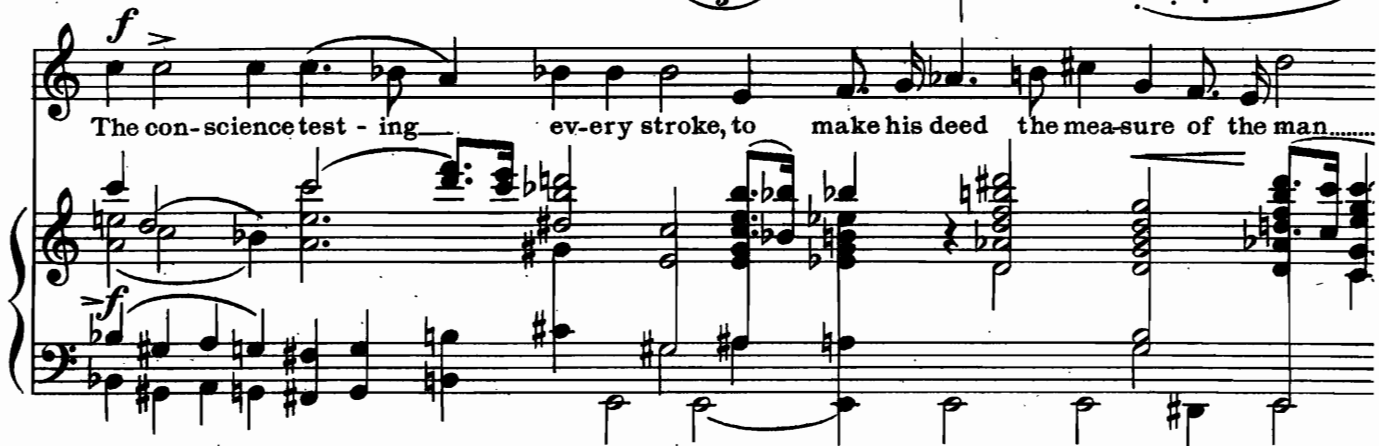
One fair i - deal led our chief-tain on,.....



.....He built the rail pile as he built the State,.....



*f* The con-science test - ing ev-ery stroke, to make his deed the measure of the man.....



*ff* So



came our Cap - tain with the might - y heart; and when the step of

earthquakeshockthe house, wrench - ing raf - ters from their an-cient hold, he

*fff sf sf*

held the ridge - pole up and spiked a - gain the raf - ters of the Home

— He held his place — he held the long pur - pose like a grow - ing tree

\* Play with fists.

Held on thro' blame and fal-tered not at praise, and when he fell

in whirl-wind, he went down as when a King - ly ce - dar

*rit.* *majestically*

*rit.* *ff (a little slower)*

green with boughs goes down with a great shout, up - on the hills!

*fff (pp)* *fff*

"The music in my heart I bore  
Long after it was heard no more!"

Wordsworth.

(1921)

*Slowly*

*p* A sound of a dis - tant horn,

*pp*

*use both pedals*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics "A sound of a dis - tant horn," are written below. The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a series of chords, starting with a half note G4, followed by quarter notes A4, B4, and C5, then quarter notes B4, A4, and G4. The left-hand part has a steady eighth-note accompaniment. The piano part is marked *pp*. A bracket under the piano part is labeled "use both pedals".

O'er shad-owed lake is borne, — my fath - er's song. —

*pp*

*l.h. ppp l.h.*

*rallend.*

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics "O'er shad-owed lake is borne, — my fath - er's song. —" are written below. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand. The right-hand part is marked *pp*. In the final measure, the right hand has a complex chordal texture with a *rallend.* marking. The left hand also has a complex texture. The system ends with a double bar line.



# 13 Resolution

(1921)

*Moderately*

Walk - ing strong - er un - der dis - tant skies,

*f*

This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

Faith e'en needs to mark the sen - ti - men - tal pla - ces; Who

This system contains the third and fourth staves of music. The vocal line continues with a quarter note D5, followed by quarter notes C5, B4, A4, and G4, then a half note F4. The piano accompaniment continues with chords and a bass line.

can tell where\_ Truth may ap - pear, to guide the journ - ey!

*cresc.* *l.h.* *mp* *p*

This system contains the fifth and sixth staves of music. The vocal line has a measure rest for the word "where", followed by a quarter note G4, then quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment includes dynamic markings: *cresc.*, *l.h.*, *mp*, and *p*. There is a triplet of eighth notes in the vocal line.

# The Indians

(1921)

Charles Sprague

*Very slowly*

*p* A - las! for them their\_ day

*pp*

*cresc. e più moto*

is o'er,..... No\_ more, \_ no more for them the\_ wild deer bounds, The

*cresc. e più moto*

plough is on their hunt - ing grounds; - The pale\_ man's axe\_

*pp*

rings through their woods, The pale man's sail skims o'er their floods; — Be -

*ff* *piu rit.* *pp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 4/4 time, with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic and includes a *piu rit.* (ritardando) section. The system concludes with a *pp* (pianissimo) dynamic marking.

yond the moun - tains of the west —

*l.h.* *l.h.*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a section marked *l.h.* (left hand) in both the treble and bass clefs, indicating a change in texture or a specific hand assignment. The system ends with a fermata over the final note of the vocal line.

*ppp*

Their chil-dren go — to die.

*pp* *ppp*

Detailed description: This system contains the final two staves of music. The vocal line begins with a *ppp* (pianississimo) dynamic marking. The piano accompaniment also features *ppp* dynamics in several places. The system concludes with a fermata over the final note of the vocal line.

## The Housatonic at Stockbridge

(1921)

Robert Underwood Johnson  
(by permission)

*pppp* \*

*slowly and quietly*  
*mp*

*mp*

Con - tented ri - ver - - - ! in thy

dream - - - y realm - - - The cloud - y wil - low and the

*mp* *ppp* *mp*

\* NOTE:— The small notes in the right hand may be omitted, but if played should be scarcely audible. This song was originally written as a movement in a set of pieces for orchestra, in which it was intended that the upper strings, muted, be listened to separately or sub-consciously—as a kind of distant background of mists seen through the trees or over a river valley, their parts bearing little or no relation to the tonality, etc. of the tune. It is difficult to reproduce this effect with piano.

plu - my elm:.....Thou

*mp*

*ppp* *mf* *f* *pp* *rit.*

*r.h.* *l.h.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'plu' followed by a half note 'my' and a dotted half note 'elm:'. The piano accompaniment starts with a treble clef and a key signature of two flats. The right hand (r.h.) plays a series of chords and moving lines, while the left hand (l.h.) provides a harmonic foundation with chords and a bass line. Dynamics range from *ppp* to *f*, and the tempo is marked *rit.* (ritardando).

beau - ti - ful! From ev - 'ry dream - y hill - what

*mp*

*pp a tempo* *ppp*

Detailed description: This system contains the next two measures. The vocal line continues with 'beau - ti - ful!' (quarter note), 'From ev - 'ry dream -' (quarter note), 'y hill -' (quarter note), and 'what' (quarter note). The piano accompaniment continues with a similar harmonic structure. Dynamics include *mp*, *pp a tempo*, and *ppp*.

eye but wan - ders with thee - at thy will,.....

Detailed description: This system contains the final two measures. The vocal line concludes with 'eye but wan - ders with thee -' (quarter note), 'at thy will,.....' (quarter note). The piano accompaniment provides a final harmonic resolution. The key signature remains two flats.

*mp* Con - ten - ted ri - ver! —

*pppp*  
*mp*  
*ppp*  
*p*

Detailed description: This system contains the first line of music. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment consists of a complex texture of chords and moving lines in both hands. Dynamic markings include *pppp* for the piano's upper register, *mp* for the piano's lower register, *ppp* for the vocal line, and *p* for the piano's lower register.

And yet o - ver-shy To mask thy beau - ty from the ea - ger eye;

Detailed description: This system contains the second line of music. The vocal line continues with a melodic phrase. The piano accompaniment maintains its complex texture. The lyrics are: "And yet o - ver-shy To mask thy beau - ty from the ea - ger eye;".

Hast thou a thought to hide\_\_ from field and\_\_ town? In some deep\_\_

*pp*

Detailed description: This system contains the third line of music. The vocal line concludes with a triplet of notes. The piano accompaniment also features a triplet. The lyrics are: "Hast thou a thought to hide\_\_ from field and\_\_ town? In some deep\_\_". A *pp* dynamic marking is present in the piano accompaniment.

cur - rent of the sun - lit brown .....

*pp*  
*mf*

*a little faster*

.....Ah! there's a res - tive rip - ple, and the swift red leaves Septem - bers'

*in a gradually animated way*

firstlings faster drift;.....Wouldst thou a - way, dear stream? Come, whis - per near! I al - so of much

*mf*  
*f*  
*cresc.*

rest - ing have a fear: Let me to -

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 triplet of eighth notes. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a section of sixteenth-note arpeggiated chords. The key signature has one flat (B-flat), and the time signature is 4/4.

mor - row thy com - pan - ion be, By

The second system continues the vocal and piano parts. The vocal line consists of a series of eighth and sixteenth notes. The piano accompaniment features a prominent texture of sixteenth-note arpeggiated chords. The dynamic remains *ff*.

fall and shal - low to the adventurous sea! —

The third system concludes the page. The vocal line includes a triplet of eighth notes and a final note with a fermata. The piano accompaniment is marked *fff non decresc.* (fortississimo non decrescendo). It features a section of sixteenth-note arpeggiated chords, followed by a section with *ppp* (pianissimo) dynamics and a *rit.* (ritardando) marking. The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. The system ends with a double bar line and repeat signs.



# Religion

Quotation from  
Dr. James T. Birby's "Modern Dogmatism"  
in his "Essays—The New World," etc.  
(Thos. Whittaker. N. Y.)

(1920)

Andante

*f* *mp* \*

There is no un - be - lief. And day by day and night by night, un -

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante'. The vocal line begins with a dynamic of *f* and the piano accompaniment with *f*. A dynamic change to *mp* occurs in the piano part. An asterisk is placed above the vocal line.

con - scious - ly, The heart lives by faith the lips de - ny;

*l.h.* *l.h.* *l.h.* *l.h.*

*pp* *decresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *f*. The piano accompaniment features several passages marked *l.h.* (left hand) and *pp* (pianissimo). A *decresc.* (decrescendo) marking is present in the piano part.

— God knows the why.

*p* *maestoso* *pp* *ppp* *ppp*

*l.h.* *l.h.*

The third system concludes the piece. The vocal line has a dynamic of *p*. The piano accompaniment includes markings for *maestoso*, *pp*, and *ppp*. The system ends with a double bar line.

\* "The Shining Shore"—Geo. F. Root

# Grantchester

(with a quotation from Debussy)

Rupert Brooke

from the Collected Poems of Rupert Brooke  
by the courtesy of John Lane Co. N.Y.

(1920)

Adagio non tanto

.....would I were in Grant-ches-ter,

*mp* *3*

*l.h.* *slower* *l.h.*

*f* *pp più rit.* *mp*

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a rest followed by the lyrics 'would I were in Grant-ches-ter,'. The piano accompaniment features a complex texture with triplets and a 'pp più rit.' section. Dynamics include *mp*, *f*, and *pp più rit.*. Performance markings include *l.h.* (left hand) and *slower*.

in Grant-ches-ter! Some, it may-be, can get in touch with

*3* *3* *3* *3* *3* *3*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics 'in Grant-ches-ter! Some, it may-be, can get in touch with'. The piano accompaniment is characterized by numerous triplet figures in both hands. Dynamics include *mp*.

Na-ture there or Earth or such. And clev-er mod-ern men have seen a

*3* *3* *3* *3* *3* *3*

*l.h.* *p*

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line has lyrics 'Na-ture there or Earth or such. And clev-er mod-ern men have seen a'. The piano accompaniment continues with triplet figures and ends with a *p* dynamic marking. Performance markings include *l.h.* (left hand).

Faun— a-peep - ing through the green, and felt the Clas-sics were not—

dead, To glimpse a Nai-ad's reed - y head— or

(spoken)  
hear the Goat foot pi - ping low.....But these are things I do not know

\*("L'Après-midi d'un Faune" Claude Debussy). By courtesy and special authorization of the publisher: Jean Jobert, Paris, 44 Rue du Colisée.

*P* *lento con grazia*

I on-ly know that you may lie day long and watch the

*slowly and calmly*  
*l.h.*

*rit.*

*p*

*r.h.*

Cam-bridge sky, and, flower lulled in sleep-y grass, hear the cool lapse of hours pass, un-til the

3

*pp*

*ppp*

cen - tur-ies blend and blur in Grant-ches-ter, — in Grant-ches-ter.....

*pp*

*decresc. e ritard.*

*ppp*

*l.h.*

*l.h.*

*ppp*  
*l.h.*

# 18

## from the "Incantation"

(1921)

Byron

Allegretto moderato

*pp* (*leggiero*)

*p*

When the moon is — on the wave, — And the glow - worm

in the grass, And the me - teor on the grave,

NOTE:- Both pedals are used almost constantly.

*più moto*

And the wisps on the mo-rass; When

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The lyrics are "And the wisps on the mo-rass; When". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes a prominent arpeggiated figure in the left hand.

*faster*

The second system of music continues the vocal line and piano accompaniment. The tempo marking *faster* is placed above the piano part. The piano accompaniment features a more active and rhythmic arpeggiated pattern in the left hand.

the fall - ing stars are shoot - ing,

The third system of music continues the vocal line and piano accompaniment. The lyrics are "the fall - ing stars are shoot - ing,". The piano accompaniment maintains the arpeggiated texture.

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a more active and rhythmic arpeggiated pattern in the left hand.

and the an - swered owls are hoot - ing,

The fifth system of music continues the vocal line and piano accompaniment. The lyrics are "and the an - swered owls are hoot - ing,". The piano accompaniment maintains the arpeggiated texture.

The sixth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a more active and rhythmic arpeggiated pattern in the left hand.

*MENO MOSO*

*p*

and the si - lent leaves are still,

*pp*

*slower*

*slower* *f*

In the sha - dow of the hill, Shall my soul be

*pp* *slower* *f* *l.h.*

*pp*

up - on thine, with a power and with a sign.

*ppp* *ppp*

# 19 The Greatest Man

(1921)

Moderato *(In a half boasting and half wistful way)*  
*(Not too fast or too evenly)*

Anne Collins  
*(In the Evening Sun N.Y. 1921)*  
*(by permission)*

*mp* My teacher said us boys should write a - bout some great man, - so I

*mp*

The first system of the musical score for 'The Greatest Man'. It features a vocal line in 4/4 time and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'My teacher said us boys should write a - bout some great man, - so I'. The piano accompaniment starts with a *mp* dynamic and includes a triplet of eighth notes in the right hand and a corresponding bass line.

thought last night 'n thought a - bout he - roes and men that had

The second system of the musical score. The vocal line continues with the lyrics 'thought last night 'n thought a - bout he - roes and men that had'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line.

*più ten. e rit.* done great things, 'n then I got to think - in'bout my pa; he

*a tempo*

*rit.* *a tempo*

The third system of the musical score. The vocal line includes the lyrics 'done great things, 'n then I got to think - in'bout my pa; he'. The piano accompaniment features a triplet of eighth notes in the right hand. Performance markings include *più ten. e rit.* above the first measure, *a tempo* above the second measure, *rit.* above the first measure of the piano part, and *a tempo* above the second measure of the piano part.



aint a he - ro 'r an - y - thing\_ but pshaw! Say!\_ He can ride the

*f* *più ten.*

*f* *più ten.* *(a little faster)*

wild - est hoss 'n find\_ min - ners near the moss down by the creek; 'n

*p* *p*

he can swim 'n fish, we ketched five newlights, me 'n him!\_

*p* *p*

Dad's some hun-ter too Oh, my! Miss Mol-ly Cot-ton-tail sure does fly

*f* *faster*

When he tromps through the fields n brush! (Dad won't kill a lark r thrush.)

*p* *slower*

Once when I was sick n though his hands were rough he rubbed the pain right out: That's the

*più rit.* *a tempo* *f*

*più rit.* *a tempo* *f*

stuff! he said when I winked back the tears. He nev-er cried but once 'n that was

*p* *rall. e*

*pp* *p* *rall. e*

when my moth-er died. There're lots o' great men George Wash-ing-

*decresc.* *a tempo* *mf*

*decresc.* *a tempo* *mf*

ton 'n Lee, but Dad's got 'em all beat hol-ler, seems to me!

*ff* *p*

*ff* *p*

# 20 Hymn

Dr. Collyer recalls an interesting passage between Ralph Waldo Emerson and Oliver Wendell Holmes. The latter said that many of the hymns in use were mere pieces of cabinet work. Then his voice deepened and his eyes shone, as they did in his noblest moments, and he said, "One hymn I think supreme." Emerson threw back his head and waited, while Dr. Holmes repeated the text of the following song. Emerson responded: "I know that is the supreme hymn. 'I shall be satisfied when I awake in Thy likeness'"

quoted from Prof. Shutter's Chapter "The God of Evolution"  
in his essays "Applied Evolution!"

Universalist Pub. Co.

(1921)

Largo

Musical score for the first system of the hymn. It features a vocal line in 4/4 time and a piano accompaniment in 4/4 time. The piano part includes a dynamic marking 'p' and a key signature change to D major. The tempo is marked 'Largo'.

Musical score for the second system of the hymn. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings 'p' and 'pp'. The lyrics "Thou hid - den" are written below the vocal line.

Musical score for the third system of the hymn. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking 'p'. The lyrics "love of God, whose height, whose depth, un-fath-omed, no man knows, I see from l.h." are written below the vocal line.

far Thy beau-teous light Thy beau-teous light; In - ly I

*pp*

*cresc. piu animando*

*pp*

sigh for Thy re - pose. My heart is pained, nor

can it be at rest till it

find rest in Thee.

*sustain ad lib.*

*pp*

*mp*

# Luck and Work

(1920)

Robert Underwood Johnson

*Fast and hard*

While one will search the sea - son o - ver, To

*f*

find the ma - gic four - leaved - clo - ver, An - oth - er, with not half the

*p*

*slower and easily*

*slower p*

trou - ble, Will plant a crop to bear him dou - ble.

*f*

\*NOTE:- The notes for the right hand in the first four measures may be omitted and octaves with and above the left hand may be played: -

etc.

# 22 Nov. 2. 1920

(1924)

Soliloquy of an old man whose son lies in "Flanders Fields"  
It is the day after election; he is sitting by the roadside,  
Looking down the valley towards the station.

Slowly (half spoken)

"It strikes me that....."

*ff*

*mp* Some men and wo - men got tired of a  
faster, but in an uneven and dragging way as in the beginning

*p* *p* *f*

*rit.* *mf*

(spoken) *fff*

big job; but, o-ver there our men did not quit. They fought and

*ff* *fff* *fff* *p*

*agitando*

*mp* died that bet - ter things might be! *più ten.* Per - haps some who stayed at *slower and slower (half spoken)*

*f* *p* *mf* *più ten.* *gradually slower*

home are be - gin - ning to \_\_\_ for - get \_\_\_ and \_\_\_ to quit. The

*pp* *pp*

*mp faster* pock - et - book and cer - tain lit - tle things talked loud and no - ble, \_\_\_ And *f*

*In a weak and tiresome way*

*mp faster* *f*

got in the way; Too man - y rea - ders go by the head - lines, par - ty men will

*r.h.*



mud - dle up the facts, So a good man - y ci - ti - zens vo - ted — as

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are: "mud - dle up the facts, So a good man - y ci - ti - zens vo - ted — as". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

grand - pa al - ways did, or thought a change — for the sake of change seemed

The second system continues the musical score. The vocal line has a treble clef and a key signature of two sharps (D major). The lyrics are: "grand - pa al - ways did, or thought a change — for the sake of change seemed". The piano accompaniment continues with chords and a bass line.

nat - ur - al e - nough. 'It's rain - ing, lets throw out the weath - er man,

The third system concludes the musical score. The vocal line has a treble clef and a key signature of two sharps (D major). The lyrics are: "nat - ur - al e - nough. 'It's rain - ing, lets throw out the weath - er man,". The piano accompaniment features a bass line with accents (^) and chords in the right hand.

Kick him out! Kick him out! Kick him out! Kick him out! Kick him!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics "Kick him out! Kick him out! Kick him out! Kick him out! Kick him!". The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords and rhythmic patterns. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes several accents (^) over notes in the bass line.

Pre - ju - dice and pol - i - tics, and the stand-patters came in strong, and yelled, 'Slide back! Now you're

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Pre - ju - dice and pol - i - tics, and the stand-patters came in strong, and yelled, 'Slide back! Now you're". The piano accompaniment features a dynamic marking of *f* (forte) and includes a trill in the bass line. The key signature changes to one sharp (F#) and the time signature remains 4/4. The piano part includes several accents (^) over notes in the bass line.

safe, that's the ea - sy way!' Then the tim - - - id

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "safe, that's the ea - sy way!' Then the tim - - - id". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a trill in the bass line. The key signature changes to one flat (Bb) and the time signature remains 4/4. The piano part includes several accents (^) over notes in the bass line.

smiled \_\_\_\_\_ and looked re-lieved, 'We've got e-nough to eat, to \_\_\_\_\_

hell \_\_\_\_\_ with i - deals!' All the old women, male and female,

*heavily*  
had thier day to - day, and the hog - heart came \_\_\_\_\_ out of his hole;  
(a weak cheer)

*ff* *fff*

But he won't stay out long, God always drives him back! Oh

*ff* *fff*

Cap - tain, my Cap - tain! a her - i-tage we've thrown a-way;

*ff* *maestoso*

But we'll find it a - gain, — my Cap - tain, Cap - tain, oh — my Cap - tain!"

*l.h.* *r.h.* *ff* *p* *ff* *p* *f* *p* *mf* *pp* *mp* *pp*

**NOTE:**—The assumption, in the text, that the result of our national election in 1920, was a definite indication, that the country, (at least, the majority-mind) turned its back on a high purpose is not conclusive. Unfortunately election returns coming through the present party system prove nothing conclusively. The voice of the people sounding through the mouth of the parties, becomes somewhat emasculated. It is not inconceivable that practical ways may be found for more accurately registering and expressing popular thought— at least, in relation to the larger primary problems, which concern us all. A suggestion to this end (if we may be forgiven a further digression) in the form of a constitutional amendment together with an article discussing the plan in some detail and from various aspects, will be gladly sent, by the writer, to any one who is interested enough to write for it.

C.E.I.

## Maple Leaves

(1920)

\*Thomas Bailey Aldrich

Andante

*p*

Oct - o - ber turned my ma - ple's leaves to gold;

*p*

*l.h.*

*decresc.*

The most are gone now; - here - and there one lin - gers: Soon - these will

*l.h.* *l.h.* *l.h.*

*pp*

slip - from out the twigs' weak hold, Like coins between a dy - ing mi - ser's fingers.

*decresc.*  
*non rit.*

# Premonitions

Robert Underwood Johnson  
\*from Mr. Johnson's book of "Poems"  
dedicated to Richard Watson Gilder  
Century Co. N.Y.

(1924)

Slowly

There's a shad - ow on the grass that was nev - er there be - fore;

*p*

*l.h.*

*r.h.*

*l.h.*

and the rip - ples as they pass whis - per of an un - seen oar; And the

*l.h.*

*pp*

*ppp*

song we knew by rote, seems to fal - ter in the throat, a foot - fall,

*3*

\* The verses by the same author, to songs 4, 15, 21, are also taken from the above book.

scarce-ly no-ted, lin - gers near the o - pen door. O - mens that were once but jest,

*mf*

Now are mes - sengers of Fate; and the bless - ing held the best com - eth not or comes too late.

*heavily*

*mp* *pp*

Yet what ev - er life may lack, not a blown leaf beck - ons back,

*mf fuster*

*mf*

For-ward! For-ward! is the sum-mons. For-ward! Where new hor - i - zons wait.

*f accel.* *ff* *fff*

*f accel.* *ff* *fff*

# Ann Street

(1924)

Maurice Morris

Fast and noisily

slower

Broadway

r.h.

l.h.

ten.

slower

ff

The piano introduction features a right-hand melody with a 'Broadway' label and a left-hand accompaniment. It includes dynamic markings like 'ff' and 'slower', and articulation such as accents and slurs. The right hand has some triplet-like figures.

*p*

Quaintname Ann street. width of same, ten feet. Bar-nums mob Ann

*p*

*f faster*

l.h.

The first system of the vocal melody is written on a single staff. The piano accompaniment below it has a dynamic marking of *p* and later *f faster*. The lyrics are: "Quaintname Ann street. width of same, ten feet. Bar-nums mob Ann".

street, far from ob - so - lete.

l.h.

l.h.

The second system of the vocal melody continues the lyrics: "street, far from ob - so - lete." The piano accompaniment continues with the same texture and includes the label 'l.h.' for the left hand.



Nar - row, yes, Ann street, But busi-ness, Both feet.

*mp* *p* *r.h.* *l.h.* *ff*

Detailed description: This system contains the first line of the song. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The right hand (r.h.) plays chords and moving lines, while the left hand (l.h.) provides a bass line. Dynamics include mezzo-piano (mp), piano (p), and fortissimo (ff). The key signature has one sharp (F#).

Nassau crosses Ann St. Sun just hits

*ff* *p* *l.h.* *r.h.* *l.h.* *p* *slower*

Detailed description: This system contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Dynamics include fortissimo (ff), piano (p), and a section marked 'p slower'. The key signature has one sharp (F#).

Ann street, then it quits\_ Some greet! Rath - er short, Ann street...

*p* *slowly* *p*

Detailed description: This system contains the third line of the song. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Dynamics include piano (p) and a section marked 'slowly'. The key signature has one sharp (F#).

## Like a sick eagle

(1920)

Keats

Slowly

*p* Very slowly, in a weak and dragging way

The spir - it is too weak; mor - tal - i -

ty weighs heav - i - ly on me like un - will - ing sleep, and

each i - ma - gined pin - na - cle and steep of God - like hard - ship tells me

I must die, like a sick ea - gle look - ing towards the sky.

*pp*

## from The Swimmers

(1921)

Louis Untermeyer  
*Yale Review*  
 July 1915  
 (by permission)

The musical score is presented in three systems. Each system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The first system includes the instruction *mf slowly (As a Barcarolle)* above the treble staff and *mf fast\** below the bass staff. The second system continues the piece with similar notation. The third system shows the continuation of the piece, with the left hand playing a complex rhythmic pattern. The music is in a key with one sharp (F#) and a 3/4 time signature.

\*Until the figure changes, (2nd measure page 63) the left hand continues the phrase (*prestissimo*), but not necessarily the exact number of times or in the relation, to the right hand, indicated.

*f* *fff*

.....Then the swift plunge

*fast* *as fast as it can be played* *r. h.* *l. h.*

*ff*

*ff*

in - to the cool green dark, the

*3* *3* *3*

*bbb*

win - dy wa - ters rush - ing past me, through me

*somewhat slower*

Filled with the sense of some he -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "Filled with the sense of some he -". The middle staff is the piano's right hand, featuring a series of chords. The bottom staff is the piano's left hand, playing a rhythmic accompaniment with a '9' marking under a group of notes.

ro - ic lark, ex - ult - -

The second system continues the musical score with three staves. The vocal line has lyrics: "ro - ic lark, ex - ult - -". The piano accompaniment continues with similar chordal and rhythmic patterns as the first system.

ing in a vig - or

The third system concludes the musical score with three staves. The vocal line has lyrics: "ing in a vig - or". The piano accompaniment continues with similar chordal and rhythmic patterns.

clean and room - - - y.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "clean and room - - - y." The word "and" is underlined. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

*gradually faster*  
Swift - ly I rose to meet the fe - line

The second system of music continues the vocal line and piano accompaniment. The tempo marking *gradually faster* is placed above the vocal line. The lyrics are "Swift - ly I rose to meet the fe - line". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with the same eighth-note accompaniment in the bass and chords in the treble.

sea..... Pit - ting a - gainst

*fff* very fast again  
*fff*  
l.h. r.h. r.h.

The third system of music features a vocal line and piano accompaniment. The lyrics are "sea..... Pit - ting a - gainst". The piano accompaniment is marked *fff* very fast again. The left hand (l.h.) plays a continuous eighth-note accompaniment. The right hand (r.h.) plays chords and arpeggios. The system ends with a fermata over the final chord.

a cold turbulent strife,

*r.h.*

*r.h.*

The feverish intensity of life...

*r.h.*

Out of the foam I lurched and

*slower*

*a little slower*

*r.h.*

rode the wave

*ff*

Swimming hand o-ver hand, o-ver hand, a gainst the wind; I felt the sea's

vain pounding, and I grinned know-ing I was its master, not its slave...

*spoken*

*ff*



# On the Counter

(1920)

Andante

*mp*

Tunes we heard in  
*con molto sentiment.*

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' and the dynamic is 'mp'. The piano part begins with a series of chords and moving lines in both hands.

*più ten.*

"nine - ty two," soft and sweet, al-ways end - ing "I love you" phras - es nice and

The second system continues the vocal line and piano accompaniment. The piano part features more complex chordal textures and melodic lines. The dynamic remains 'mp'.

neat; The same old chords, the same old time, the same old sen - ti - men - tal sound,

The third system continues the vocal line and piano accompaniment. A section of the piano accompaniment is marked with an asterisk and 'ad lib.' (ad libitum), indicating a section where the performer has some freedom. The dynamic remains 'mp'.

*più rit.*

Shades of \_\_\_\_\_ in new songs a - bound. \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The piano part features intricate textures with many small notes, some of which are marked 'ad lib.'. The dynamic remains 'mp'. The tempo is marked 'più rit.' (ritardando).

\*Small notes ad lib.

NOTE: Though there is little danger of it, it is hoped that this song will not be taken seriously, or sung, at least, in public.

# The See'r

(1920)

Moderately fast

The piano introduction consists of three measures. The first measure features a treble clef with a whole rest. The second and third measures are in a grand staff (treble and bass clefs). The right hand begins with a forte (*f*) dynamic, playing a series of chords and moving lines. The left hand provides a bass line with chords and single notes.

The first line of the song features a vocal melody in a treble clef with a mezzo-forte (*mf*) dynamic. The lyrics are: "An old man with a straw in his mouth sat all day long before". The piano accompaniment is in a grand staff, with the right hand playing chords and moving lines, and the left hand playing a bass line with chords and single notes.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "the vil - lage gro - cery store; he liked to watch the fun - ny". The piano accompaniment continues with chords and moving lines in both hands.

things a — go — ing, go — ing, go — ing,

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a simple harmonic accompaniment. The lyrics are "things a — go — ing, go — ing, go — ing," with long horizontal lines under "a" and "ing" to indicate sustained notes.

go — ing, go — ing by, go — ing —

This system contains the second line of the musical score. The vocal line continues with the lyrics "go — ing, go — ing by, go — ing —". The piano accompaniment continues with similar chordal textures. The lyrics are "go — ing, go — ing by, go — ing —" with long horizontal lines under "ing" and "ing" to indicate sustained notes.

by, go — ing — by, go — ing — by, go —

This system contains the third line of the musical score. The vocal line continues with the lyrics "by, go — ing — by, go — ing — by, go —". The piano accompaniment continues with similar chordal textures. The lyrics are "by, go — ing — by, go — ing — by, go —" with long horizontal lines under "ing" and "ing" to indicate sustained notes.

ing — by, go — ing — go — ing by!

8.....

This system contains the fourth and final line of the musical score. The vocal line concludes with the lyrics "ing — by, go — ing — go — ing by!". The piano accompaniment concludes with a final chord. The lyrics are "ing — by, go — ing — go — ing by!" with long horizontal lines under "ing" and "ing" to indicate sustained notes. At the bottom of the system, there is a measure rest symbol consisting of a number '8' followed by a dotted line.

# from "Paracelsus"\*

Browning

(4924)

**Allegro**

*ff* *with marked energy* *l.h.*

*fff* *animando* *l.h.*

*fff* *meno mosso* *f*

..... For God is glo-ri-fied in man, And to man's

*ff*

\*Taken from the latter part of Scene V

*mf with less energy*

glo - ry vowed I soul and limb. — Yet, con - sti - tu - ted thus, and thus endowed, I failed:

*l.h.* *l.h.*

*ff* I gazed on power, I gazed on

*f con moto giusto*

power till I grew blind..... What wonder if I saw no way to shun despair? The

*p* *mp slower*

*l.h.* *l.h.* *l.h.* *l.h.*

*mp* *pp* *slower*

*trm*

Andante molto

*mf* power I sought seemed God's..... *p* ..... I learned my own deep er - ror; And

*mf* *maestoso* *p*

what pro-portion love should hold with power in man's right con-sti - tu-tion; *p* Al - ways pre-

*l.h.* *non cresc.*

ce-ding power, *p* And with much power, — al - ways, al - ways much more love;...

*l.h.* *l.h.* *l.h.* *p*

# 31 Walt Whitman

(1921)

(from 20th Stanza)

Whitman  
In Leaves of Grass

Fast and in a challenging way

*ff* Who goes there? Han-ker-ing, gross, mys - ti - cal and

*ff* *r.h.* *l.h.* *p*

*evenly, and with strong beats*

*f* nude; How is it I ex - tract

*f* *r.h.*

Red.....

*ff* strength from the beef I eat? What is man, an - y - how?

*ff*



What am I? What are you? All I mark as my own, — you shall

off - set it with your own; — Else it were time lost a-listening to

*gradually faster, but no decrease in volume*

me.....

*accel. non decresc.*



# 32 The Side Show

(1924)

In a moderate waltz time

*mf*

"Is that Mister Ri-ley, who keeps the ho - tel?" is the

tune that ac - comp - nies the trotting track bell; An old horse un - sound, turns the

mer - ry - go - round, mak - ing poor Mis - ter Ri - ley look a bit like a

Rus - siance, — Some speak of so high - ly, as they do of Ri - ley!

# 33 Cradle Song

(1919)

A. L. Ives  
(1846)

Sognando \* *pp*

*slowly and with  
an even sway*

1. Hush thee, dear  
2. Sum-mer is  
3. Bright-ly the

child to slum-bers; We will sing  
slow-ly dy-ing; Au-tumnal  
wil-lows quiv-er; Peace-ful-ly

soft-est num-bers; Nought thy sleep-ing en-cum-bers.  
winds are sigh-ing; Fa-ded leaf-lets are fly-ing-  
flows the riv-er; So shall love flow for ev-er.

Notes:- End song on  $\textcircled{c}$ ; This chord may be repeated very quietly at the end of verse sung last.  
\*It will be observed that a  $\textcircled{a}$  of the  $\frac{2}{4}$  measure is a  $\textcircled{a}$  of the  $\frac{6}{8}$  and not a  $\textcircled{a}$ .

# 34 La Fède

Ariosto

(1920)

Lento maestoso

chor a cen-to, Da-ta in pa-lese, O da-ta in un-a grotta?

*non rit. non dim.*

# 35 August

(1920)

Folgore da San Geminiano  
from Rossetti's "Early Italian Poets"

Con grazia

*p*

For Au - gust, for Au -

*p*

Detailed description: This system contains the first two staves of music. The vocal line is on a single treble clef staff, starting with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. It begins with a piano (*p*) dynamic and features a complex, arpeggiated texture with many accidentals.

gust; Be your dwell - ing thir - ty towers with - in An Al - -

*l.h.*

Detailed description: This system contains the second two staves of music. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar arpeggiated patterns, including a section marked *l.h.* (left hand) with a vertical line and a brace.

pine val - ley moun - tain - ous, Where nev - er the sea - wind may

*l.h.*

Detailed description: This system contains the third two staves of music. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with arpeggiated patterns, including several sections marked *l.h.* (left hand) with vertical lines and braces.

In this and other songs where bars mark the phrase or sections instead of measures, all notes are natural, unless otherwise marked, except those immediately following a note with an accidental.— Natural signs are thus used more as a convenience, than of necessity.

An-

vex your house but clear life — sep - 'rate, like a star, be yours. There

*dante vivo*  
 hor-ses shall wait — sad-dled at all hours, That ye may mount at morn or at eve; On

each hand ei - ther ridge — ye shall per-ceive a mile a - part,

*Meno mosso*  
 which soon a good — beast — scours. So — al - way, draw-

ing home - - - wards, ye shall tread your val-ley par-ted by a riv-u-let

This system contains the first line of music. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "ing home - - - wards, ye shall tread your val-ley par-ted by a riv-u-let".

which day and night shall flow se-date and smooth. There all through noon ye may pos-sess the

This system contains the second line of music. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "which day and night shall flow se-date and smooth. There all through noon ye may pos-sess the".

shade, and there your o-penpur-ses shall en-treat the best of Tus-can-cher to feed your youth.

*animando* *f*

*l.h.*

This system contains the third line of music. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "shade, and there your o-penpur-ses shall en-treat the best of Tus-can-cher to feed your youth." The piano part includes the instruction *animando* and *f* (forte). There are also markings for *l.h.* (left hand) and *rit.* (ritardando) in the right hand.

# September

(1920)

Presto

Folgore da San Geminiano  
from Rossetti's "Early Italian Poets"

And in September, Fal- cons, as- tors, mer - lins sparrow-hawks, Decoy birds that lure your

*mf*

*Presto or as fast as possible* *l.h.* *l.h.*

\*use both pedals throughout

game in flocks; and hounds with bells;..... Cross-bows shooting out of

*l.h.* *l.h.*

sight;— Ar-blasts and jav-e - lins;.....All birds the best to fly;

And each to each of you shall be lav - ish

*f*

*mf*

still in gifts; and rob-ber-y find no

gain - say - ing; And if you meet with travellers go - ing

by, Their pur - ses from your pur - ses flow shall

fill; and Av - ar - ice be the on - ly out - cast thing!

## December

(1920)

Folgore da San Geminiano  
from Rossetti's—"Early Italian Poets"

Allegro con spirito

Last, for December, houses on the plain, ground floors to live in, logs heap'd mountain high, carpets stretch'd  
*(Roughly and in a half spoken way)*  
*f marcato sempre*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is written for both the right and left hands, starting with a forte dynamic and a marcato tempo. The lyrics are written below the vocal line.

and newest games to try, torches lit, and gifts from man to man, Your host— a drunk - ard and a Cata - lan;

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics continue below the vocal line.

And whole dead pigs, and cunning cooks to ply each throat with tit - bits— that sat - is -

The third system concludes the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics continue below the vocal line.

Measures may be marked off to suit the taste.



fy!; And winebutts of St. Gal-ga-nus' brave span. And be your coats well lined

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'fy!;'. The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has two sharps (F# and C#).

and tight-ly bound, and wrap your-selves in cloaks of strength and weight,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'and weight,'. The piano accompaniment features several triplet markings (indicated by a '3' in a circle) over groups of notes in both hands.

With gal-lant hoods to put your fa - ces through. And \_\_\_\_\_ make your game of object

The third system shows the vocal line with a fermata over 'And \_\_\_\_\_'. The piano accompaniment includes a large, sweeping melodic line in the right hand that spans across the system, and a bass line with a '7' marking.

*più ten.*  
vagabond, abandon'd mis-er-a-ble repro-bate mi - sers; \_\_\_\_\_ don't let them have a chance with you!

The fourth system features a vocal line with a fermata over '\_\_\_\_\_'. The piano accompaniment includes a section marked 'Fist' in the right hand and another 'Fist' marking in the left hand. The system concludes with a double bar line.

# 38 The Collection

In moderate time

"The Organist"

Musical score for the organ part, featuring a treble and bass clef with a 2/4 time signature. The music is in G major and includes a *mp* dynamic marking and a *rit.* instruction.

"The Soprano"

\* 1. Now help us, Lord, Thy yoke to  
2. O hasten, Lord, the promised

Musical score for the soprano voice and organ accompaniment. The organ part includes a *mp* dynamic marking and a *p* dynamic marking.

wear, and joy to do Thy will; Each other's burdens gladly bear, and love's sweet  
days, when all the nations shall rejoice; And Jew and Gen-tile join in praise, with one un-

Musical score for the first verse of the hymn, including the vocal line and organ accompaniment.

law - ful - fill, And love's sweet law ful - fill.  
i - ted voice! With one u - ni - ted voice!

Musical score for the second verse of the hymn, including the vocal line and organ accompaniment. It features a *p* dynamic marking and a *mf* dynamic marking.

"Response by Village Choir" 1. And love's sweet law ful - fill.  
2. With one u - ni - ted voice!

2nd Verse ad lib.  
D.C. for it

# 39 Afterglow

(1919)

James Fenimore Cooper, Jr.  
(by permission)

Slowly and very quietly

one chord  
\* ppp legato throughout ppp

quietly, slowly and sustained throughout *piu ten.*

pp At the quiet close of day, Gently yet the willows sway; When the sunset light is

less audibly, but no slower here *pppp*

low, Lingers still the after-glow; *p* Beauty tarries loth to die, Ev-

decrease. non rall. l.h. *pppp mp pp* *piu moto* l.h. r.h. *animando*

ery lightest fan-ta-sy love-liner grows in mem-o-ry, Where the true beauties lie. *pp*

*piu ten e rall.*

*piu ten. piu rall.*

*pp*

\* NOTE:- The piano should be played as indistinctly as possible, and both pedals used almost constantly.

# The Innate

(1916)

Slowly

*p* Voi-ces live in every finite be-ing, In

*pp*

*l.h.* *r.h.*

ev-ery God-less life-time. Hear them! Hear them in you! in oth-ers!

*l.h.* *r.h.*

*mp* They sense truth deep in the Soul; They know the things true Christians stand for. *più cresc.*

*mp* *più cresc.*

NOTE:- For the most part, use both pedals. (If played on an organ, use chiefly the lighter string-stops, on an enclosed manual. Hold all notes their full value, regardless of dissonance.)

*mf* *f*

Stand out! Come to Him with-out the things the world brings; Come to Him!—

*f* *broadly* *decresc.* *slower* *decresc.*

As a child and, as a poor man. Christians give all. Christians have all. —————

"Nettleton" *l.h.* *l.h.* *mp* *p* *slower as in the beginning* *l.h.*

*f* *more broadly* *r.h.* *decresc.* *p* *ppp*

41  
"1, 2, 3"

(1924)

Fairly fast ♩=80

*mf* *l.h.*

*r.h.* *l.h.* *r.h.*

*mf*

Why does - nt one, two, three seem to ap-

*l.h.* *l.h.*

peal to a Yan - kee as much as one, two!

*l.h.* *l.h.* *l.h.* *l.h.* *ff* *ff*

42  
Serenity  
A unison chant

(1919)

Whittier

*Very slowly, quietly and sustained, with little or no change in tempo or volume throughout.*

*pp* O, Sab-bathrest of Gal-i - lee! O, calm of hills a bove, Where

*pppp*

Je - sus knelt to share with Thee, the si - lence of e - ter - ni - ty. In - ter - pre - ted by

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some notes beamed together in pairs. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment of chords, primarily triads and dyads, with some arpeggiated figures. The lyrics are positioned below the vocal line.

love. Drop Thy still dews of qui - et - ness, till all our strivings cease. Take from our souls the

The second system continues the musical score. The vocal line maintains the same melodic and rhythmic patterns as the first system. The piano accompaniment continues with its harmonic support, featuring similar chordal structures. The lyrics are positioned below the vocal line.

strain and stress, and let our ordered lives confess, the beau - ty of thy peace.

The third system concludes the musical score. The vocal line ends with a final cadence. The piano accompaniment concludes with a final chord. The lyrics are positioned below the vocal line. The piano part includes markings for the left hand (l.h.) in the final measures.



# The Things Our Fathers Loved

(and the greatest of these was Liberty)

(1917)

Slowly and sustained

*p*

I think there must be a place in the soul all made of tunes, of—

*pp* *pp* *ten.*

tunes of long a - go; I hear the or - gan on the Main Street cor - ner, Aunt

*a little*

Sa - rah humming Gos - pels; Sum - mer eve - nings, The

*faster and with more emphasis* *in a gradually excited way*

*ten.* *mf*

vil - lage cor - net band, play - ing in the square. The town's Red, White and Blue,

*cresc.*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment starting with a pianissimo (*pp*) dynamic. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with a 'ten.' (tenuto) marking and a piano accompaniment with a 'mf' (mezzo-forte) dynamic. The fourth system is marked 'faster and with more emphasis' and 'in a gradually excited way', with a 'cresc.' (crescendo) marking. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.



all Red, White and Blue \_\_\_\_\_ Now! Hear the

*più accel.*

*ff*

*l.h.*

*ff*

songs! I know not what are the

*l.h.*

*l.h.*

*l.h.*

words But they sing in my

*poco rall.*

*r.h.*

*l.h.*

*rit.*

soul of the things our Fathers loved. \_\_\_\_\_

*p much slower*

*very slowly and sustained*

*pp*

*pp*

*rit.*

*ppp*

*ppp*

# Watchman!

from 2nd Violin Sonata

(1913)

John Bowring

Andante con moto

The piano introduction consists of three systems of music. The first system shows the treble and bass clefs with a few initial notes. The second system features a melody in the treble clef starting with a mezzo-forte (*mf*) dynamic, accompanied by chords in the bass clef. The third system continues the accompaniment with various chordal textures and some triplet figures.

The vocal entry begins with the lyrics "Watch-man, tell us" in mezzo-piano (*mp*) dynamics. The melody is marked with accents (^) and includes a fermata over the word "us". The piano accompaniment features a steady bass line with chords and some triplet patterns. A tempo marking *d=d.* is present above the piano part.

The vocal line continues with the lyrics "of the night, what its signs of prom-ise\_ are: Traveller, o'er yon". The melody is marked with accents (^) and includes a fermata over the word "are:". The piano accompaniment continues with a consistent harmonic support, including some triplet figures and a mezzo-piano (*mp*) dynamic.

44, 45, 46, 47, comprise a group of songs, based on hymn-tune themes.

moun - tain's height, See that glo - ry beam - ing star! Watch - man, aught of

*più rit.*

*l.h.*

*più ten.*

joy or hope? Travel - ler, Yes! Travel - ler Yes! Traveller yes; it

*l.h.*

*(ten.)' più moto*

*p*

*(ten.)*

*f*

brings the day, Prom - ised day of Is - ra - el. Dost thou see its beau - teous

*più animato*

ray? Travel - ler, See!

*più rit.*

*rall. e dim.*

*ppp*

*pp*

# 45 At the River

(1916)

from 4th Violin Sonata

Robert Lowry

Allegretto

Piano introduction in 12/8 time, marked *pp* *l.h.*. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a key signature of one sharp (F#).

Voice entry: *mf* Shall we gath-er at the  
*più rit.* *a tempo*  
Piano accompaniment: *mf*

riv - er, Where bright an - gel feet have trod,

With its crys-tal tide for ev - er flow - ing by the throne of

The piano part must not be played heavily.  
44, 45, 46, 47, comprise a group of songs based on hymn-tune themes.

*rit.*

God? gath - er at the riv - er! Yes, we'll gath - er at the riv - er, The

*più rit.* *a tempo*

beau - ti - ful, the beau - ti - ful\_ riv - er, Yes we'll gath - er at the riv - er

that flows\_ by the throne of God.

*f*

Shall we\_ gath - er? shall we\_ gath - er at the ri - ver?

*mp* *più rit.* *a tempo*

# His Exaltation

Adapted from 2nd Violin Sonata

(1913)

Robert Robinson

Slowly (maestoso)

The first system of the musical score consists of three staves. The top staff is a treble clef staff with a key signature of one flat and a 3/4 time signature. The middle and bottom staves are grand staff notation. The music begins with a forte (*f*) dynamic. The left hand (l.h.) features a complex melodic line with triplets and slurs. The right hand provides harmonic support with chords and single notes. The system concludes with a measure marked '7'.

The second system continues the musical piece. It features a prominent left-hand (l.h.) melodic line with several triplet markings. The right hand continues with harmonic accompaniment, including some sixteenth-note patterns. The system ends with a measure containing a triplet and a four-measure rest.

The third system of the score shows further development of the melodic and harmonic themes. It includes a left-hand (l.h.) triplet and a right-hand triplet. The music concludes with a final chord in the right hand and a sustained note in the left hand.

(Autumn)

*ff* For the grandeur of Thy na - ture, — grand be-yond a se-raph's  
(preferably for a unison chorus)

thought — For the won - ders of Cre-a-tion, Works with skill and kindness

wrought; Through Thine Em - pires — wide — do - main *ad lib.*  
*più rit. e decresc.*  
*più rit.*

*mp* Blessed be Thy gen - tle Reign — *mp*

# The Camp-Meeting

from a movement of Symphony No. 3

(1912)

Charlotte Elliott  
(in part)

Largo cantabile

The musical score is written for piano and consists of four systems. The first system starts with a piano (*p*) dynamic and includes a 7-measure rest in the bass line. The second system features a *rall.* (rallentando) marking and a mezzo-piano (*mp*) dynamic. The third system includes a *ten.* (tenuto) marking. The fourth system concludes the piece with a final cadence.



*p* A - cross the sum - mer mea - dows

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 9/8. It begins with a fermata over the first measure, followed by a melodic line with a slur and a '2' above it. The lyrics 'A - cross the sum - mer mea - dows' are written below the notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a time signature of 9/8. It features a complex harmonic texture with many accidentals and a 7th chord indicated in the bass line.

fair, there comes a song of fer - vent

The second system continues the musical score. The vocal line has a slur over the first two measures and a fermata over the final note. The lyrics 'fair, there comes a song of fer - vent' are written below. The piano accompaniment continues with similar harmonic complexity and includes a 7th chord in the bass line.

prayer, It ri - ses ra - diant - ly o'er

*cresc.*

The third system concludes the musical score. The vocal line has a slur over the first two measures and a fermata over the final note. The lyrics 'prayer, It ri - ses ra - diant - ly o'er' are written below. The piano accompaniment includes a *cresc.* (crescendo) marking above the staff. The system ends with a 7/8 time signature.

the world, Ex - ult - ing, ex - ult - ing, in the

*più animando*

power of God! Ex - alt - ing Faith in life a - bove but humbly, yeild - ing, yeild -

*f* *mp* *più rit.*

*l.h.* *l.h.* *l.h.*

*l.h.* *mp* *più rit.*

(Woodworth-Bradbury)

— ing, yeild - ing to His love. — Just as I am — with -

*ten.* *p*

*l.h.* *loco l.h.* *più ten.* *p* *pp*

*ten.* *pp*

out — one plea, But that — Thy blood was shed for me, — and

*p*

that Thou bidd'st — me come to Thee, — O Lamb of God, —

*l.h.*

*pp*  
I — come! I come!

*ppp*

*p*

4 2 2

# Thoreau

Adapted from themes in a Second Pianoforte Sonata

(1915)

...His meditations are interrupted only by the faint sound of the Concord bell, a melody, as it were, imparted into the wilderness. At a distance over the woods the sound acquires a certain vibratory hum as if the pine needles in the horizon were the strings of a harp which it swept... a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth, interesting to the eyes by the azure tint it imparts."

Sounds-Walden

hold both pedals down to \*

*l.h.* *l.h.* *l.h.* *l.h.*

*ppp* *pp slowly* *ppp* *ppp*

*ppp* *ppp* *ppp*

He grew in those sea - sons like corn in the night,

*p* *cresc.* *decresc.*

rapt in rev-er-y, on the Wald-en shore, a-midst the sum-ach,

*pp* *pp*

*pp* Very slowly (with even rhythm)

pin- es and hick - o - ries, in un - dis - turbed sol - i - tude.

*pp* *rall.* *ppp*

*decresc. e rall.*

## In Flanders Fields

(1919)

McCrae

*Maestoso (but with energy and not too slowly)*

Piano introduction for the first system. The music is in 3/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment with slurs and accents. Performance markings include *ten.* (tension) for both hands, *l.h.* and *r.h.* (left and right hand) for the trills, and *trem.* (trills) and *rit.* (ritardando) for the final measures.

*mf*

Vocal and piano accompaniment for the first line of lyrics. The vocal line is written for a Baritone or Male Chorus. The piano accompaniment is in 3/4 time and features a steady eighth-note accompaniment in the left hand and a more active right hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

In Flanders fields the pop - pies blow, Be - tween the cross - es,

(Baritone or Male Chorus)

*faster*

Vocal and piano accompaniment for the second line of lyrics. The tempo is marked *faster*. The piano accompaniment becomes more active, with a *Più moto* section. Dynamics include *hold back a little* and *Più moto*.

row on row\_ That mark our place; And in the sky the larks still bravely sing - ing fly, Scarce

*hold back a little* *Più moto*

*hold back here*

*(less restrained)*

heard a - midst the guns be - low — We are the dead. Short days a -

*f* *l.h.* *a tempo* *l.h.* *piu ten.* *p* *ten.*

*hold back >*

go we lived, felt dawn, saw sun - set glow, Loved and were loved, and now we lie in Flanders

*f* *ten. mf* *slower*

*l.h.* *l.h.* *l.h.* *l.h.* *slower* *mf*

fields — Take up — our quar - rel with the foe! To

*ff*

*with marked even rythm* *decisively, evenly and broadly (largamente)* *ad lib.* *f* *ff*

*fff*

you \_\_\_\_\_ from fall - ing hands we throw, we throw the torch. Beyours to hold it

high \_\_\_\_\_ If ye break faith with us who die We

*slower* *mp*

shall not sleep though the pop - pies grow In Flan - ders fields. \_\_\_\_\_

*slower* *mp* *decresc.*

*p* *pp* *pp*

The G#'s should sound after the roll, as if written: etc.

# He is there!

(May 30, 1917)

In march time

Musical score for the piano introduction. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music begins with a repeat sign and a fermata. The piano part is marked *f* (forte). The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece concludes with a fermata and the instruction *Col 8 ad lib.*

*mf*

Fif-teen years a - go to-day A lit - tle Yan-kee, lit - tle yan-kee boy  
 Fif-teen years a - go to-day A lit - tle Yan-kee, with a Ger - man name  
 There's a time in ev' - ry life, When it's do or die, — And our yan-kee boy

Musical score for the piano accompaniment of the first verse. It features a treble clef with a key signature of two flats and a 4/4 time signature. The music is marked *mf* (mezzo-forte). The right hand plays a melody of eighth notes with slurs, while the left hand provides a steady accompaniment with chords and single notes. The piece concludes with a fermata and the instruction *8*.

Marched be - side his grand-dad-dy — In the dec - or - a - tion day par -  
 Heard the tale of "for - ty-eight" Why his Grand-dad - dy joined Un - cle  
 Does his bit that we may live, — In a world where all may have a

Musical score for the piano accompaniment of the second verse. It features a treble clef with a key signature of two flats and a 4/4 time signature. The music is marked *mf* (mezzo-forte). The right hand plays a melody of eighth notes with slurs, while the left hand provides a steady accompaniment with chords and single notes. The piece concludes with a fermata.



-ade The vil - lage band would play those old war tunes, and the  
 Sam, His fath - ers fought that med - i - e - val stuff and —  
 "say" He's con - scious al - ways of his coun - try's aim which is

G. A. R. would shout, — "Hip Hip Hoo-ray!" in the  
 he will fight it now, — "Hip Hip Hoo-ray! this is  
 Lib - er - ty for all, — "Hip Hip Hoo-ray!" is all

same old way, As it sound - ed on the old camp ground. *f*  
 — the day," When he'll fin - ish up that ag - ed job. That  
 — he'll say, As he march - es to the Flan - ders front. *f*

Obligato ad lib Violin,  
Flute or Fife

*f*

CHORUS

Hoo-ray!

boy has sailed o'er the o - cean,

*mp* He is there, he is there, he is

*f*  
Col 8(ad lib.)

there.

*f* He's fight-ing for the right, but

*cresc.*

when it comes to might, He is

*ff*

there, he is there, he is there;

As the Al - lies beat up all the

NOTE:- If the obligato is used, or if there are several voices,  
the pianist may reinforce his part in the following manner:-

Obl. *etc.*

Chorus *etc.*

*f* boy has sailed o'er the o - cean *etc.*

*etc.*

*etc.*

*Oct. ad lib.*

*fff*

war - lords! He'll be there, he'll be there, and then the world will

*1st and 2nd Verse*

*mp*

*ff*  
Yell

*fff* shout the Bat-tle cry of Free-dom Tent-ing on a new camp

*8va*

ground.

*f*

*mf*

## 3rd Verse

*cresc.*

Voice in small notes, to be sung ad lib.

Tent-ing on a new camp ground. Tent-ing to-night

*mf.*

*g ad lib.*

Detailed description: This system contains the first two staves of the 3rd verse. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano part features a steady bass line with chords in the right hand. Dynamics include *cresc.*, *mf.*, and *g ad lib.*

*f*

*ff* Tent-ing on a new camp ground For it's ral-ly round the Flag boys

*ff*

Detailed description: This system contains the next two staves of the 3rd verse. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Dynamics include *f* and *ff*.

Ral-ly once a-gain, Shout-ing the bat-tle cry of Free-dom.

Detailed description: This system contains the final two staves of the 3rd verse. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The piece concludes with a final chord in the piano part.

Of the tunes suggested above, "Tenting tonight" was written and composed by Walter Kittredge, in 1862, a farmer and soldier, from Merrimack, N. H.; the "Battle Cry of Freedom" was also composed during the Civil war, by Geo. F. Root, a composer and publisher in Boston; Henry Clay Work, the composer of "Marching through Georgia," was born in Middletown, Ct. in 1832.

## Tom Sails Away

(1917)

*slowly and quietly*  
*pp*

Scenes from my childhood are with me, I'm

*ten.*

*ppp*  
*slowly*

*slow again*

in the lot be-hind our house up - - on the hill, a spring day's sun -

*a little faster*

*pp*

*pp*

*somewhat faster, but evenly*

- is set - ting, moth - er with Tom in her arms is com - ing towards the

*mp*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with the lyrics 'Scenes from my childhood are with me, I'm' and the piano accompaniment. The second system continues the vocal line with 'in the lot be-hind our house up - - on the hill, a spring day's sun -' and the piano accompaniment. The third system continues the vocal line with '- is set - ting, moth - er with Tom in her arms is com - ing towards the' and the piano accompaniment. The score includes various musical notations such as dynamics (pp, ppp, mp), articulation (accents, tenuto), and performance directions (slowly, a little faster, somewhat faster, but evenly, slow again).

gar - den; the let-tuce rows are show-ing\_ green. Thin - ner grows the smoke o'er

*p*

*lightly*

the town, strong - er comes\_ the breeze from the ridge, — 'Tis aft - er

*mp*

*mp*

3

5

six, the whistles\_ have blown, the milk train's gone

*p*

*Faster and more animated*

down the val - ley Dad-dy is com-ing up the hill from the

*f*

3

*f* *slowly but firmly*

mill, We run down the lane to meet him *mf* But to

*f* *rit. p dim.*

*ff* *mp* *slower*

day! In freedom's cause Tom sailed a - way for o - ver there, o - ver there, o - ver

*ff marcato f* *mp*

*pp* *Very slowly, as in beginning*

there! Scenes from my childhood are float - ing be - fore my eyes.

*ppp* *rall.*

*ppp* *rall.* *pppp*

# Old Home Day

'Ducite ab urbe domum, mea carmina, ducite Daphnin'

(1920)

*Slowly*  
*mp*

Go \_\_\_\_\_ my songs! Draw \_\_\_\_\_ Daph-nis

*Slowly*  
*p*

*pp*

*l.h.*

*pp*

from \_\_\_\_\_ the ci-ty.

*mf*

*ff*

*decresc.*

*pp*

*mf*

*l.h.*

Nos. 52 to 56 are a group of "Five Street Songs"



*Moderately, and with even rhythm*

*mp*

1. A mi-nor tune from Todd's op-er-a house,  
 2. A cor-ner lot, a white-pick-et fence,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo and style are indicated as 'Moderately, and with even rhythm'. The piano part begins with a dynamic marking of *p* (piano) and later changes to *mp* (mezzo-piano). The vocal line starts with a dynamic marking of *mp* and includes two verses of lyrics.

comes to me as I cross the square, there, We boys—  
 dai - sies al-most ev - ery - where, there, We boys—

The second system continues the vocal line and piano accompaniment. The lyrics are: 'comes to me as I cross the square, there, We boys—' and 'dai - sies al-most ev - ery - where, there, We boys—'. The piano accompaniment features various chordal textures and melodic lines.

*f* used to shout the songs that rouse the hearts of the brave and fair,  
 used to play "One old cat," and base hits filled the air—

*p*

The third system continues the vocal line and piano accompaniment. The lyrics are: 'used to shout the songs that rouse the hearts of the brave and fair,' and 'used to play "One old cat," and base hits filled the air—'. The piano part has a dynamic marking of *f* (forte) at the beginning and *p* (piano) at the end.

of the brave and fair. As we  
 filled the sum-mer air. (ad lib.) As we

*mf*

(march time)

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'of the brave and fair. As we' and 'filled the sum-mer air. (ad lib.) As we'. The piano part has a dynamic marking of *mf* (mezzo-forte) and includes the instruction '(march time)'. The system ends with a dynamic marking of *mp* (mezzo-piano).

**CHORUS**

march a - long down Main street, be - hind the vil - lage band, The  
march a - long on Main street, of that "Down East" Yan - kee town, Comes a

The first system of the musical score features an instrumental introduction in the top staff with a fife, violin, or flute. The main melody is in the vocal line, starting with the chorus. The piano accompaniment is in the bottom two staves, providing harmonic support with chords and a steady bass line.

dear old trees, with their arch of leaves seem to grasp us by the hand. —  
sign of life, from the "3rd Corps" fife, — strains of an old break - down; —

The second system continues the chorus. The vocal line includes a triplet of eighth notes. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand.

While we step a - long to the tune of an I - rish song, Glad but wist - ful sounds the  
While we step a - long to the tune of it's I - rish song, Comes an - oth - er sound we

The third system concludes the chorus. The vocal line features several triplets of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with some chordal textures in the left hand.

old church bell, for un - der-neath's a note of sad - ness, "Old home town" fare-  
all know well, It takes us way back for - ty years, that lit-tle red school - house

for chorus repeat in each verse

well. — bell. — As we well.

1. use going back to ♪ for 2nd verse, after repeat of 1st verse chorus

to ♪ for 2nd verse

*mf*

*mp*

*l.h.* *r.h.*

2. finale after repeating chorus of 2nd verse

bell.

*ff* *fff* *sva*

# 53 In the Alley

119

After a session at Poli's  
Not sung by Caruso, Jenny Lind, John McCormack, Harry  
Lauder, George Chappell or the Village Nightingale.

(1896)

Moderato

The piano introduction consists of three measures. The right hand plays a melody of eighth notes with a slur, while the left hand provides a rhythmic accompaniment of quarter notes. The dynamic is marked *mp*.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "On my way to work one summer day, just off the main high-". The piano part includes the instruction "Attention! Geo. Felsburg! → l.h." and "turn newspaper" above the right hand. The dynamic is *mp*.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "way, Through a window in an alleysmiled a lass, her name was Sally, O-". The piano part includes the instruction "più ten." above the right hand. The dynamic is *p*.

This song (and the same may be said of others) is inserted for association's sake... on the ground that that will excuse anything; also, to help clear up a long disputed point, namely: - which is worse? the music or the words?

Nos. 52 to 56, "Five Street Songs"

*a tempo*

could it be! O could it be she smiled on me! All that day, before my eyes, a-

*più moto*

*Sad lib.*

*mf*

*rit.*

*a tempo*

*mf*

*Sad lib.*

Detailed description: This system contains the first line of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "could it be! O could it be she smiled on me! All that day, before my eyes, a-". The piano accompaniment is in grand staff (treble and bass clefs). Performance markings include "a tempo" above the vocal line, "più moto" above the piano part, "Sad lib." in a box above the piano part, "mf" (mezzo-forte) above the piano part, "rit." (ritardando) above the piano part, and "a tempo" above the piano part. There are also dynamic markings "p" (piano) and "mf" in the piano part.

midst the bus-y whirl, came the im-age of that love-ly I-rish girl, And

*p*

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "midst the bus-y whirl, came the im-age of that love-ly I-rish girl, And". The piano accompaniment continues with various chords and melodic lines. A dynamic marking of "p" (piano) is present in the piano part.

hopes would seem to rise, as the clouds rise in the skies, When I thought of her\_ and those beam-ing

use Sat. night

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "hopes would seem to rise, as the clouds rise in the skies, When I thought of her\_ and those beam-ing". The piano accompaniment continues. A marking "use Sat. night" with an arrow points to a specific chord in the piano part.

eyes. So that eve - ning dressed up smart and neat, I wan - dered down her

street, At the cor - ner of the al - ley was an - oth - er man with Sal - ly, and my

*più ten.*

eyes grew dim, She smiles on him, and on - ly on him!

*rit.*

*p* change "swipe" ad lib.

## A Son of a Gambolier

(1895)

In a fast two-step time

*f* *ff*

*mf* *p*

1. 2. *f*

Come  
I

Nos 52 to 56 are a group of "Five Street Pieces"

join my hum - ble dit - ty, — From Tip - per - y town I steer, — Like  
 wish I had a bar - rel of rum, And su - gar three hun - dred pound, — The

ev - 'ry hon - est fel - low, — I take my la - ger beer, Like  
 col - lege bell to mix it in, The clap - per to stir it round; I'd

ev' - ry hon - est fel - low, — I take my whis - key clear. } I'm a  
 drink the health of dear old Yale, And friends both far and near. }

ram - bling rake of pov - er - ty, And a son of a Gam - bo - lier. (2) I



2.  
lier.

pr.h.

This system contains the first two staves of music. The top staff is a vocal line starting with a second ending bracket labeled '2.' and the word 'lier.' below it. The bottom staff is a piano accompaniment starting with a *pr.h.* (piano right hand) marking.

tr.

This system contains the third and fourth staves of music. The top staff features a *tr.* (trill) marking. The bottom staff continues the piano accompaniment.

This system contains the fifth and sixth staves of music, continuing the piano accompaniment.

*Sad lib.* *Sad lib.* *Sad lib.*

*ff marcato*

This system contains the seventh and eighth staves of music. The top staff has three *Sad lib.* markings. The bottom staff features a *ff marcato* marking.

This system contains the ninth and tenth staves of music, continuing the piano accompaniment.

*fff*

This system contains the eleventh and twelfth staves of music. The bottom staff features a *fff* (fortissimo) marking.

Kazoo Chorus  
Flutes, fiddles and flageolets

The first system of the score consists of three staves. The top staff is a vocal line in G major, starting with a rest followed by a melodic phrase. The piano accompaniment is in the same key and features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics include *ff* and *tr* (trills).

The second system continues the vocal and piano parts. The vocal line has a more active melodic line. The piano accompaniment maintains its rhythmic drive. Dynamics include *ff*.

add piccolos, ocarinas and fifes

The third system introduces additional instruments. The vocal line continues. The piano accompaniment is more dense. A section for Trombones is indicated with a downward arrow. Dynamics include *ff*.

The fourth system concludes the piece. It features a double bar line and first and second endings. The vocal line has a final melodic flourish. The piano accompaniment is highly rhythmic. Dynamics include *ff*.

# Down East

(1919)

*Very slowly*

*p*

Songs! \_\_\_\_\_ *p* Vis - ions of my home - land,

*Very slowly*

*pp* *ppp* *ppp* *ppp* (as a shadow to the voice)

*ad. \_\_\_\_\_ \**

come with strains\_ of child-hood, Come with tunes we sang in school days

*a little faster,  
but with a slow even rhythm*

and with songs from moth-ers' heart; Way\_ down east in a vil-lage by the

*p*

sea, — stands an old, red farm house that watches o'er the lea; All that is best in me,

Nos. 52 to 56 are a group of "Five Street Songs"

ly-ing deep in mem-o - ry, draws my heart where I would be, near - er to thee\_

*p* *l.h.*

*pp*

*Slower*

*p* Ev'-ry Sunday morning, when the chores were almost done, from that little

*l.h.* *l.h.* *l.h. rit.*

*p*

*pp*

par-lor— sounds the old mel-o - de - on, "Near - er my God to Thee, near er to Thee;"

*pp* *r.h. più ten.*

With those strains a stron - ger hope comes near - er to me.

*p* *l.h.* *l.h.* *l.h.* *l.h.*

*p* *più cresc. e rit.* *pp*

# 56 The Circus Band

(1894)

In quickstep time about  $\text{♩} = 122$

Piano introduction in G major, 2/4 time. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The introduction concludes with a repeat sign.

*mf* All sum-mer long, we boys — dreamed 'bout big — cir-cus joys!

Vocal line: *mf* All sum-mer long, we boys — dreamed 'bout big — cir-cus joys!

Piano accompaniment: *mf* accompaniment for the first line, featuring chords and melodic fragments.

— Down Main street, comes the band, Oh! "Aint it a grand and glór-ious noise!"

repeat (ad lib.)

Vocal line: — Down Main street, comes the band, Oh! "Aint it a grand and glór-ious noise!"

Piano accompaniment: *f* accompaniment for the second line, including a *mf* section. A repeat sign with "repeat (ad lib.)" is placed above the vocal line.

*p* Hor-ses are prancing, Knights ad-van-cing; Hel-mets gleam-ing, Pen-nants streaming,

etc. lower notes carry tune

*cresc.*

Vocal line: *p* Hor-ses are prancing, Knights ad-van-cing; Hel-mets gleam-ing, Pen-nants streaming,

Piano accompaniment: *p* accompaniment for the third line, with a *cresc.* marking. A note above the piano part reads "etc. lower notes carry tune".

Cle - o - pa - tra's on her throne! That golden hair — is — all — her own.

repeat (ad lib)

Vocal line: Cle - o - pa - tra's on her throne! That golden hair — is — all — her own.

Piano accompaniment: *f* accompaniment for the fourth line, including a repeat sign with "repeat (ad lib)".

Nos. 52 to 56 are a group of "Five Street Pieces"

(♩ = ♩)

*a little slower*  
about ♩ = 120

Where is the lady all in pink? Last

*p*

*sva lower*

year she waved to me I think, Can she have died? Can't that rot!

She is passing but she sees me not.

*mf*

*f*

*sva lower*

Piano introduction with complex chords and arpeggios. The music is in a key with two flats (B-flat major or D-flat minor). The right hand features intricate chordal textures, while the left hand provides a rhythmic accompaniment with eighth notes. A fermata is placed over the first measure of the right hand.

Piano accompaniment for the first vocal line. The music continues with complex textures. Dynamics include *f*, *ff*, and *fff marcato*. The right hand has a melodic line with many accidentals, and the left hand has a rhythmic accompaniment. A fermata is placed over the first measure of the right hand.

*ff*

Where is the

*fff marcato*

Hear the trombones!

Piano accompaniment for the second vocal line. The music continues with complex textures. Dynamics include *f* and *ff*. The right hand has a melodic line with many accidentals, and the left hand has a rhythmic accompaniment. A fermata is placed over the first measure of the right hand.

la - dy all in pink? Last year she waved to me I think; Can she

Piano accompaniment for the third vocal line. The music continues with complex textures. Dynamics include *f* and *ff*. The right hand has a melodic line with many accidentals, and the left hand has a rhythmic accompaniment. A fermata is placed over the first measure of the right hand.

have died? Can! that! rot! She is pass-ing but she sees me not!



# 57 Mists

(1910)

Largo sostenuto

*p*

Low lie the mists; they

\* See foot note

*ppp*

*pp*

*p*

hide each hill and dell; The grey skies weep with

*l.h.*

us who bid fare - well.

*Sva r.h. only*

\*The group of notes in the r.h. in measures 2,3,4,5 and 16,17,18 may be omitted, in which case the l.h. part, with the exception of the low G, may be doubled an octave higher. If the r.h. notes are used they should be scarcely audible.



But hap - pier days through mem - ory weaves

*più animando* *f* *l.h.* *r.h.* *poco rall. e dim.*

a spell, And brings new

*p* *3* *rit.* *a tempo\**

hope to hearts who bid fare - well.

*pp* *ppp* *rall.*

# 58 Evidence

(1910)

Andante tenuto

*dolce*

There

*p* *6* *6* *p* *6* *6* *dolce*

*pp* *mf*

comes o'er the val - ley a shad - ow, the hill - tops still are

*p*

bright; There comes o'er the hill - top a shad - ow, the

*3*

*mf*

moun - tain's bathed in light;      There comes o'er the moun - tain a

*dim.*      *p*

shad - ow but the sun ev - er shines thro' the

*dim.*      *p dim. e più rit.*

night!

*pp*      *rall.*

*rall.*

## Tolerance

(1909)

(from a quotation in Pres. Hadley's Lectures,  
"Some Influences in Modern Philosophic  
Thought." Yale University Press.)

Slowly *mf*

How can I turn from an-y fire, or an-y man's hearth

*with more and more animation to the end.*

stone? I know the long-ing and de-sire, I

*cresc. e più accel.*

*ff*

know the long-ing and de-sire, that went to build my own

*tr* *tr* *tr* *tr* *ff*

(Adapted, from a piece for orchestra, to the above words, 1921)

# 60 Autumn

(1908)

Adagio

*p*

Earth rests!

*p* *sempre legato*

The first system of the musical score for 'Autumn'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a half note G4 in the right hand and a half note G2 in the left hand, both marked *p* and *sempre legato*. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C).

*p*  
Her work is done, her fields lie bare,

The second system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with a half note G4 in the right hand and a half note G2 in the left hand, both marked *p* and *sempre legato*. The key signature is three flats and the time signature is common time.

and 'ere the night of win-ter comes to hush her song and close her tired eyes,

The third system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with a half note G4 in the right hand and a half note G2 in the left hand, both marked *p* and *sempre legato*. The key signature is three flats and the time signature is common time.

She turns her face for the sun to smile up-on and ra - diant-ly,

*più animato*

*cresc.* *f* *cresc.*

ra - diant - ly, thro' Fall's bright

glow, he smiles and brings the Peace of

*ff* *slowly* *p* *adagio* *rit.*

God!

*pp* *rall. e dim.* *rit. poco a poco pp*

# 61 Nature's Way

(1908)

Adagio  
Moderato

*p*  
When the distant eve - ning bell

*pp*  
*p*

calm - ly breathes its bless - ing; When the moon - light to the trees speaks in words car -

ess - ing; When the stars with ra - diance gaze towards the sleeping flow - ers, - then does

*p.* *più ten.* *pp.* *più ten.*

na - ture bare her soul, giv - ing strength to ours. —

*rall.* *ppp*

*ppp*

# The Waiting Soul

(1908)

Cowper

Andante

The piano introduction consists of two systems of staves. The first system has a treble clef staff with a whole rest and a 2/4 time signature change. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a harmonic accompaniment in the bass. The key signature is three sharps (F#, C#, G#).

*p*

Breathe from the gen- tie— south,      Cheer me from the— north;—

The vocal line begins with a piano (*p*) dynamic. It features a melodic line with a long note on 'south' and a phrase on 'north'.

*p*

The piano accompaniment for the first system features a steady eighth-note accompaniment in the bass and chords in the treble, all in a piano (*p*) dynamic.

Blow— on      the trea- sures of Thy word,      of Thy— word,

The vocal line continues with a melodic line. There are three accents (^) above the notes 'on', 'sures', and 'word'.

*cresc.* *f*

The piano accompaniment for the second system features a melodic line in the treble and a harmonic accompaniment in the bass. The dynamic increases from piano to a forte (*f*) crescendo (*cresc.*).



*poco cresc.*

Call the spi - ces forth! Help me to reach, Help me to reach the

*rit.* *pp più animando*

dis - tant goal; con - firm my fee - ble, fee - ble knee; Pi - ty the sickness of a

*rit.* *pp più animando*

soul, That faints for love, for love of Thee!

*pp*

Cold as I feel this heart of mine, Yet, since I feel it

so, it yields some hope of life di-vine,

*ff*

*poco cresc.*

*ff*

life di-vine, Till the

dear De-liv-erer come, I'll wait with hum-ble

*pp*

*rit.*

*pp slowly*

prayer; I'll wait with hum-ble prayer.

*ppp*

## Those Evening Bells

(1907)

Moore

Moderato con moto

The musical score is set in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato con moto'. The piece consists of three systems of music, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Those eve - ning bells! Those\_ eve - ning bells". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**System 2:** The vocal line continues with the lyrics: "Man - y a tale their\_ mu - sic tells of youth, and". The piano accompaniment continues with similar rhythmic patterns.

**System 3:** The vocal line concludes with the lyrics: "home and\_ that sweet time, When last\_ I heard\_ their". The piano accompaniment features more complex chordal textures. The piece ends with a *dim.* (diminuendo) marking.

Additional markings include *pp* (pianissimo) for the piano accompaniment in the first system, *And.* (Andante) and *And. sempre* (Andante sempre) for the piano accompaniment in the second system, and *dim.* (diminuendo) for the piano accompaniment in the third system.

soothing chime. \_\_\_\_\_ *p* And so 'twill

be when I'm gone; \_\_\_\_\_ That tune-ful peal will \_\_\_\_\_ still ring on

while oth-er bards shall walk these dells, and sing your praise, sweet evening bells.

*poco rit.*

*adagio* *pp* *l.h.* *rit.*

# 64 The Cage

(1906)

*evenly and mechanically,  
no ritard., decresc., accel. etc.*  
(repeat 2 or 3 times)

**f** A leap-ard went a - round his cage from one side

back to the oth - er side; he stopped on - ly when the keep - er came a - round with meat;

A boy who had been there three hours be - gan to won - der, "Is life an - y - thing like that?"

NOTE:- All notes not marked with sharp or flat are natural.

# 65 Spring Song

(1904)

Allegretto

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment is written on grand staff notation (treble and bass clefs). It features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *mf* is placed below the piano part.

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* above it. The lyrics "A cross the hill of late, came spring and stopped and" are written below the vocal staff. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

The third system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* above it. The lyrics "looked in-to this wood and called and called and called." are written below the vocal staff. The piano accompaniment features a dynamic marking of *f* and includes a specific instruction "l.h." with an arrow pointing to a measure in the bass line.

*agitato*

Now all the dry brown things are

*p*

*cresc.*

ans - 'wring, With here a leaf and there a fair blown flow'r,

*poco cresc.*

*rit.* *p* *lento*

I on - ly heard her not, and wait and wait.

*poco rit.* *pp* *ppp*

## The Light that is Felt

(1904)

Whittier

Slowly

*p*

A ten - der child of sum-mers three, at night, while

seek - ing her lit-tle bed, Paused on the dark stair tim - id-ly, Oh,

moth - er\_ take my hand, said she, Oh, moth - er\_ take my hand And



then the dark will all be light\_ *mp* We old-er chil-dren

*p*

grope our way from dark be-hind to dark be-fore; And on-ly when our

*cresc.*

hands we lay in Thine, O God! the night is day, then the

night is day, and there is dark-ness nev-er more.\_

*l.h.* *l.h.* *l.h.* *pp*

(1902)

# Walking

*Allegro con spirito*

ff l.h. *rit.* \* *rit. sempre*  
*marcato*

The piano introduction consists of two systems of grand staff notation. The first system features a right hand with chords and a left hand with a steady eighth-note accompaniment. The second system continues the accompaniment with some chordal textures in the right hand.

This system shows the piano accompaniment for the first system of the vocal line. The right hand has chords and some melodic fragments, while the left hand continues the eighth-note accompaniment. Dynamics include *mp* and *l.h.*

*(marked and not too legato)*

A big Oc - to - ber morn - ing, the vil - lage church-bells, the

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in grand staff notation. Dynamics include *f*.

road a - long the ridge, — the chest-nut burr and su-mach, the hills a - bove the

This system contains the vocal line and piano accompaniment for the third system. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and accompaniment. Dynamics include *f*.

*più ten.*

bridge with au-tumn col - ors glow.

*più ten.*

*mf*

*evenly*

*mf*

Now we strike a stea - dy gait, walk - ing towards the fu - ture, let - ting past and

pres - ent wait, we push on in the sun, Now hark! Some - thing bids us pause

(down the valley, - a church, - a funeral going on.)

*mp slower*

*pp*

*ped. sempre*

The first system of music consists of four staves. The top staff is a treble clef with a whole note chord. The second and third staves are grand piano staves. The second staff has a treble clef and contains a series of chords and melodic lines, with a *pp* dynamic marking. The third staff has a bass clef and contains a continuous bass line. The text "(down the valley, - a church, - a funeral going on.)" is placed above the piano staff. The dynamic *mp slower* is placed below the piano staff. The instruction *ped. sempre* is placed below the bass staff.

(up the valley, - a road-house, a dance going on.)

*ppp*

*mp (faster)*

The second system of music consists of four staves. The top staff is a treble clef with a whole note chord. The second and third staves are grand piano staves. The second staff has a treble clef and contains a series of chords and melodic lines, with a *ppp* dynamic marking. The third staff has a bass clef and contains a continuous bass line. The text "(up the valley, - a road-house, a dance going on.)" is placed above the piano staff. The dynamic *mp (faster)* is placed below the piano staff.

*f*

The third system of music consists of four staves. The top staff is a treble clef with a whole note chord. The second and third staves are grand piano staves. The second staff has a treble clef and contains a series of chords and melodic lines, with a *f* dynamic marking. The third staff has a bass clef and contains a continuous bass line.

hold with Pedal

*pp*

*f*

The fourth system of music consists of four staves. The top staff is a treble clef with a whole note chord. The second and third staves are grand piano staves. The second staff has a treble clef and contains a series of chords and melodic lines, with a *pp* dynamic marking. The third staff has a bass clef and contains a continuous bass line. The instruction "hold with Pedal" is placed above the piano staff. The dynamic *f* is placed below the piano staff.

*f*

But

*mp*

*f*

*l.h.*

we keep on a - walk - ing, 'tis yet not noon - day, the road still calls us

on - ward, to - day we do not choose to die — or to dance, — but

to live and walk. —

*più decresc. non rallen.*

# Ilmenau

## Over All the Treetops

(1902)

Goethe  
Trans. H. T. I.

Lento ben tenuto

*pp*

Ue - ber al - len  
O - ver all the

*pp* *pp sempre pianissimo*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics are marked *pp* and *pp sempre pianissimo*.

Gip-feln ist Ruh! — ist Ruh! — In al - len Wip - feln spür - est  
tree-tops is rest, — is rest, — A gen - tle breeze — scarce - ly

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes: G4, A4, B4, G4, A4, B4, G4, A4. The piano accompaniment remains consistent with the first system. Dynamics are not explicitly marked in this system.

du, Kaum ein - en Hauch; kaum — ein - en Hauch; Die Vö - gel - ein —  
stirs their wav - ing crest, their — wav - ing crest; All — the birds

*p* *p*

Detailed description: This system contains measures 9 through 12. The vocal line features a triplet of eighth notes (G4, A4, B4) in measures 9 and 10, followed by a quarter note G4 and a quarter note A4 in measure 11. The piano accompaniment includes a triplet of eighth notes in the right hand in measure 10. Dynamics are marked *p* in measures 11 and 12.

schwei-gen, die Vö-gel-ein im Wal-de. War-te nur,  
are si-lent each in his qui-et nest. So my heart,

*più animando*

*più animando* *più cresc.*

bal-de, war-te nur bal-de, ruh-est du,  
wait-ing, So my heart, wait-ing, soon will

*rit.*

*più cresc.*

*pp*

ruh-est du auch, du auch, du auch.  
rest, will, rest, will rest, will rest.

*dim. e rit.* *pp molto tranquillo* *dim. e rit.*

69  
Rough Wind

(1902)

Shelley

Allegro maestoso

The piano introduction consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *f* and *f* with accents.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Rough wind, that". The piano accompaniment continues with the same rhythmic pattern as the introduction. Dynamics include *f*.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "moan - est loud grief - - - - - too - - - -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*.

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "sad for song; Rough - - - - - wind, that". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*.



moan - est loud grief too sad for

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'moan - est loud grief too sad for'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The piano part has a steady, driving quality.

song; Wild wind when

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'song; Wild wind when'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a slur. The overall mood is somber and dramatic.

sul - len cloud knells

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'sul - len cloud knells'. The piano accompaniment maintains its complex, rhythmic texture, providing a strong harmonic and rhythmic foundation for the vocal line.

all night long; Wild wind when

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'all night long; Wild wind when'. The piano accompaniment features another triplet of eighth notes in the right hand, marked with a '3' and a slur. The piece ends with a final chord in the piano part.

sul - len cloud \_\_\_\_\_ knells all night long;

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "sul - len cloud \_\_\_\_\_ knells all night long;". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with treble clefs. The right-hand part includes triplet markings (indicated by a '3' in a circle) and various rhythmic patterns. The left-hand part provides a steady accompaniment with chords and moving lines.

*ff*  
Sad storm, whose tears are vain, Bare woods whose

The second system continues the musical score. The vocal line begins with a dynamic marking of *ff* (fortissimo). The lyrics are "Sad storm, whose tears are vain, Bare woods whose". The piano accompaniment continues with similar rhythmic and harmonic patterns, including triplet markings in the right-hand part.

*cresc. poco accel.*  
branch - es stain, \_\_\_\_\_ Deep caves and drear - y main;

*accel.* *ff*

The third system features a dynamic marking of *cresc. poco accel.* (crescendo, a little acceleration) above the vocal line. The lyrics are "branch - es stain, \_\_\_\_\_ Deep caves and drear - y main;". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and *accel.* (accelerando) in the left-hand part. Triplet markings are present in the right-hand part.

*fff*  
Wail, for the worlds wrong!

*fff* *con fuoco* *sf*

The fourth system concludes the page with a dynamic marking of *fff* (fortississimo) above the vocal line. The lyrics are "Wail, for the worlds wrong!". The piano accompaniment features a dynamic marking of *fff* (fortississimo) in the left-hand part, followed by *con fuoco* (with fire) and *sf* (sforzando) markings. The system ends with a double bar line and repeat signs.

# 70 Mirage

(1902)

C. G. Rossetti

Moderato

*p*

The hope I dreamed of was a

dream, was but a dream; and now I wake ex-ceed - ing com - fort-

less, and worn and old, for a dream's sake My si - lent heart lie still and break;

Life, and the world, and my own self\_ are changed, for a dream's sake.

*ppa tempo*  
*rall.*  
*ppppa tempo*

# There is a Lane

(1902)

Adagio sostenuto

*p* sostenuto

There is a lane which winds towards the

*pp*

bay — Pass - ing a wood where the lit - tle chil - dren play;

*cresc.* *più rit. dim.*

There, sum - mer eve - nings of days long past, — Learned I a

*a tempo*

love song, and my heart — still holds it fast!

*dim. pp ppp*

*rall. pp ppp*

## Tarrant Moss

(1902)

Kipling

*Allegro maestoso* *f*

\* I closed and drew etc...

The musical score is presented in five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegro maestoso' and the dynamics are 'f'. The lyrics are '\* I closed and drew etc...'. The score includes various musical notations such as notes, rests, and ornaments.

\* Permission to use this verse had not been obtained from Mr. Kipling at the time of going to press.

## Harpalus

(An Ancient Pastoral)

from "Reliques"  
Thomas Percy

(1902)

Allegretto

*mp*

(Bright and doleful)

Oh, Har - pa - lus! (thus  
As eas - y it were

would he say) Un - hap - piest un - der sunne! The  
to con - vert The frost in - to a flame; As

cause of thine un - hap - py day, By love was first be -  
for to turne a fro - warde hert, Whom thou so faine wouldst

gunne. Thou went - est first by sute to seeke A  
 frame. Co rin, he liv - eth care - lesse: He

ti - gre to make tame, That settes not by thy  
 leapes a - mong the leaves: He eats the frutes of

love a leeke; But makes thy grieve her game.  
 thy re-dresse: Thou "reapst" he takes the sheaves.

We are all sorry for Harpalus, notwithstanding the music.

# The Childrens' Hour

(1904)

Longfellow

Adagio sostenuto

*p*

Be -

*pp*

*no.*

tween the dark and the day - light, When the

night is be-ginning to lower, Comes a pause in the days oc - cu -



pa - tions, That is known as Chil-drens' Hour I

*più moto*  
 hear in the cham-ber a - bove me the pat - ter of lit - tle feet The

*più moto*

sound of a door that is o-pened and voi - ces soft and sweet. From my

*(♩ = ♩)*  
 stu - dy I see in the lamp - light De - scend - ing the broad hall stair, Grave

Al - ice and laugh - ing Al - le - gra \_\_\_\_\_ and \_\_\_\_\_ E - dith with gold - en

*più cresc. e moto* *più rallen.*

hair. ....

*rit.*

*pp*

Be - tween the dark and day - light,

*pp a tempo*

comes a pause, That is known as Chil - drens' Hour.

*più rit.* *più rit.*

# I travelled among unknown men

(1901)

Wordsworth

Andante con moto

*mp*

I trav-elled a-mong

un-known men, In lands be-yond the sea; Nor Eng-land did I know till then, Nor

Eng-land did I know till then, What love I bore to thee. 'Tis past, that mel-an-

chol-y dream! Nor will I quit thy shore. A sec-ond time, for still I seem

To — love thee more and more. A - mong thy moun-tains did I feel the joy of my de-

*broaden ff marcato*

sire; — And she I cher-ished, turned the wheel, Be - side an Eng-lish fire. — Thy

*più rit. ff più ten. dim.*

morn-ings showed, thy nights con-cealed the bowers where Lu - cy played; And thine is too the

*p a tempo*

last green field That Lu - cy's eyes sur - veyed.

*rit. tenuto rit. pp dim. e più rall. ppp*

## Qu'il m'irait bien

(1904)

Allegretto vivace

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a melodic phrase and the piano accompaniment with a rhythmic pattern. The second system continues the vocal line with a more complex melodic line and the piano accompaniment with a steady accompaniment. The third system concludes the vocal line with a final melodic phrase and the piano accompaniment with a crescendo.

*mf* Qu'il m'irait bien, ce ru-ban vert! Ce soir à la

fê - te a plus d'u - ne co - quet - te le cœur bat -

-trait moins fier, Ain — si ta voix — ché - ri - e — ex - pri - mait un na -

*p* *poco cresc.*

-if dé - sir: Le voi - là dou - ce a - mi - é, l'a - mour veut te l'of - frir.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase that corresponds to the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more static bass line in the left hand.

*più animato*

The second system shows the piano accompaniment continuing. The tempo and character are marked as *più animato*. The right hand has a more active melodic line with slurs, while the left hand provides harmonic support with chords and moving bass lines.

*poco a poco cresc.*

*ff*

The third system continues the piano accompaniment. The dynamic marking *poco a poco cresc.* indicates a gradual increase in volume, which is reached at the end of the system with the *ff* (fortissimo) marking. The melodic lines in both hands become more intense and active.

*mf*

Aux tresses de tes beaux che-veux que ce ré - seau s'en - la - ce, qu'il bril - le\_plein de -

*mf*

grà - ce; par-tout je le sui-vrai des yeux. Dans — cet - te fou - le im - men - se

*f*

je suis per - du pour toi! Sym - bo - le dès - pe ran - ce, fais la ré - ver à moi!

# 77 Elégie

171

(1901)

Gallet

*Largo sostenuto*

0, doux prin-

*pp*

The first system of the musical score for 'Elégie' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note '0,' and a quarter note 'doux prin-'. The piano accompaniment starts with a piano (*pp*) dynamic and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

temps — d'au-tre fois, 0, doux prin - temps, — d'au - tre fois, —

The second system continues the vocal line with the lyrics 'temps — d'au-tre fois, 0, doux prin - temps, — d'au - tre fois, —'. The piano accompaniment maintains its accompanimental role with consistent rhythmic patterns.

ver - tes sai - sons, Vous a - vez fui pour tou - jours! Vous a - vez fui pour tou-

The third system features the lyrics 'ver - tes sai - sons, Vous a - vez fui pour tou - jours! Vous a - vez fui pour tou-'. The piano accompaniment includes some dynamic markings like *tr* (trill) and *mf* (mezzo-forte).

jours! Je ne vois plus le ciel bleu; Je ne vois plus — le ciel bleu; je n'en-

The fourth system concludes the lyrics with 'jours! Je ne vois plus le ciel bleu; Je ne vois plus — le ciel bleu; je n'en-'. The piano accompaniment features a trill (*tr*) in the right hand.



-tends plus les chants joyeux des oiseaux! En emportant—

mon bon - heur, — mon bon heur — O, bien - a - mé — tu t'en

es al - le! Et c'est en vain, que

*mp* *più mosso* *cresc.*

le prin - temps re - vient; Oui, sans re -

*cresc.*

tour a - vec toi \_\_\_\_\_ le gai so - leil \_\_\_\_\_ Les jours ri - ants \_\_\_\_\_

*trem. trem.*

*f* *dim. e rit.* *p* *p*

sont \_\_\_\_\_ par - tis! \_\_\_\_\_ par - tis! \_\_\_\_\_ Comme en mon coeur tout est.

*Tempo primo*

*dim.* *pp*

*decresc.*

som - bre et gla - cé! \_\_\_\_\_ gla - cé! \_\_\_\_\_ Tout est flé - tri! \_\_\_\_\_ Pour tou -

jours! \_\_\_\_\_

# 78

## Chanson de Florian

(1901)

J. P. Claris de Florian

Allegro (Tempo di Scherzo)

*mf*

Ah! — sil est dans — vo — tre

*mf*

vil — lage Un ber — ger sen — si — ble, sen — si — ble et char — mant, ——— char —

*f*

mant, ——— Qu'on ché — risse au — pre — mier — mo — ment, Qu'on

*f*

aime en sui - te d'a - van - ta - ge, Ah! C'est mon a - mi, ren

- dez le moi! j'ai - son a - mour il a ma foi

J'ai son a - mour il a ma foi! ma foi

### Moderato

Si pas - sant près de sa chau - mière Le pauvre, en voy - ant son trou - peau,

*animato*

O se de - man - der — un ag - neu Et qu'il ob - tienne en - cor la

*rall. e dim.*

mè - re — Oh! c'est bien liu, Oh! — ren-dez la moi! —

*poco rit.*

*p*

**Allegro scherzo**

*f*

*f* Si — par sa voix — ten - dre, plain - tiv - e

Il char - me l'é - cho de vos bois, l'é - cho —

l'é - cho — Si les — ac - cents — de son haut bois, Ren - dent — la

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a half note 'l'é - cho' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ber - gè - re — pen - si - ve Oh! — C'est en - cor lui ren - dez le

The second system continues the vocal line with 'ber - gè - re' and 'pen - si - ve'. It includes an 'Oh!' interjection. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

moi. J'ai — son a - mour, Il a — ma foi J'ai son a - mour, — il

The third system features the vocal line singing 'moi. J'ai — son a - mour, Il a — ma foi J'ai son a - mour, — il'. The piano accompaniment continues with similar harmonic support.

a — ma foi, — ma foi.

The fourth system concludes the piece with the vocal line singing 'a — ma foi, — ma foi.' The piano accompaniment ends with a 'rit.' (ritardando) and 'p' (piano) marking.

De la drama:  
RosamundeBélanger  
From v. Chezy

(1898)

Andante

*p* J'at - tends, he - las! dans

*pp*

la dou - leur pleu - rant ta longue ab - sen - ce; re -

viens, re - viens: sans ta pré - sence, pour moi plus de bon heur! *Sva ad lib.*

*Sva ad lib.*

*poco accel.*

En vain fleurit le doux prin - temps tout fier de sa sa - pa - ru - re:

*f* rien ne me plait — rien ne me plait dans la na - tu - re. Mon

*ff* *recit.* Dieu! que j'ai pleu - ré long — temps — Pour - tant — s'il ne — doit

*a tempo*  
*pp* *pp*

*ff* *recit.* *rit.* *pp*

plus ve - nir? — Mon Dieu! toi que — j'im - plo - re! — Eh bien! la tombe —

*pp* peut en - core an — moins nous ré - u - nir. —

*rall.*



# 80

## Weil' auf mir

(1902)

 Lenau  
 Westbrook-trans.

Moderato sostenuto

*p*

Weil auf mir, du  
Eyes so dark, on

dunkles Auge, übe deine  
merreposing, Let me feel now

ganze Macht, ernste, milde, träume  
all your might. With thy grave and dreamy

ri - sche un - er - gründ lich süs - se  
 sweet-ness thine un - fath - omed won - drous

*pp*

Nacht. night.  
 Nimm mit  
 Take mit

*pp*

deinem Zauber dunkel diese  
 now with thy sombre magic from my

Welt von hin - nen mir, dass du ü - ber  
sight this world a - way, That a - lone Thou

*cresc.*

mei - nem Le - ben ein - sam schwe - best  
may'st for ev - er Oer my life ex -

*f* *p*

für und für.  
tend thy sway.

*ppp*

## The Old Mother

(1900)

Vinje  
Corder-trans.

Andante con moto, quasi allegretto

*p*

Du  
My

al te Mut-ter bist so arm, und schaffst im Schweiss, im Schweiss we Blut, doch  
 dear old moth-er, poor thou art, and toil - est day and toil - est night, But

*poco a poco accel.* *broaden*

im - mer noch ist's Herz dir warm und du gabst mir den star -  
 ev - er warm re - mains my heart, 'Twas thou my cour - age did'st

*cresc.* *poco rall.*

*f* ken Arm und die-sen wil - den Muht. *a tempo* *p* Du  
 im-part, my arm of stur - dy might. Thou'st

*f legato, largamente*

wisch - test ab die Thrä - ne mein, war's mir im Herz - en bang, und  
 wip'd a - way each child - ish tear, When I was sore dis - trest, And

*pp*

*tenuto*

küss - test mich den Kna - ben dein, und hauch - test in die Brust hin - ein den  
 kiss'd thy lit - tle lad - die dear, and taught him songs that ban - ish fear from

*poco rit.*  
*cresc. e rall. poco a poco*

*pp* *rall.*

sie-ges-froh-en Sang. *ff*  
 ev-'ry man-ly breast.

*rall.* *rit.*

*f* *ff* *mf*

*p*

Du gabst mir, was be - se - ligt mich, — das  
And more than all thou'st giv - en me, — A

*pp a tempo*

*poco a poco accel.*

wei - che Herz (das) Herz da - zu; drum Al - te will — ich lie - ben dich, — wo -  
hum - ble true and ten - der heart; So, dear old moth - er, I'll love thee — Where

*broader*

hin mein Fuss auch — rich - tet sich, wohl son - der Rast und  
e'er my foot may — wan - der free, Till death our lives shall

*f*  
*broader* *f legato, largamente*

*a tempo* *pp sotto voce*

Ruh. — Mut - ter, Mut - ter, Mut - ter.  
part. — Moth - er, Moth - er, Moth - er.

*a tempo* *ppp*

# 82

## In Summer Fields

### Feldeinsamkeit

(1900)

Almers  
Chapman-trans.

Allegretto molto tranquillo

*pp*

*pp*

Ich  
Quite

ru - he still im ho - hen, grü - nen Gras und  
still I lie where green the grass and tall and

sen - de lan - ge mei - nen Blick nach o - ben, nach  
gaze a - bove me in - to depths un - bound - ed, un -

o - ben von Gril - len rings um - schwirrt ohn'  
bound - ed, by voi - ces of the wood - land a

Un - ter - lass, ohn' Un - ter - lass, von - Him - melsbläu - e -  
con - stant call, a - con - stant call, and - by the won - drous

wun - der - sam um - wo - ben, um - wo  
blue of Heav'n sur - round - ed, sur - round

ben. ed. Die The

*p*



shö - nen, weis - sen Wol - ken ziehn da - hin durch's tie - fe Blau wie  
love - ly snow white clouds drift far and wide, like si - lent dreams through

schö - ne stil - le Träu - me, schön - e, stil - le Träu - me,  
deeps of a - zure wend - ing, like si - lent dreams,

Meno mosso  
schö - ne stil - le Träu - me; mir *pp* ist als ob ich längst ge -  
through the a - zure wend - ing; I feel as though I long a -

stor - ben bin, mir ist, als ob ich längst ge - stor - ben bin und  
go had died, I feel as though I long a - go had died, to

*mf*

zie - he se - lig mit durch ew' - ge Räu - me, zie - he se - lig  
 drift with them through realms of bliss un - end - ing, to drift through

*mf*

*rall.* *a tempo*

mit durch ew' - ge Räu - me. Ich *pp* ru - he still im hoh - en grü - nen  
 realms of bliss un - end - ing — Still I lie where green the grass and

*a tempo*

*rall.* *pp*

*p*

Gras und sen - de lan - ge mei - nen Blick nach  
 tall and gaze a - bove me in - to depths un -

o - ben um - wo ben *dim.*  
 bound - ed, un - bound ed

*ppp*

# 83

## Ich Grolle Nicht

(1899)

Heine

Adagio

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for four measures, followed by the lyrics "Ich grol-le" in a mezzo-piano (*mp*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and features a flowing, arpeggiated texture in the right hand and a steady bass line in the left hand. The tempo is marked "Adagio".

The second system continues the vocal line with the lyrics "nicht, und wenn das Herz auch bricht E-wig ver-lor'-nes Lieb!". The piano accompaniment continues with the same arpeggiated texture. The dynamics remain consistent with the first system.

The third system concludes the vocal line with the lyrics "e-wig ver-lor'-nes Lieb! Ich grol-le nicht Ich grol-le nicht.— Wie du auch". The piano accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic. The system ends with a fermata over the final notes.

*più animando*

strahlst, — in Di - a - man - ten pracht, es fällt kein Strahl — in dei - nes

*poco cresc.*

*f* Herz - ens Nacht, in Herz - ens Nacht, das weiss ich längst, das weiss ich

*f*

*pp* längst, das weiss ich längst.

*pp*

*p* Ich grol - le nicht, und wenn das Herz auch bricht, *cresc.* Ich sah dich ja im Trau - me, *animato*

*cresc.* *animato*

und sah die Nacht in dei - nes Herz - ens Rau - me, und

sah die Schlang' die dir am Herz - en frisst, ich sah, mein Lieb, wie sehr du

e - lend bist. Ich grol - le nicht, Ich grol - le nicht.

*ff*

*p*

*pp*

*ppp*

*più rit.*

*p a tempo*

*pp rit.*

*ppp*

The writer has been severely criticized for attempting to put music to texts of songs, which are masterpieces of great composers. The song above and some of the others, were written primarily as studies. It should be unnecessary to say that they were not composed in the spirit of competition; neither Schumann, Brahms or Franz will be the one to suffer by a comparison; another unnecessary statement. Moreover, they would probably be the last to claim a monopoly of anything—especially the right of man to the pleasure of trying to express in music whatever he wants to. These songs are inserted not so much in spite of this criticism as because of it.

## from "Night of Frost in May"

(1899)

Meredith

Andante con moto

.....There was the lyre of earth be -

*p*

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked "Andante con moto". The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a rest followed by the lyrics ".....There was the lyre of earth be -". The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note bass line and a more melodic upper line.

held, — Then heard by me: it holds me linked; — A-cross the

The second system of the musical score. The vocal line continues with the lyrics "held, — Then heard by me: it holds me linked; — A-cross the". The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic fragments.

years to dead - ebb shores I stand on, my blood thrill — re -

The third system of the musical score. The vocal line concludes with the lyrics "years to dead - ebb shores I stand on, my blood thrill — re -". The piano accompaniment ends with a final chord and a few notes in the bass line.

stores. But would I con-jure in - to

me ——— Those is - sue notes, I must re - view ——— What se-rious

breath the wood-land drew; The low — throb of — expect-an - cy; And

how the white — moth - er mute - ness pressed on leaf and herb;.....

# 85 Dreams

195

(1897)

Porteous  
Trans.

Moderato

*p*

When twi-light

*mp*

comes,— when twilight comes with shad-ows drear,— I dream of thee, of thee dear one;  
2. back,— when I look back on hap-pier days,— my eyes are filled, are filled with tears;

— and grows my soul so dark and sad, sad — as shadows  
— I see thee then in vis - ions plain, so true, so full of

drear, They tell me not to grieve love, for thou wilt come, But  
love. But now I fear to ask them if thou art 'live; They

*più rit.* a -  
*cresc.* *più rit.* a -

Nos. 85 to 92, a group of "Sentimental Ballads"



*tempo*

Oh! But Oh! I can not tell why I fear their words are false: I  
tell me not to grieve love! For— thou wilt come at last: I

*tempo*

dream of thee, I dream of thee, love! And thou art near, art near till I a-  
dream of thee, I dream of thee, love! And thou art near, art near till I a-

*p* *f* *p*

1  
wake. 2. When I look

*piu rit.* *a tempo* *p*

*l.h.* *r.h.*

2 *pp*

wake.— I dream of thee, — I dream of thee — and thou art near, art near till I a-wake.

*pp* *ppp* *pp*

# Omens and Oracles

(about 1900)

Author unknown  
to composer

Andante moderato

The first system of the musical score consists of three staves. The top staff is a treble clef with a 3/4 time signature, containing a whole rest. The middle staff is a treble clef with a *mf* dynamic marking, featuring a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a *p.* dynamic marking, featuring a bass line with eighth and sixteenth notes, including several triplet markings.

The second system includes a vocal line and piano accompaniment. The vocal line starts with a *mp* dynamic and the lyrics "Phan - toms of the fu - - - ture,". The piano accompaniment continues with the same melodic and bass lines as the first system, including triplet markings.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "spec - tres of the past, \_\_\_\_\_ In the". The piano accompaniment remains consistent with the previous systems, featuring triplet markings.

*animando*

wake - ful nightcameround me sigh - ing cry - ing "Fool be-ware, Fool be-ware!" Check the

*f* *rit.* *a -*

*tempo*

feel - - - ing o'er thee steal - ing,

*tempo* *accel.* *cresc.*

Let thy first love be thy last,

*accel.*

*poco a poco accel. e cresc.*

Or if love a - gain thou must at

*cresc.* *accel.*

least this fa - tal love for bear," A -

*tempo*  
ma - ral A - ma - ral A

ma - - - ra.

*dim. e rit.*

Vivace *animando molto*

*mf* Now the dark breaks, now the lark wakes; Now the voi - ces fleet a - way,

The first system features a vocal line in 6/8 time with lyrics: "Now the dark breaks, now the lark wakes; Now the voi - ces fleet a - way,". The piano accompaniment starts with a *mf* dynamic and includes a *cresc.* marking. The piano part consists of a sustained bass line in the left hand and a more active treble line with some grace notes.

*cresc.* Now the breeze a - bout the blos - som; Now the rip - ple in the reed;

The second system continues the vocal line with lyrics: "Now the breeze a - bout the blos - som; Now the rip - ple in the reed;". The piano accompaniment features a *cresc.* marking and includes several double bar lines with fermatas. The piano part has a steady eighth-note accompaniment in the left hand and a more melodic treble line.

Tempo primo sed più mosso

Beams \_\_\_\_\_ and \_\_\_\_\_ buds \_\_\_\_\_ and \_\_\_\_\_

The third system begins with a new tempo marking: "Tempo primo sed più mosso". The vocal line has lyrics: "Beams \_\_\_\_\_ and \_\_\_\_\_ buds \_\_\_\_\_ and \_\_\_\_\_". The piano accompaniment starts with a *f* dynamic and features a complex rhythmic pattern of eighth notes in the left hand, with some triplets. The treble line has a melodic line with some rests.

*poco animando*

birds be gin to \_\_\_\_\_ sing \_\_\_\_\_ and say,

The fourth system continues with the tempo marking *poco animando*. The vocal line has lyrics: "birds be gin to \_\_\_\_\_ sing \_\_\_\_\_ and say,". The piano accompaniment includes a *cresc.* marking and a *f* dynamic. The piano part features a consistent eighth-note accompaniment in the left hand and a melodic treble line.

# 87 An Old Flame

(1896)

Con moto (*not slowly*)

*p*

When dreams en-fold me,

Then I be-hold thee, See thee, the same lov-ing sweet-heart of old.

*cresc.* *mf*

Through seasons glid-ing, Thou art a - bi - ding In the depths of my heart un-told;

*cresc.* *mf* *più rit.*

*p*

For I do love thee, May God a - bove His guard-ing care un - fold.

*a tempo*

*p*

Ah! could I meet thee, and have thee greet me, Come to me, Stand by me,

*p*

Love me as yore, Sad-ness out-done then, New life would come then,—

*f*

*cresc.*

*f*

— Such joy nev-er known be-fore; For I do love thee, May God a-bove thee,

*più ten.*

*p*

*rall.*

*più rit.*

*p*

*più ten.*

Bless thee ev - er more, — God bless thee! Love, — Bless thee! Love.

*pp*

*rall.*

*ad lib.*

*ad lib.*

*rall.*

*pp*

# 88 A Night Song

(1895)

Moore

Allegretto vivace

*pp*

The young May moon is

*pp* *sempre staccato*

beam-ing, love, The glow-worm's lamp is— gleam-ing, gleaming, How sweet to

rove through Mor - - na's grove, When the drow-sy— world is— dream-ing,—

dream-ing, dream - ing— love! Then a - waken! The heav'ns look bright,—

*mf* *mf*



my— dear, 'Tis ne'er too— late for de— light, and best of all the

ways to— length— en days— is to steal a few hours from the—

*pp*

night, my— dear, to— steal a few— hours from the night, When the

drow— sy— world is— dream— ing,— dream— ing,— dream— ing,— love!

*pp*

## A Song - for Anything

(1892)

Andante moderato

When the waves soft - ly sigh, When the sunbeams die;  
 Yae, Fare-well! we must part, But in mind and heart,  
 O have mer-cy Lord, on me, Thou art ev - er kind,

*con espressione (per verse)*

*mp legato*

When the night shadows fall, Eve - ning bells call, Mar-gari - tal Margari - tal  
 We shall ev - er hold thee near, Be life gay or drear. Al - ma Ma - ter! Al - ma Ma - ter!  
 O, let me\_ oppressd with guilt, Thy\_ mer - cy find. The joy Thy fav - or\_ gives, -

I\_ think of thee! While the sil - ver moon is gleaming, of thee, I'm dream-ing.  
 We will think of thee! May the strength thou gav-est ev - er be shown in ways, fair to see.  
 Let me re-gain, Thy free spir-it's firm support my fainting soul sustain.

*rit.*

**NOTE:**—The song above is a common illustration (and not the only one in this book) of how inferior music is inclined to follow inferior words and “vice-versa.” The music was originally written to the sacred words printed last, (and the best of the three.) Some thirty years ago it was sung in a country church and even as a response after the prayer. The congregation not only tolerated it, but accepted it apparently with satisfaction. That music of this character is less frequently heard in religious services now-a-days is one of the signs of the wholesome progress of music in this country. An “Amen” was tacked on to the end of this song; a relative of the composer remarked, at the time, that it was about as appropriate to this kind of a tune as a benediction would be after an exhibition of the “Circassian Beauty” at the “Danbury Fair.”

## The World's Highway

*Allegretto (but not too fast)*

The piano introduction consists of two systems of music. The first system shows the treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The second system continues the piano accompaniment, marked with a mezzo-piano (*mp*) dynamic. The music features a mix of chords and moving lines in both hands.

The first line of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are: *mf* For long I wander'd hap-pi - ly ——— Far — out on the world's high-

The second line of the song continues the vocal line and piano accompaniment. The lyrics are: way ——— My heart was brave for — each new thing and I loved — the far - a -

*Più mosso*

The third line of the song features a change in tempo to *Più mosso*. The lyrics are: way. I watch'd the gay bright peo-ple dance, We laughed, for the

road was good. But *rit.* *f* Oh! I passed where the way was rough I saw it stained with

*rit.* *fagitando*

blood— I wander'd on till I tired grew,— Far on the world's high-

*p* *Meno mosso*

way My heart was sad for what I saw— I feared, I feared the

*f*

far - a-way, the far a - way. So *p* when one day, O sweet-est

*rall.* *Tempo 1<sup>o</sup>*

*p.l.h.* *decresc.* *p.*

*cresc.*

day, I came to a garden small, A voice my heart knew

*animando*

called me in I answered its bless-ed call; I left my wan-d'ring

*cresc.* *ff*

*dim.* *p*

far and wide The free-dom and far-a-way But my garden blooms with

*più rit.* *pp a tempo (or a little slower)*

sweet con-tent That's not on the world's high-way.

# 91 Kären

(1894)

Author unknown  
to composer

Allegro moderato

*mp*

Dost re-

mem - ber child! Last au - tumn we went thro' the

fields, How oft thy blue eyes on me were bent, It

flashed a - cross my mind, That till then I had been blind;

*mf* *animato*

(♩ = ♩ of preceding) (♩ = ♩ of preceding) *rit.*

Tell me lit - tle Kär - en what thy heart \_\_\_\_\_ felt

*rit.*

then? \_\_\_\_\_

*mf a tempo* *p*

# 92

## Marie

(1896)

Gottschall

Poco andante

1. Ma -

rie, I see thee fair - est one, as in a gar - den fair, a gar - den  
 2. sweet - ly now the flow - rets raise their eyes to thy dear glance, to thy dear

fair. Be - fore thee flowers and blos - soms play tossed by — soft evening air. The  
 glance; The fair - est flower on which I gaze is thy — dear counten - ance. The



pil-grim pass - ing\_ on his way, Bows low\_ be-fore thy shrine; Thou  
 eve-ning bells are\_ greet-ing thee, With sweet - est mel - o - dy, O

art, my child, like one sweet prayer, So good, so fair, so pure al-most di  
 may no storm e'er crush thy flowers, Or break thy heart, or break thy heart, Ma-

vine.  
 rie.

1. How

*p*

## Berceuse

(1900)

Adagio

*p*

O'er the moun-tain towards the west, as the chil-dren go to

The first system of the musical score for 'Berceuse'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Adagio' and the dynamic is 'p' (piano). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

rest, Faint - ly comes a sound, a song of na - ture hovers round, 'Tis the

The second system of the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern. The dynamic is 'pp' (pianissimo).

beau - ty of the night;— Sleep thee well till morn - ing light.

The third system of the musical score. The vocal line concludes with a quarter note. The piano accompaniment features a change in time signature to 4/4. The dynamic is 'pp'.

Sleep — thee well till morn - ing light.

The fourth system of the musical score. The vocal line concludes with a quarter note. The piano accompaniment concludes with a final cadence. The dynamic is 'ppp' (pianississimo).

# Where the Eagle

(1900)

M. P. Turnbull

Adagio molto

*mp*

Where the ea - gle can - not see, Where cold winds can

*p*

nev - er be, Where the sun's bright course doth glow ver - y, ver - y

*rall.* *mp*

far be - low, There, in - ev - er last - ing rest, Dwell those saints whom

*rall.* *più ten.* *p a tempo* *broader*

Death hath blest, there in - ev - er last - ing rest.

*pp* *p* *rall.* *ppp*

# 95

## Allegro

(1900)

Allegro *mf*

By morn - ing's bright - est beams,  
By eve - ning's pale gleam,

my heart\_ light - est seems, For in my wak - ing  
still\_ the fan - cies teem, And on my rest -

thoughts gay hopes do shine; Be - fore me lies the day,  
ing, new hopes I see; Be - fore me lies the night,

and ere it dies a - way,  
and ere the morn - ing light,

Who knows — what may be  
These hopes — may come to

minel  
mel

So straight I leave my  
So straight I leave my

night's\_ a - bode — to fare up - on the  
days\_ a - bode — to fare up - on the

A musical score for piano and voice. The score is divided into three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system includes the lyrics: "and ere it dies a - way, and ere the morn - ing light, Who knows — what may be These hopes — may come to". The second system includes the lyrics: "minel mel So straight I leave my So straight I leave my". The third system includes the lyrics: "night's\_ a - bode — to fare up - on the days\_ a - bode — to fare up - on the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The vocal line is in a simple, melodic style with some rests and ties.

day's long road and think with rap - ture  
 night's long road a - gain with rap - ture

ere greet sun's de - cline  
 I the sun - shine

**1** Largo *pp* What may be mine!  
**2** Largo *pp* And what may be mine!

Leigh Hunt, in his Essays, "Rhyme and Reason," says: "...yet how many 'poems' are there....of which we require no more than the rhymes, to be acquainted with the whole of them? You know what the rogues have done by the ends they come to. For instance, what more is necessary to inform us of all the following gentleman has for sale, than the bell he tinkles at the end of his cry? We are as sure of him as the muffin-man." Then he quotes the beautiful text, found in the song below. It is called a 'Love Song,' but this is not enough; when attached to music, it becomes a "Morceau du Coeur,"—a "Romanzo di Central Park," or an "Intermezzo Table d'hote." "...Was there ever peroration more eloquent? Ever a series of catastrophes more explanatory of their previous history?"

(1900)

Andante con grazia, con espressione e con amore.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a rest, followed by the lyrics "Grove, Rove, Night, De". The piano accompaniment is in 4/4 time and features a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The tempo and mood are indicated as "Andante con grazia, con espressione e con amore".

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "light Heart, Im - part,". The piano accompaniment continues with its characteristic arpeggiated texture. A dynamic marking of *p* is present at the beginning of the system, and a performance instruction *piu ten.* is written above the vocal line.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "Prove Love, Heart, Im - part, Love,". The piano accompaniment continues with its characteristic arpeggiated texture. A dynamic marking of *p* is present at the beginning of the system, and a performance instruction *rit. a poco* is written above the piano part towards the end of the system.

**NOTE:**— Men with high, liquid notes, and lady sopranos may sing an octave higher than written. The voice part of this "Aria," however, may be omitted with good effect. To make a deeper impression, a violin may play the right-hand tune, and may be omitted,— for the same reason.

Prove, Prove Love, Kiss,

*poco e dim.* *a tempo* *p*

Bliss, Kiss, Bliss, Blest,

*più ten.* *più animando*

Rest, Heart, Im - part, Im - part, Im -

*poco rit.*

part, Love.

*rit.* *ppp* *pp* *rall.* *morendo*

Some twenty years ago, an eminent and sure-minded critic of music in New York told a young man that \_\_\_\_\_ was one of our great composers; what he meant by "our" is not recorded, nor is it remembered that this profound statement was qualified by the word "living"—probably not, as this arbiter of tears and emotions is quite enthusiastic over his enthusiasms. The above collection of notes and heartbeats would show, but does so very inadequately, the influence, on the youthful mind, of the master in question.



## The South Wind

(1899)

Andante con moto

*p*

1. When gen - tly blows the  
Die Lotosblume, Heine. Die Lo - tos - blu - me

South Wind first through the Northern Wood, With ea - ger-ness he  
äng - stigt sich vor der Son - ne Pracht, Und mit ge - senk - ten

go - eth where long a tree has stood. He  
Haupt - er - wartet sie träu - mend die Nacht. Der

*pp più rit. ten. p*

NOTE:- Composed originally to "Die Lotosblume" but as the setting was unsatisfactory, the other words were written for it.

lifts the lea - fy cov - ring that lies close at its base, and  
Mond, der ist ihr Buh - le, er weckt sie mit sei - nem Licht, und

*piu ten.*

there with sweet - est wel - come, looks up his old love's face.  
ihm entschleiert sie freund - lich ihr from - mes Blu - men ge - sicht.

*piu animando*

*piu ten.*

*p*

2. Be - neath the snow she waits him and keeps her leave's brave dress,  
Sie blüht und glüht und leuch - tet, starret stumm in die Höh;

*pp* *p*

Her fair\_ blos-som o - pens at\_ his\_ first ca - ress. Each  
 Sie duf-tet...wei-net und\_ zit - tert vor\_ Lie-be und Lie-bes weh, Sie

*più ten.*

year that flow-er greets him, For\_ him, for him a - lone her heart with love's  
 blüht und glüht und leuch-tet, und\_ starret stumm in die Höh; sie duf-tet, weinet und\_

*più animando*

*p più rit.*

beau - ty, through her brief day has shone.  
 zit - tert vor Lie-be und Lie - bes weh.

*p più rit.* *pp* *ppp*

NOTE:- The music for the second verse may be used for both.

# Naught that Country needeth

Aria for Baritone (from a Cantata, "The Celestial Country")

(1899)

Alford  
from St. Bernard

Moderato

The musical score is written for Baritone and Piano. It begins with a *Moderato* tempo marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system shows the piano accompaniment with a *mf* dynamic. The second system includes the vocal line with the lyrics "Naught that coun-try" and a *mf* dynamic. The third system includes the vocal line with the lyrics "need - - eth of these aisles of stone;" and a *mp* dynamic. The piano accompaniment features various textures, including triplets and arpeggiated figures.

Where the God - head dwell - eth, where the God - head dwell - eth,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Where the God - head dwell - eth, where the God - head dwell - eth,". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a complex harmonic structure with many accidentals and a melodic line in the right hand.

tem - ple there is none. All — saints that in these courts have stood,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "tem - ple there is none. All — saints that in these courts have stood,". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).

All — saints that in these courts have stood are but babes — and

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "All — saints that in these courts have stood are but babes — and". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).

feed - ing on chil - drens food, babes — and feed - ing on chil - drens food. On through

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "feed - ing on chil - drens food, babes — and feed - ing on chil - drens food. On through". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).

*mp*

dark - ness, On through— sign and to - ken, On through

*p*

stars a-midst the night, On \_\_\_\_\_ to light, On through

*poco espress.*

dark - ness, On through sign and to - ken, for - ward in - to

*poco cresc.*

*cresc.*

light, for-ward in - to light! \_\_\_\_\_ light! \_\_\_\_\_

*f*

*poco cresc. e accel.*

*f*

*più rit.*

*p a tempo*

On through sign and to - ken, stars amidst the night.

*Quasi recit.*

Forward, forward in-to light!

*p* *f* *mf a tempo*

Forward, forward in-to light! On thro' sign and

*p* *pp* *dim. poco a poco*

to - ken, On through sign and to - ken, On through sign and to - ken, stars amidst the night.

# Forward into Light

Aria for Tenor (or Soprano) (from a Cantata "The Celestial Country")

Alford

from St. Bernard

(1898)

Allegretto

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a prominent triplet pattern in both hands, starting with a piano (*p*) dynamic. The melody in the treble clef is supported by a similar rhythmic pattern in the bass clef.

The second system contains the first vocal line and its piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics "For - ward" are written under the vocal line. The piano part continues with the triplet accompaniment. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). Performance markings include *ten.* (tenor), *a tempo*, and *rit.* (ritardando).

The third system contains the second vocal line and its piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics "flock of Je - - sus Salt of all the" are written under the vocal line. The piano part continues with the triplet accompaniment. Dynamics include *pp* (pianissimo).

The fourth system contains the third vocal line and its piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics "earth, Till each yearn - ing pur - -" are written under the vocal line. The piano part continues with the triplet accompaniment. Dynamics include *mp* (mezzo-piano).



pose springs to glo - rious birth; Sick they

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'pose', followed by a quarter note 's', a quarter note 'p', and a quarter note 'r'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is placed above the vocal line.

ask for heal - - ing, Blind they grope, they

The second system continues the vocal line with a half note 'ask', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'h', a quarter note 'e', a quarter note 'a', and a quarter note 'l'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is placed above the vocal line.

grobe for day; Pour up-on na-tions wis-doms lov-ing,

*poco rall. e cresc.*

The third system continues the vocal line with a half note 'g', a quarter note 'r', a quarter note 'o', a quarter note 'p', a quarter note 'e', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'd', a quarter note 'a', a quarter note 'y', a quarter note 'p', a quarter note 'o', a quarter note 'u', a quarter note 'r', a quarter note 'u', a quarter note 'p', a quarter note 'o', a quarter note 'n', a quarter note 'n', a quarter note 'a', a quarter note 't', a quarter note 'i', a quarter note 'o', a quarter note 'n', a quarter note 's', a quarter note 'w', a quarter note 'i', a quarter note 's', a quarter note 'd', a quarter note 'o', a quarter note 'm', a quarter note 's', a quarter note 'l', a quarter note 'o', a quarter note 'v', a quarter note 'i', a quarter note 'n', a quarter note 'g'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *poco rall. e cresc.* is placed below the vocal line.

lov - ing ray. Sick they ask for heal - -

*rit. p*

*a tempo*

*p rit. col voce*

The fourth system continues the vocal line with a half note 'l', a quarter note 'o', a quarter note 'v', a quarter note 'i', a quarter note 'n', a quarter note 'g', a quarter note 'r', a quarter note 'a', a quarter note 'y', a quarter note 's', a quarter note 'i', a quarter note 'c', a quarter note 'k', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'y', a quarter note 'a', a quarter note 's', a quarter note 'k', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'h', a quarter note 'e', a quarter note 'a', a quarter note 'l'. The piano accompaniment continues with chords and a bass line. Dynamic markings include *rit. p*, *a tempo*, *p rit.*, and *col voce*.

ing, Blind they grope, they grope — for day;



Pour on na-tions wis-doms lov-ing ray, wis-doms lov-ing

*poco rall.*

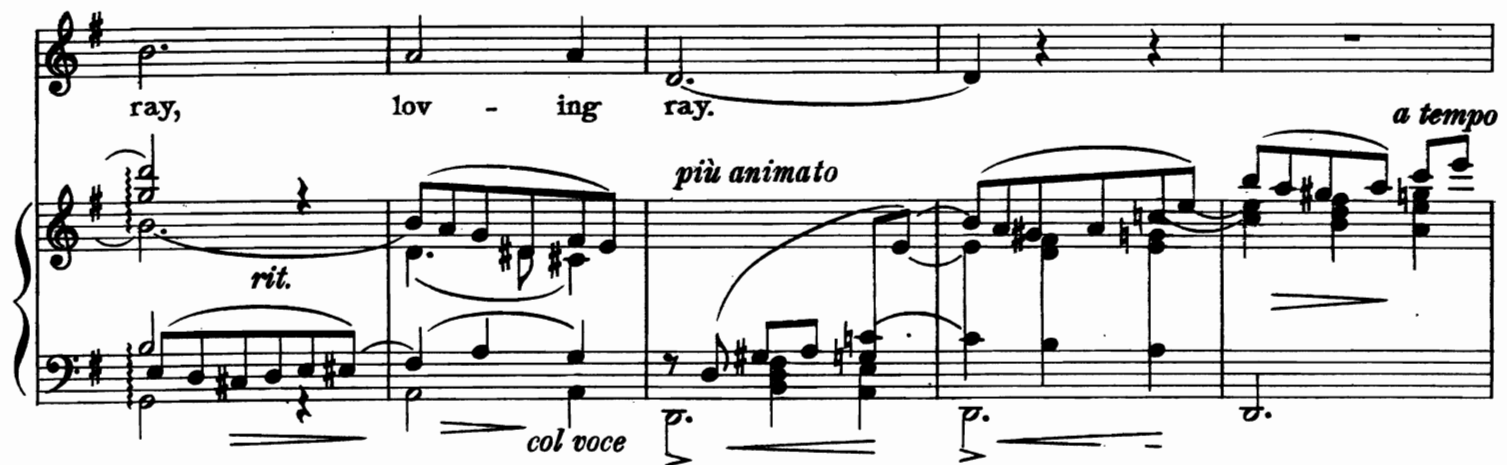
*cresc.* *sf* *3*



ray, lov - ing ray.

*rit.* *più animato* *a tempo*

*col voce* *p.* *p.*



For - ward out of er - - - ror, Leave be -

*f* *mf* *3*



hind — the night. — For — — ward out of

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'hind', followed by a quarter note 'the', a half note 'night.', and a full rest. The piano accompaniment consists of a right hand with eighth-note triplets and a left hand with a steady bass line. The key signature has one sharp (F#).

dark — — ness. For — — ward in — — to

*cresc.*

The second system continues the vocal line with 'dark' (half note), 'ness.' (half note), 'For' (half note), 'ward' (half note), 'in' (half note), and 'to' (half note). The piano accompaniment includes a *cresc.* marking and features more complex triplet patterns in the right hand. The key signature remains one sharp.

light. — — For — — ward when — — in —

The third system continues the vocal line with 'light.' (half note), 'For' (half note), 'ward' (half note), 'when' (half note), and 'in' (half note). The piano accompaniment continues with triplet patterns and a steady bass line. The key signature remains one sharp.

child — — hood buds — — the in - fant mind, —

The fourth system continues the vocal line with 'child' (half note), 'hood buds' (half note), 'the' (half note), 'in - fant' (half note), and 'mind,' (half note). The piano accompaniment continues with triplet patterns and a steady bass line. The key signature remains one sharp.

buds the in - fant mind. *f.* All *poco string.*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "buds the in - fant mind." and concludes with a fermata over the word "mind." followed by the instruction "All poco string." The piano accompaniment consists of two staves: the right hand plays a series of chords and moving lines, while the left hand features a prominent triplet pattern in the bass line.

through youth and man - hood, Youth and

The second system continues the vocal line with the lyrics "through youth and man - hood, Youth and". The piano accompaniment maintains the triplet pattern in the left hand and provides harmonic support for the vocal melody in the right hand.

*più mosso* man - hood for - - ward till the veil be *poco*

The third system begins with the tempo marking "più mosso" and the lyrics "man - hood for - - ward till the veil be". The piano accompaniment features a more active left hand with frequent triplets, and the right hand continues with complex chordal textures. The system ends with the instruction "poco".

*animando ed cresc.* lift - - ed; Climb height to height!

The fourth system starts with the tempo and dynamic marking "animando ed cresc." and the lyrics "lift - - ed; Climb height to height!". The piano accompaniment is highly rhythmic, with the left hand playing a dense pattern of triplets. The vocal line is supported by the piano's harmonic structure.

*ff* broader

Climb height to height! For - ward out of

dark - ness: On ev - er on - ward,

*poco agitato* climb - ing till our *fff* faith, un - *largemente*

*rit. - - - e dim.* *p* til our faith be sight *pp*

*col voce* *pp* *pp* *mf* *mp*

# 100

## A Christmas Carol

Larghetto

*p*

Lit - tle Star of Beth - le - hem! Do - we - see Thee now?  
O'er the cra - die of a King, Hear the An - gels sing:

*pp*

*piu ten.*

Do - we see Thee shin - ing - o'er the tall trees? Lit - tle Child of  
In - Ex - cel - sis Glo - ri - a, - Glo - - - ria! - From His Fa - ther's

*p*

*piu ten.*

*p*

Beth - le - hem! Do we hear Thee in our hearts? Hear the An - gels sing - ing:  
home on high, Lo! for us He came to die; Hear the An - gels sing: Ve -

*pp*

*pp*

Peace on earth good will to men! No - ell  
ni - te a - dor - e - mus Do - - - min - um.

## My Native Land

(1897)

(Traditional)

Adagio

*p*

My na-tive land now meets my eye, The old oaks raise their boughs on high,

*p*

Vio-lets greet-ing, vio-lets greet-ing seem, Ah! 'tis a dream, Ah! 'tis' a dream.

*più ten. pp rall.*

*pp* *pp rit.*

*p*

And when in dis-tant lands I roam, My heart will wan-der to my home;

*p*

While these vis-ions and (while these) fan-cies teem, Still let me dream, still let me dream.

*pp*

*pp*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The tempo is marked 'Adagio'. Dynamics include piano (p), pianissimo (pp), and a section marked 'più ten. pp rall.' (more tenor, pianissimo, rarer). The score features various musical notations such as slurs, ties, and triplets. The lyrics are written below the vocal line.

# Memories

{A,-Very Pleasant  
{B,-Rather Sad

(1897)

Presto

A.

We're sit-ting in the op-era house, the  
*(As fast as it will go.)*

op - era house, the op - era house; We're wait-ing for the cur-tain to a-rise with won-ders

for our eyes; We're feel - ing pret - ty gay, and well we may, "O, Jim - my, look!" I say, "The

band is tun - ing up and soon will start to play.'" We whis - tle and we hum,



beat time— with the drum. *Whistle* . . . . . We

whis-tle and we hum, ——— beat time with the drum, *Whistle* . . . . .

— . . . . . We're sit - ting in the op - era house, the op - era house, the

*p.*

(Octaves ad lib.)

op - era house, a - wait - ing for the cur - tain to ——— rise with won - ders for our eyes, a

feel-ing of ex-pec-tan-cy, a cer-tain kind of ec-sta-sy, ex-pec-tan-cy and

ec-sta-sy, ex-pec-tan-cy and ec-sta-sy— Sh..s'..s'..s.—

Curtain!

(1897)  
Adagio

B.

*p*

From the street a strain on my ear doth fall, A

*ad.* \* *ad. sempre*

tune as thread-bare as that "old red shawl," It is tat-tered, it is torn, it shows

signs of be - ing worn, It's the tune my Un - cle hummed from ear - ly morn, 'Twas a

com - mon lit - tle thing and kind 'a sweet, But 'twas sad and seemed to slow up both his

feet; I can see him shuff - ling down to the barn or to the town, a —

hum - - - - - ming.

*pp*

*ppp*

## The White Gulls

(from the Russian)

(1921)

Maurice Morris

*Largo*

*p*

The white gulls dip and wheel

*pp*

*più ten.*

O - ver wa-ters gray like steel. The white gulls call and cry as they spread their wings and

*pp*

*pp*

fly. The white gulls sink to rest On the tides slow heav-ing

*l.h.*

*pp*

*mf più animando*

breast. *l.h.* Souls of men that turn and wheel

*mf più animando*

*poco cresc.*

O - ver wa-ters cold as steel. Souls of men that call and cry\_

*pp*

As they know not where to fly. Souls of

*l.h.* *more tranquilly*

*pp*

men that sink to rest On an all re- ceiv- ing breast.

*l.h.* *l.h.* *l.h.*

## Two Little Flowers

(and dedicated to them)

(1921)

Allegretto

*mp*

On sun - ny days in our backyard, Two

*p* *l.h.*

Ped. .... \* Ped. .... \* Ped. .... \* etc. (the pedal following the piano phrasing not that of the voice)

lit - tle flowers are seen, One dressed, at times, in bright - est pink and

one in green. The mar - i - gold is ra - di - ant, the

rose'— passing fair;— The vi - o-let is ev - er dear, the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "rose'— passing fair;— The vi - o-let is ev - er dear, the". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support. The music is characterized by flowing eighth and sixteenth notes, with some measures containing triplets.

or - chid, ev - er— rare; There's lov - li - ness in wild flow'rs of—

The second system continues the vocal line and piano accompaniment. The lyrics are "or - chid, ev - er— rare; There's lov - li - ness in wild flow'rs of—". The musical notation remains consistent with the first system, featuring a treble clef and a key signature of one sharp. The piano accompaniment continues with its melodic and harmonic patterns.

field or wide sa - van - nah, But fair - est, rar - est of them all are

The third system continues the vocal line and piano accompaniment. The lyrics are "field or wide sa - van - nah, But fair - est, rar - est of them all are". The musical notation remains consistent with the previous systems, featuring a treble clef and a key signature of one sharp. The piano accompaniment continues with its melodic and harmonic patterns.

E - dith and Su - san - na.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "E - dith and Su - san - na.". The musical notation remains consistent with the previous systems, featuring a treble clef and a key signature of one sharp. The piano accompaniment continues with its melodic and harmonic patterns, ending with a final cadence.

## West London

(A Sonnet)

(1921)

Matthew Arnold

Moderato  
*mp*

Crouch'd \_\_\_\_\_ on the pave-ment, close by Belgrave Square, A tramp I—

*p*

The first system of the musical score for 'West London' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' and the dynamic is 'mp'. The piano accompaniment is in 4/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a piano dynamic 'p' and features a steady accompaniment of chords and moving lines in both hands.

— saw, ill, mood - y, — and tongue - tied. A babe was in her arms, and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the lyrics '— saw, ill, mood - y, — and tongue - tied. A babe was in her arms, and'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

at her side a girl; their clothes were rags, their feet were bare. Some

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics 'at her side a girl; their clothes were rags, their feet were bare. Some'. The piano accompaniment concludes with the same rhythmic and harmonic patterns as the previous systems.



la - bouring men, whose work lay some - where there, Pass'd

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "la - bouring men, whose work lay some - where there, Pass'd". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some notes tied across measures.

op - pos - ite; She touch'd her girl, who hied a-cross, and begg'd and came back

The second system continues the musical score. The vocal line has the lyrics "op - pos - ite; She touch'd her girl, who hied a-cross, and begg'd and came back". The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note bass line and chordal accompaniment.

sat - is - fied. The rich she had let — pass with a fro - zen stare...

The third system of the score includes the lyrics "sat - is - fied. The rich she had let — pass with a fro - zen stare...". The piano part includes dynamic markings: *p* (piano) above the vocal line and *pp* (pianissimo) below the piano accompaniment. The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand.

Thought I: A - - bove her state this spir - it towers; She

*slower and with dignity*

The fourth system contains the lyrics "Thought I: A - - bove her state this spir - it towers; She". The piano part includes dynamic markings: *mp* (mezzo-piano) above the vocal line and *mf* (mezzo-forte) below the piano accompaniment. A performance instruction "*slower and with dignity*" is written below the piano part. The piano accompaniment features a more complex texture with sixteenth-note patterns and some chords.

will not ask of A - liens, but of friends, Of shar - ers in a common

hu-man fate. She turns from the cold succour, which at-tends the unknown lit - tle from the

un-know - ing great, And points us to a bet-ter time, - and points us to a

bet-ter time, - And points us to a bet-ter time than ours.

*a little slower*

*slowly*

106

from "Amphion"

(1896)

Tennyson

Allegretto con spirito

*f*  
The

moun-tain stirred its bush-y crown, and as tra - di - tion teach - es, Young

ash - es pir - ou - et - ted down co-quet-ting, - Co-quet-ting

with young beech - es;....

*più mosso*

....And shepherds from the moun-tain-eaves, Looked down, half pleased, half

fright - ened, As dashed a - bout the drunk - en leaves, The sun - shine

*più rit.* *a tempo*

light - ened, The ran - dom sun - shine light - - ened.

*sf* *più rit.* *a tempo*

## A Night Thought

(1895)

Moore

Adagio

*p*

How oft a cloud, with en-vious veil, Ob - scures yon bash-ful

light — Which seems so mo - dest - ly to steal a - long the waste of

night! .....thus the world's ob - tru-sive wrongs ob - scure, with mal-ice

keen, Some tim-id heart which on-ly longs to live and die un-seen.

*dim. e rall.*

*pp*

*dim. e rall.*

# Songs my Mother taught me

(1895)

Heyduk  
translation adapted

Largo

*p*

Songs my mother taught me in the days long vanished,

*pp*

*più rit.*

Sel - dom from her eye-lids were the tear drops ban-ished, were the tear drops

*pp*

*più rit.*

*mp*

ban - ished Now I teach my chil - dren

*poco accel.*

*p*

*dim.* *poco rall.*

each mel-o-dious meas - ure of - tent tears are flow - ing, flow - ing

*ppp* *pp*

from my mem - ory's treasure. Songs my mother taught me

*ppp*

in days long van - ished. Sel - dom from her eye - lids were the tear - drops ban - ished,

*rit.*

were the tear - drops ban - ished.

# 109 Waltz

(1895)

*mf*

1. Round and round — the old  
2. Far and wide the fame of

*mf*

*octs ad lib.*

*p*

dance ground, Went the whirl-ing throng, moved with wine and song; Lit-tle An-nie  
the bride, Al - so of her beau, eve-ry one knows it's "Joe;" Lit-tle An-nie

*p*

*p. p. (non octs.)*

Rooney, (now Mrs. Moon - ey,) Was as gay as birds in May, her Wed - ding Day.  
Rooney, (Mrs. J. P. Moon - ey,) All that day, held full sway o'er Av' - nue All

*p.*

1 2 *più ten.*

*ppp*

"An old sweet - heart"

*più rall.*

*ppp*

*più ten.*



## The World's Wanderers

(1895)

Shelley

Adagio sostenuto

*p*

1. Tell me, star whose wings of light  
2. Tell me, moon, thou pale and grey

*p*

speed thee in thy\_ fie - ry flight, — In\_ what cav - ern of the night  
pil - grim of heavns homeless way, In\_ what depth of night or day, —

*rit.*

*rit.*

*a tempo*

will thy pin - ions close now? \_\_\_\_\_  
seekest thou re - pose now? \_\_\_\_\_

1 2

# 111

## Canon

(1894)

Moore

Allegro

*f* Oh, the days are gone, when beauty bright—

— My hearts chain— wove; When my dream— of life, from

morn till night was— love, still love, was— still love.—

Oh! the days are gone, when beauty bright, When my— dream of life, from morn till night

was \_\_\_\_\_ love, still love, from morn till night, My dream of life was love. \_\_\_\_\_

New hope may bloom, and days may come

of mild - er, calm - er beam, But there's noth-ing half so sweet in

*oct.(ad lib.)*

life \_\_\_\_\_ as love's young dream, as love's young dream.

# 112 To Edith

(1892)

Andante moderato (quietly)

*p* So like a flower, thy lit-tle four year face in its pure freshness

*pp* *ppp*

That to my bedside comes each morn in happy guise— I must be smil - ing too.

*rit.* *rit.* *a tempo*

*p* O, lit - tle flower-like face that comes to me, each morn for kisses

*pp* *rit.* *l.h.*

Bend thou near me while I in-hale its fra-grance sweet— And put a blessing there.

*rit.* *pp* *cresc.* *rit.* *l.h. r.h.* *l.h.* *dim. rit.* *ppp*

# When Stars are in the Quiet Skies

(1894)

Bulwer-Lytton

Adagio

*p*

When stars are  
There is an

*legato*

*rit.*

*p*

in the qui - et skies, Then most I long for thee. O  
hour when ho - ly dreams Throughslum - ber fair - est glide. And

*p.*

bend on me thy ten - der eyes, As stars, look down up-on the  
in that mys - tic hour it seems, Thou shouldst be ev - er, ev - er

*p.*

peace - ful sea. For thoughts like waves that glide by night are  
 at my side. The thoughts of thee too sa - cred are for

*accel.* *a tempo*

still - est when they shine; All my love lies hushed in light be - neath the  
 day - light's com - mon bear, I can but know thee as my star, my guid - ing

1  
 heav'n, be - neath the heav'n of thine.  
 star, my an - gel

2 *dim. e rall.*  
 and my dream.

3  
*rit.* *rall.* *ppp*

# Slow March

Inscribed to the Children's Faithful Friend

(1888)

Largo

*p*

One

eve-ning just at sun-set we laid him in the grave; Al-though a hum-ble an-i-mal his

heart was true and brave. All the family joined us, in sol-enn march and slow, from the

gar-den place be-neath the trees and where the sun-flowers grow.

8



Greek philosophers, ward-politicians, unmasked laymen, and others, have a saying that bad-habits and bad-gardens grow to the "unintendedables"; whether these are a kind of "daucus carota," "men," "jails" or "mechanistic theories of life" is not known,—but the statement is probably or probably not true. The printing of this collection was undertaken primarily, in order to have a few clear copies that could be sent to friends who, from time to time, have been interested enough to ask for copies of some of the songs; but the job has grown into something different,—it contains plenty of songs which have not been and will not be asked for. It stands now, if it stands for anything, as a kind of "buffer state,"—an opportunity for evading a question, somewhat embarrassing to answer,—"Why do you write so much ———, which no one ever sees?" There are several good reasons, none of which are worth recording.

Another, but unconvincing, reason for not asking publishers to risk their capital or singers their reputation, may be charged to a theory,—(perhaps it is little more than a notion, for many do not agree with it,—to be more exact, a man did agree with it once; he had something to sell,—a book, as I remember, called, "The Truth about Something," or "How to write Music while Shaving!") Be that as it may,—our theory has a name—it is, "The balance of values," or "The circle of sources"; (in these days, of chameleon efficiency, every whim must be classified under a scientific sounding name, to save it from investigation). It stands something like this: That an interest in any art-activity, from poetry to baseball is better, broadly speaking, if held as a part of life, or of a life, than if it sets itself up as a whole,—a condition verging, perhaps, towards a monopoly or possibly a kind of atrophy of the other important values, and hence reacting unfavorably upon itself. In the former condition, this interest, this instinctive impulse, this desire to pass from "minor to major," this artistic-intuition, or whatever you call it, may have a better chance to be more natural, more comprehensive, perhaps, freer and so more tolerant,—it may develop more muscle in the hind legs and so find a broader vantage ground for jumping to the top of a fence, and more interest in looking around,—if it happens to get there.

Now all this may not be so; the writer certainly cannot and does not try to prove it so by his own experience, but he likes to think the theory works out somewhat in this way. To illustrate further (and to become more involved): if this interest, and everyone has it, is a component of the ordinary life,—if it is free primarily to play the part of the, or a, reflex, subconscious-expression, or something of that sort, in relation to some fundamental share in the common work of the world, as things go, is it nearer to what nature intended it should be, than if, as suggested above, it sets itself up as a whole,—not a dominant value only, but a complete one? If a fiddler or poet does nothing all day long but enjoy the luxury and drudgery of fiddling or dreaming, with or without meals, does he or does he not, for this reason, have anything valuable to express?—or is whatever he thinks he has to express less valuable than he thinks?

This is a question which each man must answer for himself. It depends to a great extent, on what a man nails up on his dashboard as "valuable." Does not the sinking back into the soft state of mind

(or possibly a non-state of mind) that may accept "art for art's sake," tend to shrink rather than toughen up the hitting muscles,—and incidentally those of the umpire or the grand stand, if there be one? To quote from a book that is not read:—"Is not beauty in music too often confused with something which lets the ears lie back in an easy-chair? Many sounds that we are used to, do not bother us, and for that reason are we not too easily inclined to call them beautiful? . . . Possibly the fondness for personal expression,—the kind in which self-indulgence dresses up and miscalls freedom,—may throw out a skin-deep arrangement, which is readily accepted at first as beautiful—formulae that weaken rather than toughen the musical-muscles. If a composer's conception of his art, its functions and ideals, even if sincere, coincide to such an extent with these groove-colored permutations of tried out progressions in expediency, so that he can arrange them over and over again to his delight—has he or has he not been drugged with an overdose of habit-forming sounds? And as a result do not the muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes,—even the sensual outbursts of an emasculated rubber-stamp,—a 'Zaza,' a 'Salome' or some other money-getting costume of effeminate manhood? In many cases probably not,—but there is this tendency."

If the interest, under discussion, is the whole and the owner is willing to let it rest as the whole, will it not produce something less vital than the ideal which underlies, or which did underlie it? And is the resultant work from this interest as free as it should be from a certain influence of reaction which is brought on or, at least, is closely related to the artist's over-anxiety about its effect upon others?

And to this, also, no general answer must be given,—each man will answer it for himself,—if he feels like answering questions. The whole matter is but one of the personal conviction. For as Mr. Sedgwick says in his helpful and inspiring little book about Dante, "in judging human conduct,"—and the manner in which an interest in art is used has to do with human conduct,—"we are dealing with subtle mysteries of motives, impulses, feelings, thoughts that shift, meet, combine and separate like clouds."

Every normal man,—that is, every uncivilized or civilized human being not of defective mentality, moral sense, etc., has, in some degree, creative insight (an unpopular statement) and an interest, desire and ability to express it (another unpopular statement). There are many, too many, who think they have none of it, and stop with the thought or before the thought. There are a few who think (and encourage others to think) that they and they only have this insight, interest, etc. . . . and that (as a kind of collateral security) they and they only know how to give true expression to it, etc. But in every human soul there is a ray of celestial beauty (Plotinus admits that), and a spark of genius (nobody admits that).

If this is so, and if one of the greatest sources of strength,—one of the greatest joys, and deepest pleasures of men, is giving rein to it in some way, why should not every one instead of a few, be encouraged, and feel justified in encouraging everyone including himself to make this a part of every one's life and his life,—a value that will supplement the other values and help round out the substance of the soul?



Condorcet, in his attitude towards history,—Dryden, perhaps when he sings, “—from heavenly harmony, This universal frame began . . . . The diapason closing full in man.”—more certainly Emerson in the “Over-soul” and “common-heart” seem to lend strength to the thought that this germ-plasm of creative-art, interest and work is universal, and that its selection-theory is based on any condition that has to do with universal encouragement. Encouragement here is taken in the broad sense of something akin to unprejudiced and intelligent examination, to sympathy and unconscious influence,—a thing felt rather than seen. The problem of direct encouragement is more complex and exciting but not as fundamental or important. It seems to the writer that the attempts to stimulate interest by elaborate systems of contests, prizes, etc., are a little overdone nowadays. Something of real benefit to art may be accomplished in this way,—but perhaps the prizes may do the donors more good than the donees. Possibly the pleasure and satisfaction of the former in having done what they consider a good deed, may be far greater than the improvement in the quality of the latter’s work. In fact, the process may have an enervating effect upon the latter,—it may produce more Roderick Hudsons than Beethovens. Perhaps something of greater value could be caught without this kind of bait. Perhaps the chief value of the plan to establish a “course at Rome” to raise the standard of American music (or the standard of American composers—which is it?) may be in finding a man strong enough to survive it. To see the sunrise a man has but to get up early, and he can always have Bach in his pocket. For the amount of a month’s wages, a grocery-clerk can receive “personal instruction” from Beethoven, and other *living* “conservatories.” Possibly, the more our composer accepts from his patrons, “*et al.*” the less he will accept from himself. It may be possible that a month in a “Kansas wheat field” will do more for him than three years in Rome. It may be, that many men—perhaps some of genius—(if you won’t admit that all are geniuses) have been started on the downward path of subsidy by trying to write a thousand dollar prize poem or a ten thousand dollar prize opera. How many master-pieces have been prevented from blossoming in this way? A cocktail will make a man eat more, but will not give him a healthy, normal appetite (if he had not that already). If a bishop should offer a “prize living” to the curate who will love God the hardest for fifteen days, whoever gets the prize would love God the least,—probably. Such stimulants, it strikes us, tend to industrialize art, rather than develop a spiritual sturdiness—a sturdiness which Mr. Sedgwick says shows itself in a close union between spiritual life and the ordinary business of life, against spiritual feebleness which shows itself in the separation of the two. And for the most of us, we believe, this sturdiness would be encouraged by anything that will keep or help us keep a normal balance between the spiritual life and the ordinary life. If for every thousand dollar prize a potato field be substituted, so that these candidates of “Clio” can dig a little in real life, perchance dig up a natural inspiration, art’s-air might be a little clearer—a little freer from certain traditional delusions,—for instance, that free thought and free love always go to the same café—that atmosphere and diligence are synonymous. To quote Thoreau incorrectly: “When half-Gods talk, the Gods walk!” Everyone should have the opportunity of not being over-influenced. But these unpopular convictions should stop,—“On ne donne rien si liberalement que ses conseils.”

A necessary part of this part of progressive evolution (for they tell us now that evolution is not always progressive) is that every one should be as free as possible to encourage every one, including himself, to work, and to be willing to work where this interest directs,—“to stand and be willing to stand, unprotected, from all the showers of the absolute which may beat upon him,—to use or learn to use or, at least, to be unafraid of trying to use, whatever he can, of any and all lessons of the infinite which humanity has received and thrown to him—that nature has exposed and sacrificed for him,—that life and death have translated for him,” until the products of his labor shall beat around and through his ordinary work,—shall strengthen, widen and deepen all his senses, aspirations, or whatever the innate power and impulses may be called, which God has given man.

Everything from a mule to an oak, which nature has given life has a right to that life, and a right to throw into that life all the values it can. Whether they be approved by a human mind or seen with a human eye, is no concern of that right. The right of a tree, wherever it stands, is to grow as strong and as beautiful as it can whether seen or unseen,—whether made immortal by a Turner,—translated into a part of Seraphic architecture or a kitchen table. The instinctive and progressive interest of every man in art, we are willing to affirm with no qualification, will go on and on, ever fulfilling hopes, ever building new ones, ever opening new horizons, until the day will come when every

man while digging his potatoes will breathe his own Epics, his own Symphonies (operas if he likes it); and as he sits of an evening in his back-yard and shirt sleeves smoking his pipe and watching his brave children in their fun of building their themes, for their sonatas of their life, he will look up over the mountains and see his visions, in their reality,—will hear the transcendental strains of the day’s symphony, resounding in their many choirs, and in all their perfection, through the west wind and the tree tops!

It was not Mark Twain but the “Danbury News Man” who became convinced that a man never knows his vices and virtues until that great and solemn event, that first sunny day in spring when he wants to go fishing, but stays home and helps his wife clean house. As he lies on his back under the bed,—under all the beds,—with nothing beneath him but tacks and his past life,—with his soul (to say nothing of his vision), full of that glorious dust of mortals and carpets,—with his finger-tips rosy with the caresses of his mother-in-law’s hammer (her annual argument),—as he lies there taking orders from the hired girl, a sudden and tremendous vocabulary comes to him. Its power is omnipotent, it consumes everything,—but the rubbish heap. Before it his virtues quail, hesitate and crawl carefully out of the cellar window; his vices,—even they go back on him,—even they can’t stand this,—he sees them march with stately grace (and others) out of the front door. At this moment there comes a whisper,—the still small voice of a “parent on his father’s side”—Vices and Virtues! Vices and Virtues! they ain’t no sech things,—but ther’e a tarnal lot of ’em.” Wedged in between the sewing machine and the future he examines himself, as every man in his position should do;—“What has brought me to this?—Where am I? Why do I do this?”—“these are natural inquiries. They have assailed thousands before our day; they will afflict thousands in years to come and probably there is no form of interrogation so loaded with subtle torture,—unless it is to be asked for a light in a strange depot by a man you’ve just selected out of seventeen thousand as the one man the most likely to have a match. Various authors have various reasons for bringing out a book, and this reason may or may not be the reason they give to the world; I know not and care not. It is not for me to judge the world unless I am elected. It is a matter which lies between the composer and his own conscience, and I know of no place where it is less likely to be crowded. . . . Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all”—I have merely cleaned house. All that is left is out on the clothes line,—but it’s good for a man’s vanity to have the neighbors see him—on the clothes line.

For some such or different reason; through some such or different process this volume,—this package of paper, uncollectible notes, marks of respect and expression, is now thrown, so to speak, at the music fraternity, who for this reason will feel free to dodge it on its way—perhaps to the waste basket. It is submitted as much or more in the chance that some points for the better education of the composer may be thrown back at him, than that any of the points the music may contain may be valuable to the recipient.

Some of the songs in this book, particularly among the later ones, cannot be sung,—and if they could perhaps might prefer, if they had a say, to remain as they are,—that is, “in the leaf,”—and that they will remain in this peaceful state is more than presumable. An excuse (if none of the above are good enough) for their existence, which suggests itself at this point, is that a song has a few rights the same as other ordinary citizens. If it feels like walking along the left hand side of the street—passing the door of physiology or sitting on the curb, why not let it? If it feels like kicking over an ash can, a poet’s castle, or the prosodic law, will you stop it? Must it always be a polite triad, a “breve gaudium,” a ribbon to match the voice? Should it not be free at times from the dominion of the thorax, the diaphragm, the ear and other points of interest? If it wants to beat around in the valley, to throw stones up the pyramids, or to sleep in the park, should it not have some immunity from a Nemesis, a Rameses, or a policeman? Should it not have a chance to sing to itself, if it can sing?—to enjoy itself, without making a bow, if it can’t make a bow?—to swim around in any ocean, if it can swim, without having to swallow “hook and bait” or being sunk by an operatic greyhound? If it happens to feel like trying to fly where humans cannot fly,—to sing what cannot be sung—to walk in a cave, on all fours,—or to tighten up its girth in blind hope and faith, and try to scale mountains that are not—Who shall stop it!

— In short, must a song  
always be a song!

C. E. I.

881-18  
22-79

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Where no author is indicated the words are by Harmony Twichell Ives or her husband.

Nos. 5, 7, 8, 9a, 16, 20, 30, 40, 42, 44, 45, 46, 47, 62, 66, 94, 98, 99, 100, 105, 107, may be found suitable for some religious services.

Nos. 28, 53, 85, 86, 87, 89, 90, 96, have little or no musical value—a statement which does not mean to imply that the others have any too much of it). These are inserted principally because in the writer's opinion they are good illustrations of types of songs, the fewer of which are composed, published, sold or sung, the better it is for the progress of music generally. It is asked—(probably a superfluous request)—that they be not sung, at least in public, or given to students except as examples of what not to sing.

Nos. 15, 47, 59, 69, are adapted from orchestral scores.

Nos. 54, 56, are brass-band marches.

Nos. 44, 45, 46, are from violin sonatas.