
114

SONGS

By

CHARLES E. IVES

INDEX

No.	Page		Author
1	1	MAJORITY	
2	6	EVENING	Milton
3	8	THE LAST READER	Oliver Wendell Holmes
4	10	AT SEA	Robert Underwood Johnson
5	11	IMMORTALITY	
6	13	THE NEW RIVER	
7	15	DISCLOSURE	
8	16	THE RAINBOW	Wordsworth
9	18	a. DUTY	Emerson
		b. VITA	Manlius
10	19	CHARLIE RUTLAGE	(Cowboy Songs)
11	23	LINCOLN, THE GREAT COMMONER (FROM)	Markham
12	27	REMEMBRANCE	
13	28	RESOLUTION	
14	29	THE INDIANS	Charles Sprague
15	31	THE HOUSATONIC AT STOCKBRIDGE (FROM)	Robert Underwood Johnson
16	36	RELIGION	(Bixby [quot.])
17	37	GRANTCHESTER	Rupert Brooke
18	40	INCANTATION (FROM THE)	Byron
19	43	THE GREATEST MAN	Anne Collins
20	47	HYMN	(Shutter [quot.])
21	49	LUCK AND WORK	Robert Underwood Johnson
22	50	"NOV. 2, 1920"	
23	56	MAPLE LEAVES	Thomas Bailey Aldrich
24	57	PREMONITIONS	Robert Underwood Johnson
25	59	ANN STREET	Maurice Morris
26	61	LIKE A SICK EAGLE	Keats
27	62	THE SWIMMERS (FROM)	Louis Untermeyer
28	68	ON THE COUNTER	
29	69	THE SEE'R	
30	71	FROM "PARACELSUS"	Browning
31	74	WALT WHITMAN	Whitman
32	76	THE SIDE-SHOW	
33	77	CRADLE-SONG	A. L. Ives
34	77	LA FÈDE	Ariosto
35	78	AUGUST }	{ Geminiano { (Rossetti) { "
36	81	SEPTEMBER } From Early Italian Poets 	
37	83	DECEMBER }	

INDEX

No.	Page		Author
38	85	THE COLLECTION	(Stanzas from old Hymns)
39	86	AFTERGLOW	James Fenimore Cooper, Jr.
40	87	THE INNATE	
41	88	"1, 2, 3"	
42	89	SERENITY	Whittier
43	91	THE THINGS OUR FATHERS LOVED	
44	93	WATCHMAN	{ Bowring Lowry Robinson Elliot
45	95	AT THE RIVER	
46	97	HIS EXALTATION	
47	99	THE CAMP-MEETING	
		} 4 Songs Based on Hymntune Themes	
48	103	THOREAU	
49	104	IN FLANDERS FIELDS	{ Col. McCrae
50	107	HE IS THERE!	
51	112	TOM SAILS AWAY	
		} 3 Songs of the War	
52	115	OLD HOME DAY	{ 5 Street Songs and Pieces . . . (Traditional)
53	119	IN THE ALLEY	
54	122	A SON OF A GAMBOLIER	
55	126	DOWN EAST	
56	128	THE CIRCUS BAND	
57	131	MISTS	
58	133	EVIDENCE	
59	135	TOLERANCE	(Quotation)
60	136	AUTUMN	
61	138	NATURE'S WAY	
62	139	THE WAITING SOUL	Cowper
63	142	THOSE EVENING BELLS	Moore
64	144	THE CAGE	
65	145	SPRING SONG	
66	147	THE LIGHT THAT IS FELT	Whittier
67	149	WALKING	
68	153	ILMENAU (Over All the Treetops)	Goethe
69	155	ROUGH WIND	Shelley
70	158	MIRAGE	Rossetti
71	159	THERE IS A LANE	
72	160	TARRANT MOSS	Kipling
73	161	HARPALUS	Percy's Reliques
74	163	THE CHILDREN'S HOUR (FROM)	Longfellow
75	166	I TRAVELLED AMONG UNKNOWN MEN	Wordsworth

INDEX

No.	Page		Author
76	168	QU'IL M'IRAIT BIEN	} 4 French Songs
77	171	ELÉGIE	
78	174	CHANSON DE FLORIAN	
79	178	ROSAMUNDE	
80	180	WEIL' AUF MIR	} 4 German Songs
81	183	THE OLD MOTHER	
82	186	IN SUMMERFIELDS	
83	190	ICH GROLLE NICHT	
84	193	NIGHT OF FROST IN MAY (FROM)	Meredith
85	195	DREAMS	} 8 Sentimental Ballads
86	197	OMENS AND ORACLES	
87	202	AN OLD FLAME	
88	204	A NIGHT SONG	
89	206	A SONG—FOR ANYTHING	} (Various)
90	207	THE WORLD'S HIGHWAY	
91	210	KÄREN	
92	212	MARIE	
93	214	BERCEUSE	} (Unknown to Composer)
94	215	WHERE THE EAGLE	
95	216	ALLEGRO	
96	219	ROMANZO (di Central Park)	
97	221	THE SOUTH WIND	Turnbull
98	224	NAUGHT THAT COUNTRY	} From a Cantata
99	228	FORWARD INTO LIGHT	
100	234	A CHRISTMAS CAROL	(Traditional)
101	235	MY NATIVE LAND	(Traditional)
102	236	MEMORIES	} (Various)
		{ a. Very Pleasant	
		{ b. Rather Sad	
103	240	THE WHITE GULLS (From the Russian)	Maurice Morris
104	242	TWO LITTLE FLOWERS	
105	244	WEST LONDON (A Sonnet)	Matthew Arnold
106	247	AMPHION	Tennyson
107	249	A NIGHT THOUGHT	Moore
108	250	SONGS MY MOTHER TAUGHT ME	Heyduk
109	252	WALTZ	
110	253	THE WORLD'S WANDERERS	Shelley
111	254	CANON	Moore
112	256	TO EDITH	
113	257	WHEN STARS ARE IN THE QUIET SKIES	Bulwer-Lytton
114	259	SLOW MARCH	

Majority

(1924)

Slowly

The musical score is divided into several systems. The first system shows the piano introduction with a treble clef staff containing chords and a bass clef staff with a melodic line. Dynamics include *f*, *p*, and *pp*. The second system features a vocal line in the treble clef and piano accompaniment in the bass clef, with dynamics *f* and *pp*. The third system continues the piano accompaniment with various chordal textures. The fourth system introduces the vocal line with the lyrics "The Mas - ses!" and a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

Printed in the U.S.A.

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

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with various ornaments (trills, grace notes) and dynamic markings like *mf* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines, including a triplet of eighth notes in the first few measures.

Be - hold the works of the World!

The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with various ornaments (trills, grace notes) and dynamic markings like *mf* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines, including a triplet of eighth notes in the first few measures.

Faster
mf

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

(♩ = ♪)
Faster
mf

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with various ornaments (trills, grace notes) and dynamic markings like *mf* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines, including a triplet of eighth notes in the first few measures.

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. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "World!" and "The". The piano accompaniment includes a left hand (l.h.) and a right hand (r.h.). The right hand has a 7-finger fingering indicated. The piano part starts with a 6/8 time signature and a key signature of one flat (B-flat major). The dynamic marking *mf* is present.

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 the same left and right hand parts. The dynamic marking *mp* is present.

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 begins with the lyrics "ing, — Whence comes the Art of the World! The Mas - ses are yearn-ing, — are". The piano accompaniment includes a left hand (l.h.) and a right hand (r.h.). The right hand has a 7-finger fingering indicated. The piano part starts with a 6/8 time signature and a key signature of one flat. The dynamic marking *mp* is present. The tempo marking *a little slower* is written above the vocal line. The piano part has a *slower* marking and a *ff* dynamic marking. The system ends with a *Slowly* marking and a *p* dynamic marking.

yearn-ing, are yearn-ing. — Whence comes the *ten.* *f* hope — of the World.

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

This system contains a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment consists of two staves, with the left hand playing chords and the right hand playing a more active melodic line. The key signature has one sharp (F#) and the time signature is 3/4.

Slowly *pp*
The Mas-ses are —

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

This system continues the vocal line and piano accompaniment. The tempo is marked *Slowly* and the dynamic is *pp* (pianissimo). The piano accompaniment features a prominent left-hand part with a 7-measure rest in the first measure of each of the three measures shown. The right hand continues with a melodic line.

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

l.h.

This system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest in the first measure of each of the three measures shown. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

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

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 the lyrics "dream-ing, Whence comes the vi - sions of God!". The piano accompaniment includes a left hand (l.h.) and a right hand (r.h.). The right hand has a 7-measure rest at the beginning of the system. The key signature has one sharp (F#) and the time signature is 4/4.

God's in His

The second system continues the vocal line with the lyrics "God's in His". The piano accompaniment features a left hand (l.h.) and a right hand (r.h.). The left hand has a 7-measure rest at the beginning of the system. The right hand has a 7-measure rest at the beginning of the system. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *ff* is present above the vocal line and below the piano accompaniment. The instruction *largemente* is written below the piano accompaniment.

Heaven, All will be well with the World!

The third system continues the vocal line with the lyrics "Heaven, All will be well with the World!". The piano accompaniment features a left hand (l.h.) and a right hand (r.h.). The left hand has a 7-measure rest at the beginning of the system. The right hand has a 7-measure rest at the beginning of the system. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *fff* is present above the vocal line and below the piano accompaniment. The instruction *p* (piano) is written below the piano accompaniment.

2 Evening

(1924)

Milton
From "Paradise Lost"

Largo *p*

Now came still Eve-ning on,

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

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

pp *ppp*

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

ten. *ten.*

a little faster

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

più moto

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

l. h.

ppp slower

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

rit. *morendo*

ten.

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

"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 upon my path-way bleak, Those flowers that once ran wild, As

2 ten.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. The lyrics are "They lie upon my path-way bleak, Those flowers that once ran wild, As". The piano accompaniment is written for the left and right hands on grand staff notation. It features a complex harmonic structure with many accidentals and dynamic markings. A fermata is placed over the final note of the vocal line.

p Slower but evenly

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

pp

Detailed description: This system contains the third and fourth lines of the musical score. The tempo instruction is "*p Slower but evenly*". The lyrics are "on a fa - ther's care - worn cheek The ring - lets of his". The piano accompaniment continues with dense chordal textures. A fermata is placed over the final note of the vocal line. The system ends with measure numbers 9 and 10.

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

p

pp r.h. *ppp l.h.* *l.h.* *l.h.*

Detailed description: This system contains the fifth and sixth lines of the musical score. The lyrics are "child; The gold - en ming - ling with the gray, and". The piano accompaniment features a prominent right-hand melody in the upper register. Dynamic markings include *p*, *pp r.h.*, *ppp l.h.*, and *l.h.*. A fermata is placed over the final note of the vocal line.

steal - ing half its snows a - way.

pp *morendo* *ppp*

Detailed description: This system contains the seventh and eighth lines of the musical score. The lyrics are "steal - ing half its snows a - way.". The piano accompaniment features a right-hand melody with a *morendo* dynamic marking. The system concludes with a *ppp* dynamic marking and a fermata over the final note of the vocal line.

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 *mp* *p* *ppp*

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

p *pp*

Vague _____ to the mind, but real to the heart, As is the

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

(1921)

The musical score is presented in three systems. The first system shows the vocal line starting with the word "Who" and the piano accompaniment. The piano part is marked *mp (Adagio)*. The second system continues the vocal line with the lyrics "dares to say the spring is dead, in Au - tumn's ra - diant" and the piano accompaniment. The piano part includes markings for *p rall.* and *mp (legato)*. The third system continues the vocal line with the lyrics "glow! Who dares to say the rose is dead in" and the piano accompaniment. The piano part includes a marking for *p*. The score is written in a key signature of one flat (B-flat major) and a 4/4 time signature.

mp
Who

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

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

glow! Who dares to say the rose is dead in

p

più agitando

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

f (faster and in a gradually excited way)

p (slowly)

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

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

(1924)

Fast and rough

The piano introduction consists of three measures in 3/4 time. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the first measure.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Down the ri - ver" in the second measure. The piano accompaniment continues with a similar rhythmic pattern to the introduction. A dynamic marking of *ff* is placed above the vocal line in the second measure.

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics "comes a noise!" in the first measure, followed by "It is not the voice of" in the second measure. The piano accompaniment continues with a similar rhythmic pattern.

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* *l.h. l.h.* *animando* *f* *p* *slower*

mf *f*

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

pp *pp* *mp* *faster* *mf* *f* *animando*

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

mf slower & broadly *mf maestoso* *pp*

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8 So may it be!

(1921)

Wordsworth

(Moderately fast) *with animation*

f My

mp *faster mf*

heart leaps up when I be-hold a rain-bow in the sky:

più moto *animando l.h.* *r.h.* *a tempo*

mp *f*

So was it when my life be-gan; So is it now I am a man;

p *pp* *pp* *mf*

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

Ad.

p So be it when I _____ shall grow old, — or let me die! The

tranquilly

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

(♩ = ♩) slower and quietly

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

a) Duty

Emerson

(1921)

mf *p*

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

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

maestoso

l.h. *pp* *mf*

Red. *

ff, *f*

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

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

r.h. *pp* *ff* *f*

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

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(1921)

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. *rall.*

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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 _____

p

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.)

ff *fast*

(hold back)

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

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

ff

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

Whoopee ti yi yo, etc.)

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

(a little slower) *(fast again)*

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

(a little slower) *(fast again)*

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

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

mp slower *p*

fff *mp loco*

tr ** fists* *8va lower slower* *r.h.* *l.h.* *p*

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

— 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.)

(1921)

Edwin Markham

f

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

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

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 treble clef and a key signature of one flat. The lyrics "One fair i - deal led our chief-tain on,....." are written below the notes. The piano accompaniment includes a trill in the right hand and a melodic line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics ".....He built the rail pile as he built the State,....." are written below the notes. The piano accompaniment features a triplet in the left hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics "The con-science test - ing ev-ery stroke, to make his deed the mea-sure of the man....." are written below the notes. The piano accompaniment features a forte (*f*) dynamic marking.

ff So

The fourth system continues the piano accompaniment. The lyrics "..... So" are written below the notes. The piano accompaniment features a fortissimo (*ff*) dynamic marking and a first-hand (*l.h.*) marking.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

earthquakes shook the house, wrench - ing raf - ters from their an - cient hold, he

The second system continues the vocal and piano parts. The piano accompaniment includes several dynamic markings: *fff*, *f*, and *sf*. There are also asterisks and accents above certain notes in the piano part, indicating specific performance techniques.

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

The third system shows the vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

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

The fourth system concludes the page with the final vocal line and piano accompaniment. The piano part features a series of chords and a melodic line in the right hand.

* Play with fists.

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

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 two flats. The lyrics are: "Held on thro' blame and fal-tered not at praise, and when he fell". The piano accompaniment features a complex texture with many chords and moving lines in both the right and left hands.

rit. *majestically*

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

rit. *ff(a little slower)*

The second system continues the musical score. The vocal line has a *rit.* (ritardando) marking over the first part and a *majestically* marking over the second part. The piano accompaniment also has a *rit.* marking and a *ff(a little slower)* marking. There are several triplet markings (indicated by a '3' in a bracket) in both the vocal and piano parts.

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

fff (pp)
pp
fff

The third system concludes the musical score. The vocal line has several triplet markings. The piano accompaniment features a variety of dynamic markings: *fff (pp)*, *pp*, and *fff*. The system ends with a double bar line and a fermata over the final notes.

"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

pp

use both pedals

pp

O'er shadowed lake is borne, my fath - er's song.

pp

l.h. pp

l.h.

rallend.

13 Resolution

(1921)

Moderately

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

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

can tell where_ Truth may ap - pear, to guide the journ - ey!

f

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

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_ mans axe_

pp

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

ff *più rit.* *pp*

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

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 *l.h. l.h.* (left hand) marking, indicating a change in the piano's texture. 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* (pianissimo) dynamic. The piano accompaniment starts with a *pp* dynamic and includes a *ppp* marking. 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* *5*

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.

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plu - my elm: Thou

mp

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

r.h. *l.h.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a melodic phrase starting on a G4, moving to F4, E4, and D4, then a whole rest, followed by a half note G4. The lyrics "plu - my elm: Thou" are written below. The bottom two staves are piano accompaniment in grand staff. The right hand (r.h.) starts with a series of chords and moving lines, marked with dynamics *ppp*, *mf*, *f*, and *pp*. The left hand (l.h.) provides harmonic support with chords and moving lines, marked with *f* and *pp*. A *rit.* (ritardando) marking is present in the second measure of the piano accompaniment.

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

mp

pp a tempo *ppp*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The lyrics "beau - ti - ful! From ev - 'ry dream - y hill — what" are written below. The bottom two staves are piano accompaniment in grand staff. The right hand (r.h.) features a series of chords and moving lines, marked with dynamics *pp a tempo* and *ppp*. The left hand (l.h.) provides harmonic support with chords and moving lines, marked with *ppp*. The tempo marking *a tempo* is present.

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

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, continuing the melody. The lyrics "eye but wan - ders with thee — at thy will," are written below. The bottom two staves are piano accompaniment in grand staff. The right hand (r.h.) features a series of chords and moving lines. The left hand (l.h.) provides harmonic support with chords and moving lines.

mpCon - 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 G4. The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. Dynamic markings include *pppp* for the piano, *mp* for the vocal line, *ppp* for the piano, and *p* for the piano.

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 starting on A4. 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 continues with a melodic phrase starting on G4. The piano accompaniment features a triplet of sixteenth notes in the right hand. The lyrics are "Hast thou a thought to hide — from field and — town? In some deep —". Dynamic markings include *pp* for the piano.

cur - rent of the sun - lit brown

pp
mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are "cur - rent of the sun - lit brown". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features chords and arpeggiated figures. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

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

in a gradually animated way

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics ".....Ah! there's a res - tive rip - ple, and the swift red leaves Septem - ber's". Above the staff, the instruction "*a little faster*" is written. The piano accompaniment continues with chords and arpeggiated figures. A new instruction "*in a gradually animated way*" is placed between the piano staves. The key signature remains one sharp.

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

mf
f
cresc.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics "firstlings faster drift;.....Wouldst thou a-way, dear stream? Come, whis - per near! I al - so of much". Above the staff, there is a triplet of eighth notes marked with a bracket and the number "3", and a dynamic marking of *mf*. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a bracket and "3", and a dynamic marking of *f*. A *cresc.* (crescendo) marking is placed between the piano staves. The system concludes with a final chord in the piano part.

rest - ing have a fear: Let me to -

ff

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

ff

fall and shal - low to the adventurous sea! _____

fff non decresc.

r.h. fff

l.h. fff

PPP very slowly

piu ten.

forte *Red* * *Red* * *
Piano *Red* * * *

16 Religion

Quotation from
Dr. James T. Bixby'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 in treble clef and a piano accompaniment in grand staff. The tempo is marked 'Andante'. The vocal line begins with a dynamic of *f* and includes a crescendo leading to *mp*. The piano accompaniment starts with a dynamic of *f* and also includes a crescendo to *mp*. A fermata is placed over the final note of 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 *pp*. The piano accompaniment features a triplet in the right hand and a *decresc.* marking. The system ends with a fermata over the final note of the vocal line.

— God knows the why.

p *maestoso* *ppp* *ppp*

l.h. *l.h.*

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *p*. The piano accompaniment features a *maestoso* marking and a dynamic of *pp*. The system ends with a fermata over the final note of the vocal line.

* "The Shining Shore". Geo. F. Root

17 Grantchester

37

(with a quotation from Debussy)

Rupert Brooke

(1920)

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

Adagio non tanto

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

mp *3*

f *l.h.* *slower* *pp più rit.* *mp* *l.h.*

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 begins with a forte (*f*) dynamic and includes markings for 'l.h.' (left hand), 'slower', and 'pp più rit.' (pianissimo, more ritardando). The system concludes with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes.

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

3 *3*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'in Grant-ches-ter! Some, it may-be, can get in touch with'. The piano accompaniment features several triplet markings (*3*) and continues with a mezzo-piano (*mp*) dynamic.

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 contains the final vocal line and piano accompaniment. The vocal line has the lyrics 'Na-ture there or Earth or such. And clev-er mod-ern men have seen a'. The piano accompaniment includes multiple triplet markings (*3*) and ends with a piano (*p*) dynamic and a 'l.h.' marking.

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

* *l.h.*

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

l.h.

pp

*

(spoken)

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

l.h.

pp

*("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.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The right hand (r.h.) plays a series of eighth notes in the bass clef, while the left hand (l.h.) plays chords in the treble clef. Performance markings include 'rit.' (ritardando) and 'p' (piano).

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

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment features a triplet of eighth notes in the vocal line. The piano accompaniment continues with similar rhythmic patterns in both hands.

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

pp *ppp*

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

pp *decresc. e ritard.*

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a decrescendo and ritardando. The right hand (r.h.) plays chords in the bass clef, and the left hand (l.h.) plays chords in the treble clef. Performance markings include 'pp' (pianissimo), 'ppp' (pianississimo), and 'decresc. e ritard.' (decrescendo e ritardando).

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 wisp — on the mo - rass; — When —

faster

the fall - ing — stars are shoot - ing, —

and the an - swered owls are hoot - ing, —

meno mosso

p

and the si - lent leaves are still,

pp

slower

slower *f*

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

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

pp

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

ppp *ppp*

19 The Greatest Man

43

(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

This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment begins with a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4, and then a quarter note chord of G4 and B4.

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

This system contains the second two staves of music. The vocal line continues with a quarter 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, a quarter note F4, and a quarter note E4. The piano accompaniment continues with a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4, and then a quarter note chord of G4 and B4.

più ten. e rit. *a tempo* *3*

done great things, 'n then I got to think - in'bout my pa; he

rit. *a tempo* *3*

This system contains the third two staves of music. The vocal line begins with a quarter 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, a quarter note F4, and a quarter note E4. The piano accompaniment begins with a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4, and then a quarter note chord of G4 and B4.

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* *p*

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!'"

(1924)

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

Universalist Pub. Co.

Largo

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

8

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

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.

(1924)

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

rit. *mf*

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

ff *fff* *fff* *fff*

agitando

The musical score is written for voice and piano. It consists of three systems of music. The first system is marked 'Slowly' and '(half spoken)'. The vocal line begins with the lyrics 'It strikes me that.....' and features several triplet markings. The piano accompaniment is marked 'ff' and also contains triplet markings. The second system begins with the lyrics 'Some men and wo - men got tired of a faster, but in an uneven - and dragging way as in the beginning'. The vocal line is marked 'mp' and includes performance directions 'rit.' and 'mf'. The piano accompaniment is marked 'p' and 'f'. The third system begins with the lyrics 'big job; but, o-ver there our men did not quit. They fought and'. The vocal line is marked '(spoken)' and 'fff'. The piano accompaniment is marked 'ff' and 'fff', and includes the instruction 'agitando'. The score concludes with a final triplet in the piano part.

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 *f*

mp faster

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 and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (Bb) 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 is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "grand - pa al - ways did, or thought a change — for the sake of change seemed". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "nat - ur - al e - nough. 'It's rain - ing, lets throw out the weath - er man,". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand, ending with a final chord 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 piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The lyrics are "Kick him out! Kick him out! Kick him out! Kick him out! Kick him!". The piano accompaniment is written in grand staff notation (treble and bass clefs). The key signature has one sharp (F#). The piano part features a steady eighth-note bass line and chords in the right hand. There are five accents (^) above the piano accompaniment.

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 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 includes a dynamic marking of *f* (forte) at the beginning. The right hand of the piano part has a complex, rhythmic melody with many beamed notes. The bass line continues with eighth notes. There are several accents (>) above the vocal line and piano accompaniment. A trill (tr) is indicated in the bass line towards the end of the system.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics: "safe, that's the ea - sy way!' Then the tim - - - id". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The right hand of the piano part has a complex, rhythmic melody with many beamed notes. The bass line continues with eighth notes. There are several accents (^) above the piano accompaniment.

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

f

f

ff

hell _____ with _____ i - deals!' _____ *mf*

All the old women, male and female,

ff

mf

heavily

had thier day to - day, and the hog - heart came _____ out of his hole;

(a weak cheer)

r.h.

l.h.

3

3

3

3

ff *fff*

But he won't stay out long, God al-ways drives him back! Oh

l.h.

ff *fff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a forte (*ff*) dynamic and a crescendo leading to fortissimo (*fff*). It features two triplet markings. The piano accompaniment also starts with *ff* and *fff*, with a first ending (*l.h.*) indicated above the right-hand part.

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

ff *maestoso*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has a *ff* dynamic and includes triplet markings. The piano accompaniment is marked *ff* and *maestoso*, featuring complex rhythmic patterns with multiple triplet markings.

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*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has a *ff* dynamic and includes triplet markings. The piano accompaniment features a series of chords with dynamic markings: *ff p*, *ff p*, *f p*, *mf pp*, and *mp pp*. The right-hand part includes a first ending (*l.h.*) and a right-hand section (*r.h.*). The system concludes with five asterisks: * * * * *

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.

*by courtesy of Houghton, Mifflin Co. Boston

Premonitions

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

(1921)

Slowly

There's a shadow on the grass that was never there before;

and the ripples as they pass whisper of an unseen oar; And the

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

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

mf

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

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with a similar *mf* dynamic marking.

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

heavily *mp* *pp*

The second system continues the vocal and piano parts. The vocal line has a more somber and slower feel, indicated by the *heavily* marking. The piano accompaniment features a prominent bass line with a *mp* dynamic, while the upper parts are marked *pp* (pianissimo).

mf *faster*

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

The third system shows an increase in tempo and energy. The vocal line is marked *faster* and *mf*. The piano accompaniment also becomes more active, with a *mf* dynamic marking.

f *accel.* *ff* *fff*

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

The final system is characterized by a strong sense of forward motion. The vocal line features triplets and is marked with a crescendo from *f* to *fff*, with an *accel.* (accelerando) marking. The piano accompaniment mirrors this intensity with a *f* dynamic and *accel.* marking.

Ann Street

(1924)

Maurice Morris

Fast and noisily

slower

Broadway

ff

r.h.

l.h.

3

ten.

slower

Detailed description: This block shows the piano introduction for 'Ann Street'. It consists of three systems of music. The first system is a grand staff with treble and bass clefs. The right hand (r.h.) plays a melody with a slur and a triplet of eighth notes. The left hand (l.h.) plays a bass line. The second system continues the melody and bass line, with a triplet of eighth notes in the right hand. The third system concludes the introduction with a 'ten.' (tenth) note in the right hand and a 'slower' marking.

p

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

p

f faster

l.h.

Detailed description: This block contains the first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with lyrics: 'Quaintname—Ann—street. width of same,— ten feet. Bar—nums mob— Ann'. The piano accompaniment is in grand staff. The right hand has a melody with slurs and accents. The left hand has a bass line. Dynamics include piano (*p*) and forte (*f*) with a 'faster' marking. A 'l.h.' marking is present above the piano part.

street, far from ob - so - lete.

l.h.

l.h.

Detailed description: This block contains the second system of the vocal melody and piano accompaniment. The vocal line continues with lyrics: 'street, far from ob - so - lete.' The piano accompaniment continues in grand staff. Dynamics include piano (*p*) and forte (*f*). 'l.h.' markings are present above the piano part.

by courtesy of "The New York Herald"

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

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

Nassau crosses Ann St. Sun just hits

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

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

p *slowly* *p*

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.

rit.

pp

from The Swimmers

(1921)

Louis Untermeyer

Yale Review

July 1915

(by permission)

mf slowly (As a Barcarolle)

*mf fast**

*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.

fThen the swift plunge *fff*

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

ff in - to the cool green dark, the

3 *3* *3*

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 a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "Filled with the sense of some he -". The piano accompaniment is written in a grand staff (treble and bass clefs). The bass line features a prominent eighth-note pattern with a slur and a '9' marking, indicating a nine-measure phrase. The piano part includes chords in the right hand and a complex bass line with slurs and '9' markings.

ro - ic lark, ex - ult - -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ro - ic lark, ex - ult - -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent eighth-note bass line and chordal accompaniment in the right hand.

ing in a vig - or

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "ing in a vig - or". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment, ending with a final chord in the right hand.

clean and room - - - y.

The first system 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. The lyrics are "clean and room - - - y." 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 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 pattern in the bass and chords in the treble.

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

fff very fast again

l.h. *etc.*

r.h.

The third system features a vocal line and piano accompaniment. The lyrics are "sea..... Pit - ting a - gainst". The tempo marking "fff very fast again" is placed above the vocal line. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a very fast eighth-note accompaniment in the bass and chords in the treble. The right hand (r.h.) has a melodic line with accents, and the left hand (l.h.) has a steady eighth-note accompaniment. The system ends with a fermata over the final chord.

r.h. *a* cold tur - bu - lent strife,

r.h.

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics 'a cold tur - bu - lent strife,'. The piano accompaniment consists of two staves (treble and bass clef). The right hand (r.h.) plays a series of chords and arpeggios, while the left hand (l.h.) plays a steady eighth-note accompaniment. There are dynamic markings like 'a' and 'r.h.' and a triplet of eighth notes in the vocal line.

The fe - ver - ish in - ten - si - ty of life...

Detailed description: This system contains the third line of music. The vocal line has lyrics 'The fe - ver - ish in - ten - si - ty of life...'. The piano accompaniment continues with similar textures. There are dynamic markings like 'a' and 'r.h.'.

Out of the foam I lurched and

slower

a little slower

Detailed description: This system contains the fourth line of music. The vocal line has lyrics 'Out of the foam I lurched and'. The piano accompaniment features a change in tempo, indicated by the markings 'slower' and 'a little slower'. The right hand (r.h.) plays chords and the left hand (l.h.) plays a steady accompaniment. There are dynamic markings like 'a' and 'r.h.'.

rode the wave

ff

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features two triplet markings over the notes 'rode' and 'wave'. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes with a descending melodic line. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the piano part.

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

Detailed description: This system contains the second line of music. The vocal line continues with a treble clef and two flats key signature. The lyrics are 'Swimming hand o-ver hand, o-ver hand, a gainst the wind; I— felt the sea's'. The piano accompaniment continues with a similar rhythmic pattern in the left hand and chords in the right hand. The system ends with a fermata over the final note of the vocal line.

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

fff

Detailed description: This system contains the third line of music. The vocal line continues with a treble clef and two flats key signature. The lyrics are 'vain pounding, and I grinned know-ing I— was its master, not its slave... spoken'. A triplet marking is placed over the notes 'was its master'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *fff* (fortississimo) is placed at the end of the piano part. The system ends with a double bar line.

On the Counter

(1920)

Andante mp

Tunes we heard in
con molto sentiment.

più ten.

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

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

Sea ad lib.

più rit.

Shades of _____ in new songs a - bound.

più rit.

*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.

29 The See'r

(1920)

Moderately fast

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a complex, rhythmic accompaniment in the right hand, primarily using eighth and sixteenth notes, with a dynamic marking of *f*. The left hand provides a steady bass line with chords and single notes.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "An old man with a straw in his mouth sat all day long before". The music is marked *mf* and includes accents over the notes. The piano accompaniment is intricate, with many chords and moving lines in both hands.

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 music maintains the *mf* dynamic and includes accents. The piano accompaniment continues with complex textures in both hands.

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics: "things a — go — ing, go — ing, go — ing,". The piano accompaniment features a complex harmonic structure with many accidentals and a steady rhythmic accompaniment.

go — ing, go — ing by, go — ing —

The second system continues the vocal line with lyrics: "go — ing, go — ing by, go — ing —". The piano accompaniment continues with similar harmonic complexity and includes some changes in time signature, such as 4/4 and 2/4.

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

The third system continues the vocal line with lyrics: "by, go — ing — by, go — ing — by, go —". The piano accompaniment maintains its complex harmonic texture.

ing — by, go — ing — go — ing by!

The fourth system concludes the vocal line with lyrics: "ing — by, go — ing — go — ing by!". The piano accompaniment ends with a final chord and a fermata. A circled '8' is located at the bottom center of the page.

8

from "Paracelsus"*

(1921)

Browning

Allegro

ff *with marked energy*

fff *animando*

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

con moto giusto
f

ff

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*

mf *Andante molto*
p

power I sought seemed God's..... I learned my own deep er - ror, And

mf
maestoso *p*

p

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

l.h.
non cresc.

p

ce-ding power, 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*

f *ff* *f* *r.h.*

nude; How is it I ex - tract

ff *ff*

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

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

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 rest, followed by a melodic phrase with several accents (^) and slurs. The piano accompaniment consists of chords in the right hand and a more complex bass line in the left hand, with some notes beamed together. The key signature has one sharp (F#).

off - set it with your own, — Else it were time lost a-listening to
gradually faster, but no decrease in volume

The second system continues the vocal and piano parts. The vocal line has a rest followed by a melodic phrase. The piano accompaniment features a steady rhythmic pattern of chords in the right hand and a bass line in the left hand. The tempo and dynamics instruction "gradually faster, but no decrease in volume" is written below the piano part.

me.....

The third system shows the vocal line with a rest and a dotted line, indicating a long note or a breath. The piano accompaniment continues with a similar chordal texture. The key signature changes to two sharps (F# and C#).

accel. non decresc.

32 The Side Show

(1921)

In a moderate waltz time

mf

“Is— that Mister Ri-ley, who keeps the ho - tel?” is the

tune that ac - comp'ies 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!

(1919)

Cradle Song

A. L. Ives
(1846)

Sognando *pp*

slowly and with an even sway

1. Hush thee, dear child to slum-ber; We will sing-
 2. Sum-mer is slow-ly dy-ing; Au - tumnal
 3. Bright-ly the wil- lows quiv-er; Peace - ful-ly

soft - est num-ber; 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.

ppp

l.h. *r.h.* *For 1st and 2d Verses*
For 3d Verse

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

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34 La Fède

(1920)

Ariosto

Lento maestoso

f La fè - de ma - i non deb - be es - ser corrotta, O da - ta a un sol, O da - ta an -

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

rit. e dim.
ff *mp*
non rit. non dim.

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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 the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics 'For Au - gust, for Au -' are written below the notes. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It features a complex texture with many beamed sixteenth and thirty-second notes. A piano dynamic marking '*p*' is placed below the first few notes of the piano part.

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

l.h.

Detailed description: This system contains the second and third staves. The vocal line continues with the lyrics 'gust; Be your dwell - ing thir - ty towers with - in An Al - -'. The piano accompaniment continues with similar complex textures. A 'l.h.' (left hand) marking is placed above the piano part in the second staff.

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

l.h.

l.h.

l.h.

l.h.

Detailed description: This system contains the third and fourth staves. The vocal line concludes with the lyrics 'pine val - ley moun - tain - ous, Where nev - er the sea - wind may'. The piano accompaniment continues with complex textures. Multiple 'l.h.' (left hand) markings are placed above the piano part in the third and fourth staves.

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.

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

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 a key signature of one sharp (F#). The lyrics are "ing home - - - wards, ye shall tread your val-ley par-ted by a riv-u-let". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many chords and moving lines, including a prominent triplet in the right hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a '3' above it. The lyrics are "which day and night shall flow se-date and smooth. There all through noon ye may pos-sess the". The piano accompaniment continues with similar complexity, featuring many chords and moving lines, with a triplet in the right hand.

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

animando *f*

l.h.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a '3' above it. The lyrics are "shade, and there your o-pen-pur-ses shall en-treat the best of Tus-can-cher to feed your youth." The piano accompaniment continues with similar complexity, featuring many chords and moving lines, with a triplet in the right hand. The system ends with a double bar line. Performance markings include *animando* and *f* (forte) in the piano part, and *l.h.* (left hand) above the piano part.

36 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 *mp* *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!

37 December

(1920)

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

Allegro con spirito

musical notation for the first system, including vocal line and piano accompaniment.

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

l.h.

musical notation for the second system, including vocal line and piano accompaniment.

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

musical notation for the third system, including vocal line and piano accompaniment.

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

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 consists of 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 features a complex texture with many beamed sixteenth notes and chords. The key signature has two sharps (F# and C#), and the time signature is 3/4.

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 piano part is characterized by numerous triplet markings over groups of three notes, creating a rhythmic pattern. The vocal line has a few notes with accents. The piano accompaniment continues with dense chordal textures.

With gal-lant hoods to put your fa - ces through. And _____ make your game of abject

The third system shows the vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand, moving upwards. The vocal line has a long note with a fermata. The piano accompaniment continues with complex rhythmic patterns.

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 concludes the page. The vocal line is marked *più ten.* (more tenuto). The piano accompaniment features several instances of the word 'Fist' written above or below notes, indicating a specific performance technique. The piano part ends with a final chord and a fermata.

38 The Collection

(1920)

In moderate time
"The Organist"

mp
D.C.

"The Soprano"

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

mp

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

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

p
mf

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

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

* Kingsley

39 Afterglow

(1919)

James Fenimore Cooper, Jr.
(by permission)

Slowly and very quietly

one chord
* ppp legato throughout ppp

quietly, slowly and sustained throughout *più 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; Beauty tarries loth to die, Ev-

decrease. non rall. l.h. *più moto* l.h. r.h. l.h. *animando* r.h.

ery lightest fantasy lover grows in memory, Where the true beauties lie. *pp*

più ten e rall. *pp* *ppp* *ppp*

l.h. *r.h.* *slower* *rall.* *pp* *ppp* *ppp*

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

40 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 *più cresc.*

They sense truth deep in the Soul; They know the things true Christians stand for.

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"

(1921)

Fairly fast $\text{♩} = 80$

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

mf

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

The first system of the score features a vocal line in treble clef with lyrics "Why does - - nt one, two, three seem to ap-". The piano accompaniment is in bass clef, with the left hand (l.h.) playing a steady eighth-note accompaniment and the right hand (r.h.) playing chords and moving lines. The tempo and dynamics are marked *mf*.

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

The second system continues the vocal line with lyrics "peal to a Yan - kee as much as one, two!". The piano accompaniment continues with similar textures. Dynamics include *l.h.* markings and a *ff* (fortissimo) marking at the end of the system. The system concludes with a double bar line and a fermata.

42 Serenity

(1919)

A unison chant

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

The third system begins with a vocal line in treble clef with lyrics "O, Sab-bathrest of Gal-i - lee! O, calm of hills a bove, Where". The piano accompaniment is in bass clef, with the left hand (l.h.) playing a very soft (*pppp*) accompaniment of chords and the right hand (r.h.) playing sustained chords. The tempo and dynamics are marked *pp* and *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 and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics: "Je - sus knelt to share with Thee, the si - lence of e - ter - ni - ty In - ter - pre - ted by". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a series of chords and melodic fragments that support the vocal line. There are several slurs and accents throughout the system.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "love. Drop Thy stilldews of qui - et - ness, till all our strivings cease: Take from our souls the". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the musical texture established in the first system.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "strain and stress, and let our ordered lives confess, the beau - ty of thy peace." The piano accompaniment ends with a final chord structure, including 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

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a vocal line starting on a whole rest, followed by the lyrics 'I think there must be a place in the soul all made of tunes, of'. The piano accompaniment starts with a piano (*p*) dynamic and features a triplet of eighth notes. The second system continues the vocal line with 'tunes of long a - go; I hear the or - gan on the Main Street cor - ner, Aunt'. The piano accompaniment includes a triplet of eighth notes and a *ten.* (tension) marking. The third system has the vocal line: 'Sa - rah humming Gos - pels; Sum - mer eve - nings, The'. The piano accompaniment features a *mf* (mezzo-forte) dynamic and a *ten.* marking. The fourth system is marked 'faster and with more emphasis' and 'in a gradually excited way'. The vocal line reads: 'vil - lage cor - net band, play - ing in the square. The town's Red, White and Blue,'. The piano accompaniment includes a *cresc.* (crescendo) marking and a triplet of eighth notes.

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

mf *ten.*

faster and with more emphasis *in a gradually excited way*
vil - lage cor - net band, play - ing in the square. The town's Red, White and Blue,

cresc.

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

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

soul of the things our Fathers loved.

p much slower *pp* *very slowly and sustained* *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 a treble clef staff with a few notes and a grand staff with a melody in the right hand and accompaniment in the left hand. The second system begins with a dynamic marking of *mf* and features a complex, flowing melody in the right hand with many accidentals, and a more rhythmic accompaniment in the left hand. The third system continues the piece with similar melodic and accompanimental lines.

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "Watch-man, tell us". The piano accompaniment is in a grand staff. Above the vocal line, there is a tempo marking *d=d.* and the name "(Lowell Mason)". The lyrics "Watch-man, tell us" are written below the vocal staff with a dynamic marking of *mp*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both with triplets and various accidentals.

This system contains the second line of the song. The vocal line continues with lyrics: "of the night, what its signs of prom-ise— are: Traveller, o'er yon". The piano accompaniment continues in the grand staff. The lyrics "of the night, what its signs of prom-ise— are: Traveller, o'er yon" are written below the vocal staff with a dynamic marking of *mp*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both with triplets and various accidentals.

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.

p

(ten.)

f

(ten.) *più moto*

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

più animato

ray? Travel-ler, See!

più rit.

rull. e dim.

ppp

pp

45 At the River

95

(1916)

from 4th Violin Sonata

Robert Lowry

Allegretto

12/8

pp l.h.

l.h.

The piano introduction consists of two measures. The first measure is in 12/8 time with a key signature of one sharp (F#). The left hand plays a series of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The right hand has a whole rest. The second measure has a key signature change to one flat (Bb). The left hand continues with eighth notes: Bb4, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6. The right hand has a whole rest.

VOICE

mf Shall we gath-er at the

più rit. *a tempo*

mf

l.h.

pp. *b_p.*

The vocal line begins with the lyrics "Shall we gather at the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking changes from *più rit.* to *a tempo*. The dynamic marking is *mf*. The piano part has a *pp.* marking in the first measure and a *b_p.* marking in the second measure.

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

pp.

The vocal line continues with the lyrics "riv - er, Where bright an - gel feet have trod,". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *pp.*.

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

rit.

pp.

The vocal line concludes with the lyrics "With its crys-tal tide for ev - er flow - ing by the throne of". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo marking is *rit.* and the dynamic marking is *pp.*.

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. *2* *pa 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*

46
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 with a key signature of one flat (B-flat major) and a 3/4 time signature. The middle and bottom staves are grand staff notation (treble and bass clefs). The music begins with a forte (f) dynamic. The left hand (l.h.) features a series of chords and triplets. The right hand (r.h.) has a melodic line with accents and slurs. The system concludes with a triplet in the right hand.

The second system continues the piece. It features a variety of rhythmic patterns, including triplets and a fourth note group. The left hand (l.h.) has a melodic line with slurs and accents. The right hand (r.h.) has a more active line with many slurs and accents. The system ends with a triplet in the right hand.

The third system concludes the piece. It features a variety of rhythmic patterns, including triplets and a doublet. The left hand (l.h.) has a melodic line with slurs and accents. The right hand (r.h.) has a more active line with many slurs and accents. The system ends with a doublet in the right hand.

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

(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.

mp Blessed be Thy gen - tle Reign —

The Camp-Meeting

from a movement of Symphony No. 3

(1912)

Charlotte Elliott
(in part)

Largo cantabile

p

3

3

3

rall.

mp

ten.

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

p A - cross the sum - mer mea - dows

fair, there comes a song of fer - vent

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

cresc. A

cresc. A

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

p *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

48 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, imported 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.²¹

Sounds-Walden

l.h. l.h. l.h. l.h.

ppp *pp slowly* *ppp* *ppp*

hold both pedals down to *

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)

The piano introduction consists of three systems of music. The first system shows the right hand (r.h.) and left hand (l.h.) with tenor (ten.) markings. The second system features a forte (*f*) dynamic and tremolos (trem.) in the right hand. The third system continues with tremolos and a ritardando (*rit.*) marking.

mf

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

(Baritone or Male Chorus)

The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) as the vocal line begins.

faster

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*

The tempo is marked *faster*. The piano accompaniment includes a *hold back a little* instruction and a *Più moto* instruction.

49, 50, 51-"Three Songs of the War"

hold back here *(less restrained)*

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

f *hold back* *l.h.* *a tempo* *l.h.* *più ten.* *p* *ten.*

f *ten. mf* *slower*

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

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

ff

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

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. Be yours 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

The introduction consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a whole rest, followed by a repeat sign. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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,

The first vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a 4/4 time signature, marked *mf*. It features a melodic line in the right hand and a bass line in the left hand.

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

The second vocal line continues the melody in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment continues in a grand staff with a key signature of one flat and a 4/4 time signature, marked *mf*.

49, 50, 51—"Three Songs of the War"

-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, — *sf* "Hip Hip Hoo-ray!" in the
 he will fight it now, — *ff* "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* That
 — the day," When he'll fin - ish up that ag - ed job. *f*
 — he'll say, As he march - es to the Flanders front. *f*

più decresc.

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 *mp*

Col 8(ad lib.)

f *cresc.* *ff*

there. He's fight-ing for the right, but when it comes to might, He is

cresc. *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.

Oct. ad lib.
fff

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

ff *mp* *1st and 2nd Verse*

fff *mf*

sf *mf*

8va!

mp

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

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

8 ad lib.

f

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

ff

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

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

Scenes from my childhood are with me, I'm

slow again

in the lot behind our house up on the hill, a spring day's sun

somewhat faster, but evenly

is setting, mother with Tom in her arms is coming towards the

49, 50, 51-"Three Songs of the War"

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

six, the whistles_ have blown, the milk trains gone

p

Faster and more animated

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

f

f *slowly but firmly*

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

f *rit. p dim.*

ff *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
pp
l.h.
l.h.

from _____ the ci-ty.

decresc.
mf
ff

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,

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

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

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

mf

(march time)

f *mp*

Obligato (ad lib) fife, violin or flute,
only with 2nd verse

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

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; —

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

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

f

for chorus repeat in each verse

well. — bell. — As we well.

mf

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

to ♯ for 2nd verse

mp

l.h. *r.h.*

2. finale after repeating chorus of 2nd verse

bell.

ff *fff* *8va*

53 In the Alley

(1896)

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

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in the key of D major and 2/4 time, marked 'Moderato'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal line enters with the lyrics: "On my way to work one summer day, just off the main high-". The piano accompaniment includes a section with the instruction "Attention! Geo. Felsburg! → l.h." and "turn newspaper" above the right hand. The vocal line continues with "way, Through a win-dow in an al-leysmiled a lass, her name was Sal-ly, O—". The piano part concludes with a final chord. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance markings include *piu ten.* (piano tenuto).

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?

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a tempo

could it be! O could it be she smiled on me! All that day, be-fore myeyes, a-

più moto

Sad lib.

mf

rit.

a tempo

mf

Sad lib.

p

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, be-fore myeyes, a-". The piano accompaniment is in grand staff (treble and bass clefs). It starts with a *più moto* marking. A *Sad lib.* marking is placed above a specific piano figure in the right hand. The tempo is marked *a tempo*. Dynamics include *mf* (mezzo-forte) and *p* (piano). A *rit.* (ritardando) marking is present 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 in the grand staff. A *p* (piano) dynamic marking is present in the right hand.

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 in the grand staff. A marking "use Sat. night" with an arrow points to a specific piano figure in the right hand.

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "eyes. So that eve - ning, dressed up smart and neat, I wan - dered down her". The piano accompaniment consists of chords and moving lines in both hands.

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

più ten.

The second system continues the musical score. The vocal line has the lyrics "street, At the cor - ner of the al - ley was an - oth - er man with Sal - ly, and my". Above the final part of the vocal line, the instruction "*più ten.*" is written. The piano accompaniment continues with similar harmonic and melodic patterns.

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

rit.

p change "swipe" ad lib.

The third system concludes the musical score on this page. The vocal line has the lyrics "eyes grew dim, She smiles on him, and on - ly on him!". Above the vocal line, the instruction "*rit.*" is written. Below the piano accompaniment, the instruction "*p* change 'swipe' ad lib." is written. A box containing the number "8" is located at the bottom left of the piano part.

A Son of a Gambolier

(1895)

In a fast two-step time

The musical score is written for piano and features a fast two-step tempo. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and includes a section marked fortissimo (*ff*). The second system shows dynamics of mezzo-forte (*mf*) and piano (*p*). The third system continues the piece with various rhythmic patterns. The fourth system includes a first ending (1.) and a second ending (2.) marked forte (*f*). The lyrics "Come I" are written below the second ending.

f *ff*

mf *p*

1. 2. *f*

Come
I

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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.
p.r.h.

tr

p.

Sad lib. Sad lib. Sad lib.
ff marcato

fff

Kazoo Chorus
Flutes, fiddles and flageolets

The first system of the musical score features a vocal line at the top and a piano accompaniment below. The piano part is divided into three staves: the upper staff for the right hand and the lower two for the left hand. The left hand includes specific markings for 'tr' (trills) and 'flage' (flageolet). The music is marked with a forte dynamic (*ff*).

The second system continues the musical score with a vocal line and piano accompaniment. The piano part consists of three staves, with the left hand part showing a steady rhythmic accompaniment. The music is marked with a forte dynamic (*ff*).

add piccolos, ocarinas and fifes

The third system of the score includes a vocal line and piano accompaniment. The piano part is divided into three staves. A 'Trombones' section is indicated by a downward-pointing arrow. The music is marked with a forte dynamic (*ff*).

The fourth system of the score features a vocal line and piano accompaniment. The piano part is divided into three staves. The left hand part includes markings for 'picc' (piccolo) and 'flage' (flageolet). The music is marked with a forte dynamic (*ff*). The system concludes with a first and second ending bracket.

Down East

(1919)

*Very slowly**p*

Very slowly

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

pp — *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 rythm*

and with songs from moth - er's 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,

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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

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

ff

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

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

repeat (ad lib.)

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

p etc. lower notes carry tune

cresc.

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

repeat (ad lib)

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(♩ = ♩)

a little slower
about ♩ = 120

Where is the lady all in pink? Last

p

8va lower...

year she waded to me I think, Can she have died? Can! that rot!

She is passing but she sees me not.

mf

f

8va lower...

Piano introduction. The music is in a key with two flats (B-flat major or D-flat minor). It features a complex harmonic texture with many accidentals. The dynamics are marked *p.*, *f*, and *mf*. A first ending bracket is present at the bottom.

Where is the
ff *f* *fff marcato*
Hear the trombones!

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

have died? Can! that! rot! She is passing but she sees me not!

57 Mists

(1910)

Largo sostenuto *p*

Low lie the mists; they
* See foot note

hide each hill and dell; The grey skies weep with

us who bid fare - well.

Sva r.h. only

l.h.

*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

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

f *r.h.* *p*

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of a right hand (RH) in treble clef and a left hand (LH) in bass clef. The RH part begins with a series of chords and moving lines, marked *f* and *più animando*. The LH part provides a harmonic foundation with chords and a melodic line. The first measure is marked *f*. The second measure is marked *più animando* and *l.h.*. The third measure is marked *poco rall. e dim.* and *p*.

a spell, — And — brings new —

p *rit.* *a tempo* *pp*

Detailed description: This system contains measures 4 through 7. The vocal line continues with the lyrics "a spell, — And — brings new —". The piano accompaniment features a triplet of eighth notes in the RH in measure 4, marked *p*. The tempo changes to *rit.* in measure 5 and *a tempo* in measure 6. The dynamics are marked *pp* in measure 6. The system concludes with a double bar line and repeat signs in both hands.

hope to — hearts who bid fare - well.

pp *ppp* *rall.*

Detailed description: This system contains the final three measures of the piece. The vocal line concludes with the lyrics "hope to — hearts who bid fare - well." The piano accompaniment features a series of chords in the RH and a melodic line in the LH. The dynamics are marked *pp* in measure 8 and *ppp* in measure 9. The tempo is marked *rall.* in measure 9. The system concludes with a double bar line and repeat signs in both hands.

58 Evidence

(1910)

Andante tenuto *dolce*

There

p *pp* *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

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.

59 Tolerance

(1909)

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

Slowly *mf* *3*

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

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

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

with more and more animation to the end.

cresc. e più accel.

ff

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

60 Autumn

(1908)

Adagio *p*

Earth rests!

p *sempre legato*

p Her work is done, her fields lie bare,

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

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

vo

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.

più ten.

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

rall.

ppp

The Waiting Soul

(1908)

Cowper

Andante

The first system of the musical score. It consists of 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 three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The vocal line begins with a whole rest, followed by a half rest, and then a quarter rest. The piano accompaniment starts with a series of chords and moving lines in both hands.

The second system of the musical score. It features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are: "Breathe from the gen- tle— south, Cheer me from the— north;—". The piano accompaniment continues with a steady accompaniment pattern.

The third system of the musical score. It features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are: "Blow— on the trea- sures of Thy word, of Thy— word,". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. There are also accents (^) over the notes for "treasures" and "word".

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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

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

Detailed description: This system contains the first two lines of the musical score. The vocal line (top staff) begins with the lyrics 'so, it yields some hope of life di-vine,'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* at the beginning and *poco cresc.* in the middle of the piano part.

life di-vine, Till the

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'life di-vine, Till the'. The piano accompaniment continues with similar rhythmic patterns. A *ff* dynamic marking is present in the piano part.

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

pp

rit.

pp slowly

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with 'dear De-liv-erer come, I'll wait with hum-ble'. The piano accompaniment features a *rit.* (ritardando) marking and a *pp slowly* marking. The dynamics are *pp* and *pp*.

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

pp

ppp

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with 'prayer; I'll wait with hum-ble prayer.'. The piano accompaniment features a *pp* marking at the start and a *ppp* (pianississimo) marking at the end. The system ends with a double bar line.

Those Evening Bells

(1907)

Moore

Moderato con moto

p Those eve - ning bells! Those eve - ning bells

pp

Ad. * *Ad. sempre*

Man - y a tale their mu - sic tells of youth, and

home and that sweet time, When last I heard their *dim.*

soothing chime. ————— *p* And so 'twill

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

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

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

64 The Cage

(1906)

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

f A leopard 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 piano introduction is in 3/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line starts with a quarter note G2, a quarter note A2, and a quarter note Bb2. The piece is marked *mf*.

A cross the hill of late, came spring and stopped and

The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piece is marked *mf*.

looked in-to this wood and called and called and called.

The vocal line continues with a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piece is marked *f* and includes a *l.h.* (left hand) instruction.

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. *lento* *pp* *ppp*

The Light that is Felt

(1904)

Whittier

Slowly

p

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

pp

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



grope our way from dark behind 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*

Walking

(1902)

Allegro con spirito

ff l.h. *marcato* *And. ** *And. sempre*

The piano introduction is in 4/4 time, starting with a fortissimo (ff) dynamic in the left hand. The right hand features a melodic line with a tempo change to Adagio (And.) and then Adagio sempre (And. sempre). The piece is marked *marcato*.

The piano accompaniment for the first system continues the melodic and harmonic development. It includes dynamic markings such as *mp* and *l.h.* (left hand).

(marked and not too legato)

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

The second system features a vocal line starting with a forte (f) dynamic. The piano accompaniment is marked *f* and includes various articulation marks like accents and slurs.

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

The third system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

più ten.

bridge— with au-tumn col - ors glow.

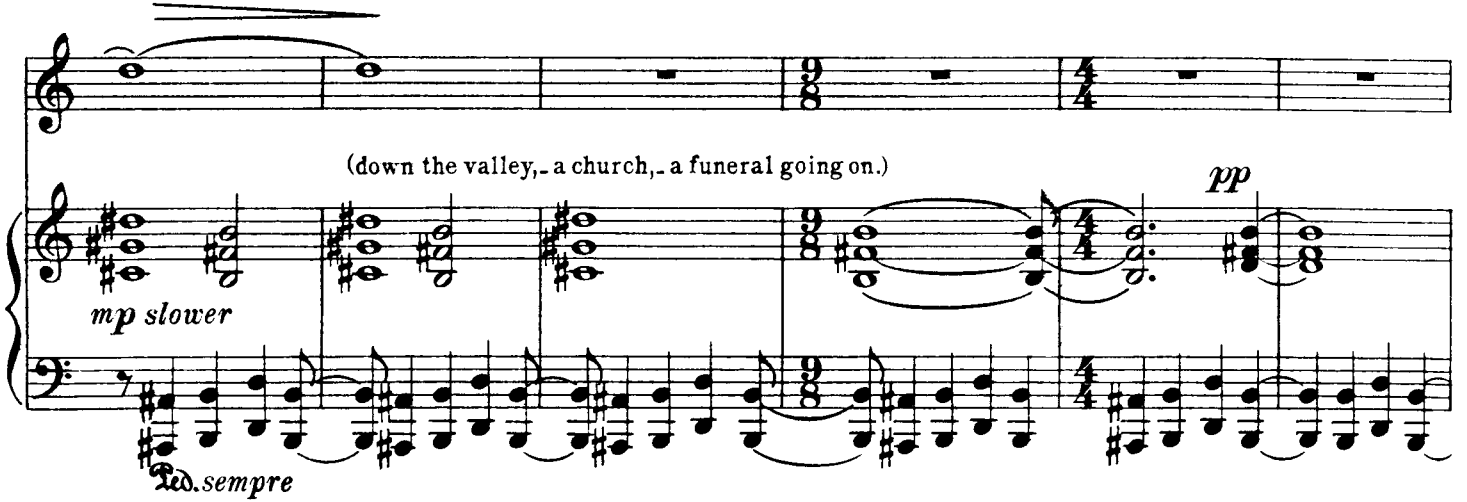
più ten.

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

This system contains the first system of music. It features a grand staff with a treble clef and a bass clef. The music is in 4/4 time. The right hand has a melodic line with some rests, while the left hand plays a rhythmic accompaniment. A dynamic marking of *mp slower* is present. A *pp* marking appears later in the system. A *ped. sempre* instruction is written below the bass staff.



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

ppp

mp (faster)

This system contains the second system of music. It continues the grand staff notation. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment. A dynamic marking of *ppp* is present. A *mp (faster)* marking appears later in the system.



f

This system contains the third system of music. It continues the grand staff notation. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment. A dynamic marking of *f* is present.



hold with Pedal

pp

f

This system contains the fourth system of music. It continues the grand staff notation. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment. A dynamic marking of *pp* is present, with the instruction "hold with Pedal" above it. A *f* marking appears later in the system.

f

But

l.h. *mp* *f*

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*

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

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

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— 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 musical score is set in 3/4 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef, often including triplets. The vocal line is in the treble clef and includes lyrics such as "Rough wind, that moan - est loud grief - - - - - too - - - - - sad for song; Rough - - - - - wind, that". Dynamics include *f* and *f* with accents. The tempo is marked "Allegro maestoso".

moan - est loud grief ——— too ——— sad for

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'moan' followed by a quarter note 'est', then a half note 'loud', a half note 'grief' with a long horizontal line underneath, a half note 'too' with a long horizontal line underneath, and finally a quarter note 'sad' followed by a quarter note 'for'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and eighth notes, often beamed together. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 3/4.

song; Wild ——— wind when

The second system continues the musical piece. The vocal line has a quarter note 'song;', followed by a half note 'Wild' with a long horizontal line underneath, a half note 'wind', and a quarter note 'when'. The piano accompaniment continues with similar rhythmic complexity, including a triplet of eighth notes marked with a '3' and a slur.

sul - len cloud ——— knells ———

The third system shows the vocal line with a half note 'sul - len', a half note 'cloud' with a long horizontal line underneath, and a half note 'knells' with a long horizontal line underneath. The piano accompaniment continues with its intricate rhythmic texture.

all night long; Wild ——— wind when

The fourth system concludes the page. The vocal line has a quarter note 'all', a quarter note 'night', a quarter note 'long;', followed by a half note 'Wild' with a long horizontal line underneath, a half note 'wind', and a quarter note 'when'. The piano accompaniment continues with its characteristic rhythmic pattern.

sul - len cloud _____ knells all night long;

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

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

accel. *ff*

fff
Wail, for the worlds wrong!

fff *con fuoco* *sf*

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.

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71
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...

*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

(1901)

Longfellow

Adagio sostenuto

p

Be -

pp

ad.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a half note 'Be' with a dash. The piano accompaniment consists of two staves (treble and bass clef) with a 4/4 time signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern with some chromatic movement. Dynamics include *pp* and *ad.*

tween the dark and the day - light, When the

Detailed description: This system contains the second and third staves. The vocal line continues with the lyrics 'tween the dark and the day - light, When the'. The piano accompaniment continues with the same rhythmic pattern. The system ends with a 3/4 time signature change.

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

Detailed description: This system contains the fourth and fifth staves. The vocal line continues with the lyrics 'night is be-ginning to lower, Comes a pause in the days oc - cu -'. The piano accompaniment continues with the same rhythmic pattern. The system ends with a 3/4 time signature change. There are triplet markings over some notes in both the vocal and piano parts.

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

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 - scending 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*

p *mp*

I trav-elled a-mong

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

p *e più moto*

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

f *mf*

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 ff

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 p a tempo

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

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

76

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 rest, followed by the lyrics "Qu'il m'irait bien, ce ru-ban vert! Ce soir à la". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic marking. The second system continues the vocal line with "fê - te a plus d'u - ne co - quet - te le coeur bat -". The piano accompaniment continues with a similar texture. The third system shows the vocal line with "- trait moins fier, Ain - si ta voix - ché - ri - e - ex - pri - mait un na -". The piano accompaniment includes a *p* dynamic marking and a *poco cresc.* instruction. The score is in 2/4 time and the key signature has four flats (B-flat major or D-flat minor).

Nos. 76, 77, 78, 79, comprise a group of French Songs

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-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 in a minor key, with lyrics underneath. 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 dynamics are marked as *poco a poco cresc.* (poco a poco crescendo) and *ff* (fortissimo). The music shows a clear increase in volume and intensity towards the end of the system.

mf

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

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 dés - pe ran - ce, fais la ré - ver à moi!

77 Elégie

171

(1901)

Gallet

Largo sostenuto

0, doux prin-
temps— d'au-tre fois, 0, doux prin - temps, — d'au - tre fois, —
ver - tes sai - sons, Vous a - vez fui pour tou - jours! Vous a - vez fui pour tou -
jours! Je ne vois plus le ciel bleu; Je ne vois plus — le ciel bleu; je n'en-

pp

tr

18

18

Nos. 76 to 79, Four French Songs

-tends— plus les chants joy - eux des oi - seaux! En em por - tant—

The first system 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: "-tends— plus les chants joy - eux des oi - seaux! En em por - tant—". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "mon bon - heur, — mon bon heur — O, bien - a - mé — tu t'en". The piano accompaniment continues with similar harmonic support.

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

mp
più mosso
cresc.

The third system features a vocal line and piano accompaniment. The vocal line lyrics are: "es al - le! Et c'est en vain, que". The piano accompaniment includes dynamic markings: *mp* (mezzo-piano), *più mosso* (faster), and *cresc.* (crescendo). There are also triplet markings in the piano part.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are: "le prin - temps re - vient; Oui, sans re -". The piano accompaniment maintains the *più mosso* tempo and includes triplet markings.

cresc.

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

The first system of the musical score features a vocal line with a *cresc.* marking and a piano accompaniment. The vocal line consists of eighth notes with triplet markings (3) and slurs. The piano accompaniment includes chords and a bass line with vertical strokes. The key signature has one flat, and the time signature is 3/4.

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

sont _____ par - tis! _____ par - tis! _____ Comme en mon coeur tout est _____

Tempo primo

The second system continues the musical score. The vocal line starts with a *f* dynamic, followed by *dim. e rit.* and then *p*. The piano accompaniment includes a *f* dynamic and a *pp* dynamic. The tempo marking *Tempo primo* is present. The key signature has one flat, and the time signature is 3/4.

decresc.

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

The third system of the musical score features a vocal line with a *decresc.* marking and a piano accompaniment. The vocal line consists of eighth notes with slurs. The piano accompaniment includes chords and a bass line. The key signature has one flat, and the time signature is 3/4.

jours! _____

The fourth system of the musical score features a vocal line with a triplet marking (3) and a piano accompaniment. The vocal line consists of eighth notes with slurs. The piano accompaniment includes chords and a bass line. The key signature has one flat, and the time signature is 3/4.

78

Chanson de Florian

(1901)

J. P. Claris de Florian

Allegro (Tempo di Scherzo)

mf Ah! — sil est dans — vo — tre

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

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

Nos. 76 to 79, Four French Songs

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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

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

animato

O se de - man - der un ag - neau 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

f

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 vocal line begins with a long note on 'l'é - cho' followed by a series of eighth and sixteenth 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!' with a fermata. The piano accompaniment continues with similar rhythmic patterns, including some triplets 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 provides harmonic support with chords and moving lines in both hands.

a — ma foi, — ma foi.

The fourth system concludes the phrase with 'a — ma foi, — ma foi.' The piano accompaniment ends with a 'rit.' (ritardando) and 'p' (piano) marking, leading to a final cadence.

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:

Nos. 76 to 79, Four French Songs

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f rien ne me plait — rien ne me plait dans la na - tu - re. Mon

ff *recit.* *a tempo* *pp* *pp*
 Dieu! que j'ai pleu-ré long — temps — Pour - tant — s'il ne — doit

ff *recit.* *rit.* *pp*

plus ve - nir? — Mon Dieu! toi que — j'im - plo - re! — Eh bien! la tombe —

pp *rall.*
 peut en - core an — moins nous ré - u - nir. —

80

Weil' auf mir

(1902)

Lenau
Westbrook-trans.

Moderato sostenuto

p

Weil auf mir, du
Eyes so dark, on

dunk - les Au - ge, ü - be dei - ne
me - re - pos - ing, Let me feel now

gan - ze Macht, ern - ste, mil - de, träü - me -
all your might. With thy grave and dream - y

Nos. 80, 81, 82, 83, comprise a group of German Songs.

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ri - sche un - er - gründ - lich süs - se
sweet-ness thine un - fath - omed won - drous

pp

Nacht.
night.

pp

Nimm mit
Take

pp

de - nem Zau - ber dun - kel die - se
now with thy som - bre ma - gic 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 O'er my life ex -

f *p*

für und für.
 tend thy sway.

ppp

81 The Old Mother

183

(1900)

Vinje
Corder-trans.

Andante con moto, quasi allegretto

p

Du
My

pp

This system shows the beginning of the piece. It features a vocal line in treble clef and a piano accompaniment in 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 con moto, quasi allegretto' and the dynamics are 'p' (piano) for the vocal line and 'pp' (pianissimo) for the piano accompaniment. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

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

3

This system contains the first line of lyrics. The vocal line has a triplet of eighth notes marked with a '3' above it. The piano accompaniment continues with the same rhythmic pattern as the first system, with some chordal changes.

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.*

This system contains the second line of lyrics. The tempo is marked 'poco a poco accel.' and the dynamics are 'broaden'. The piano accompaniment features a 'cresc.' (crescendo) and 'poco rall.' (poco rallentando) marking. The piece concludes with a final cadence in 4/4 time.

Nos. 80 to 83, Four German Songs

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

p *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. part. Mut - ter, Mut - ter, Mut - ter.
 Moth - er, Moth - er, Moth - er.

a tempo *ppp*

82

In Summer Fields

Feldeinsamkeit

(1900)

Almers
Chapman-trans.

Allegretto molto tranquillo

pp

fz.

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 -

Nos. 80 to 83, Four German Songs

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 Heavn sur - round - ed, sur - round

ben. ed. Die The

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

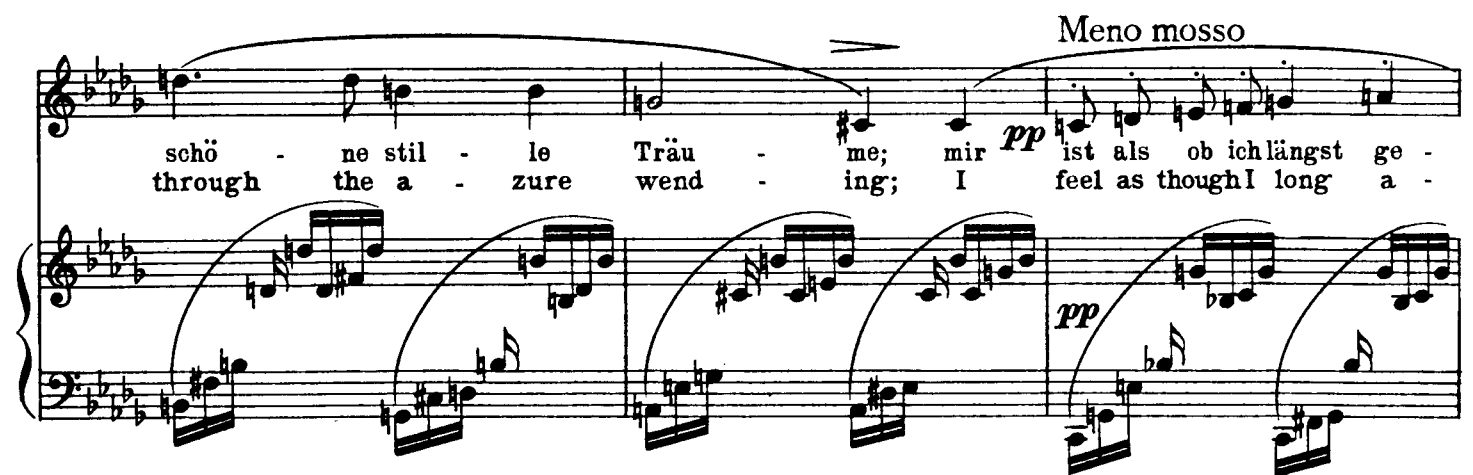


schö - ne stil - le Träu - me, schö - ne, stil - le Träu - me,
 deeps of a - zure wend - ing, like si - lent dreams,



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 durchew' - ge Räu - me, zie - he se - lig
 drift with them through realms of bliss un-end - ing, to drift through

rall. *a tempo*

mit durchew' - 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*

Gras und sen - de lan - ge mei - nen Blick nach
 tall and gaze a - bove me in - to depths un -

dim.

o - ben um - wo - ben
 bound - ed, un - bound - ed

ppp

83

Ich Grolle Nicht

(1899)

Heine

Adagio

mp Ich grol - le

nicht, und wenn das Herz auch bricht E - wig ver - lor' - nes Lieb!

e - wig ver - lor' - nes Lieb! Ich grol - le nicht Ich grol - le nicht... Wie du auch

p *legato* *mf*

Nos. 80 to 83, Four German Songs

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

p

Ich grol - le nicht, und wenn das Herz auch bricht, Ich sah dich ja im Trau - me,

cresc.

animato

cresc.

animato

und sah die Nacht in deines Herzens Rau-me, und

sah die Schlang' die dir am Herzen frisst, ich sah, mein Lieb, wie sehr du

e - lend bist. Ich grol-le nicht, Ich grol - le nicht.

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

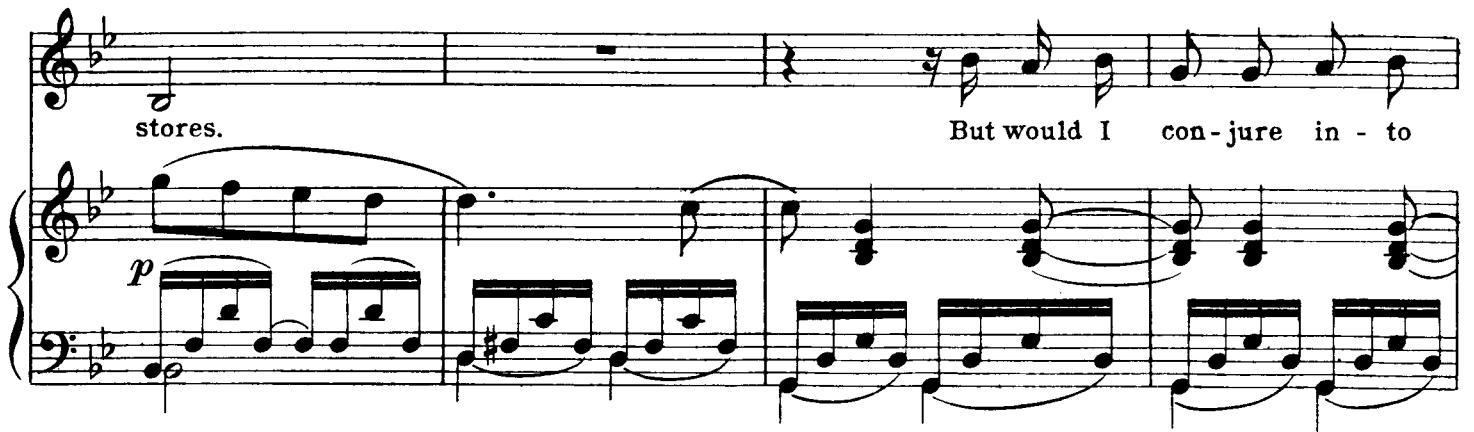
Andante con moto

.....There was the lyre of earth be -

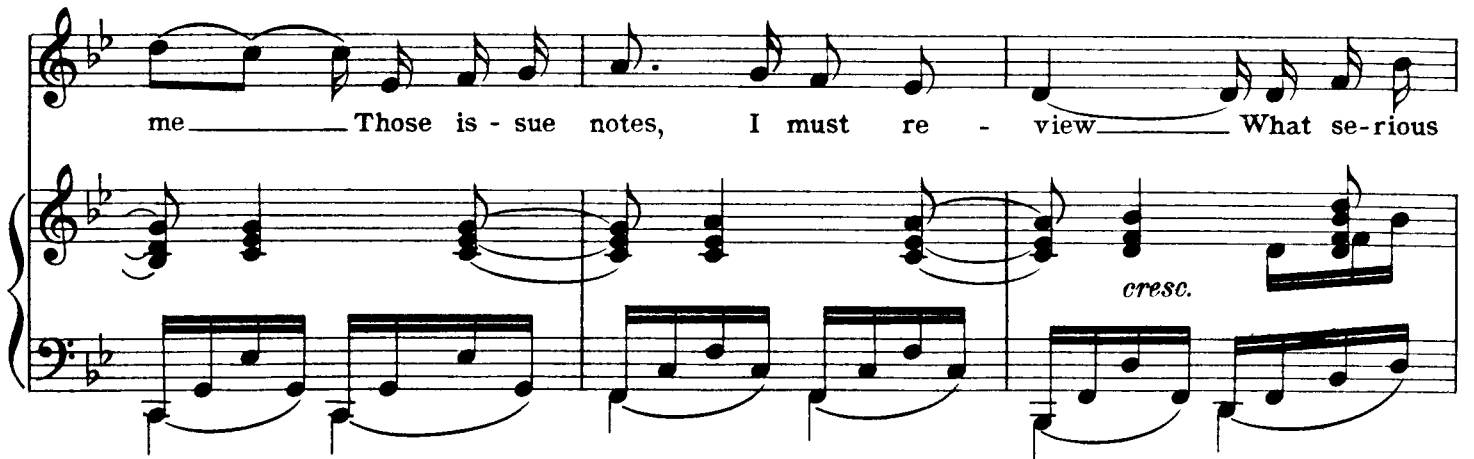
held, — Then heard by me: it holds me linked; — A-cross the

years to dead - ebb shores I stand on, my blood thrill — re -

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

comes,— when twilight comes with shadows drear,— I dream of thee, of thee dear one;
2. back,— when I look back on happier 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 visions plain, so true, so full of

drear, love. 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

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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*

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

2 *pp*

wake.— I dream of thee, — I dream of thee — and thou art near, art near till I a-wake.

pp *ppp* *pp*

86 Omens and Oracles

197

(about 1900)

Author unknown
to composer

Andante moderato

The first system of the musical score is for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music begins with a series of rests in the treble staff. The bass staff contains a steady accompaniment of eighth notes, with some triplets and a dynamic marking of *mf* (mezzo-forte).

The second system includes the first line of the vocal melody and the piano accompaniment. The vocal line is in a treble clef and begins with a dynamic marking of *mp* (mezzo-piano). The lyrics are: "Phan - toms of the fu - - ture,". The piano accompaniment continues with the same eighth-note pattern as the first system, featuring triplets and a dynamic marking of *mp*.

The third system includes the second line of the vocal melody and the piano accompaniment. The vocal line continues with the lyrics: "spec - tres of the past, In the". The piano accompaniment remains consistent with the previous systems, featuring eighth-note patterns and triplets.

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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 -

ff *a -*

tempo
ma - ral A - ma - ral A

dim.

ma - - - ra.

p

dim. e rit.

3

Vivace *animando molto*

mf Now the dark breaks, now the lark wakes; Now the voi - ces fleet a - way,

mf *cresc.*

cresc. Now the breeze a - bout the blos - som; Now the rip - ple in the reed;

Tempo primo sed più mosso

Beams _____ and _____ buds _____ and _____

f

poco animando

birds be gin to _____ sing _____ and say,

cresc.

"Love her for she loves thee,

cresc.

Love her for she loves thee." *ff* *più lento*
pp And I

ff *più lento*

mezza voce *sostenuto*
— know not which to heed. O, ca - ra a - ma - ra a -

pp *pp*

pp
ma - ra.

ppp *pp*

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;

p
a tempo
p
For I do love thee, May God a-bove His guard-ing care un-fold.

p

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 the lyrics 'When dreams en-fold me,' and the piano accompaniment. The second system continues the vocal line with 'Then I be-hold thee, See thee, the same lov-ing sweet-heart of old.' The third system features a crescendo in the piano part and the vocal line with lyrics 'Through seasons glid-ing, Thou art a-bi-ding In the depths of my heart un-told;'. The fourth system begins with a piano dynamic and the tempo marking 'a tempo', with the vocal line singing 'For I do love thee, May God a-bove His guard-ing care un-fold.' The piano accompaniment continues throughout.

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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,

p

più rit.

più ten.

rall.

pp

Bless thee ev - er more, God bless thee! Love, Bless thee! Love.

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 - wake! The heav'n's look bright,—

mf *mf*

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— my— dear, 'Tis ne'er too— late for de-light, and best of all the

pp
ways to— length-en days— is to steal a few hours from the—

night, my— dear, to— steal a few— hours from the night, When the

pp
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;
Yale, 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 - gar - i - 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 - oppresst with guilt, Thy - mer - cy find. The joy Thy fav - or - gives, -

rit.

I - think of thee! While the sil - - ver moon is gleam - ing, 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.

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."

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The World's Highway

Allegretto (but not too fast)

mf For long I wander'd hap-pi - ly ——— Far — out on the world's high-

way ——— My heart was brave for — each new thing and I loved — the far - a -

f Più mosso
way. I watch'd the gay bright peo-ple dance, We laughed, for the

Nos. 85 to 92, "Sentimental Ballads"

rit. *f*

road was good. But Oh! I passed where the way was rough I saw it stained with

rit. *f* *agitando*

p **Meno mosso**

blood— I wander'd on till I tired grew,— Far on the world's high-

way My heart was sad for what I saw— I feared, I feared the

f

rall. **Tempo 1^o**

far - a - way, the far a - way. So *p* when one day, O sweet-est

l.h. *decresc.* *p*

day, I came to a garden small, A voice my heart knew

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 key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "day, I came to a garden small, A voice my heart knew". The piano accompaniment consists of chords and moving lines in both hands. A *cresc.* marking is placed above the final measure of the system.

called me in I answered its bless-ed call; I left my wan-d'ring

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "called me in I answered its bless-ed call; I left my wan-d'ring". The piano accompaniment includes a triplet of eighth notes in the right hand. A *animando* marking is above the first measure, and a *cresc.* marking is above the middle of the system. A *ff* marking is placed below the piano accompaniment in the final measure.

far and wide The free-dom and far-a-way But my gar-den blooms with

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "far and wide The free-dom and far-a-way But my gar-den blooms with". The piano accompaniment features a *dim.* marking above the first measure and a *p* marking above the final measure. The piano accompaniment includes a *più rit.* marking above the middle of the system and a *pp a tempo (or a little slower)* marking below the piano accompaniment in the final measure.

sweet con-tent That's not on the world's high-way.

The fourth and final system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "sweet con-tent That's not on the world's high-way." The piano accompaniment includes a *pp* marking below the piano accompaniment in the final measure.

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

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flashed a - cross my mind, That till then I had been blind;

mf *animato*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "flashed a - cross my mind, That till then I had been blind;". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mf* and includes the instruction *animato* at the end of the system.

(♩ = ♩ of preceding) (♩ = ♩ of preceding)

Tell me lit - tle Kär - en what thy heart felt

rit. *rit.*

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with a tempo change indicated by "(♩ = ♩ of preceding)". The lyrics are "Tell me lit - tle Kär - en what thy heart felt". The bottom two lines are piano accompaniment. The piano part includes a *rit.* (ritardando) marking. The system concludes with a 4/4 time signature.

then?

mf a tempo *p*

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with the lyrics "then?". The bottom two lines are piano accompaniment. The piano part includes a dynamic marking of *mf a tempo* and a *p* (piano) marking. The system concludes with a 4/4 time signature.

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

Nos. 85 to 92, "Sentimental Ballads"

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 2

2. How

p

Berceuse

(1900)

Adagio

p

O'er the moun-tain towards the west, as the chil-dren go to

pp

rest, Faint-ly comes a sound, a song of na-ture hovers round, 'Tis the

pp

beau-ty of the night;— Sleep thee well till morn-ing light.

pp

Sleep— thee well till morn-ing light.

ppp

Where the Eagle

(1900)

M. P. Turnbull

Adagio molto

mp

Where the ea-gle can-not see, Where cold winds can

p

rall. *mp*

nev - er be, Where the sun's bright course doth glow ver - y, ver - y

rall.

rall. *più ten.* *p a tempo* *broader*

far be - low, There, in - ev - er last - ing rest, Dwell those saints whom

più ten. *p*

pp

Death hath blest, there in - ev - er last - ing rest.

pp *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, still_ the fan - cies teem,
For in my wak - ing And on my rest -

thoughts gay hopes do shine; ing, new hopes I see;
Be - fore me lies the day, Be - fore me lies the night,

and ere it dies a - way, Who knows — what may be
and ere the morn - ing light, These hopes — may come to

mine! So straight I leave my
mel So straight I leave my

nights_ a - bode — to fare up - on the
days_ a - bode — to fare up - on the

day's long road and think with rap - ture
night's long road a gain with rap - ture

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff notation. The vocal line includes a triplet of eighth notes marked with a '3' above it. The lyrics are: "day's long road and think with rap - ture" on the first line, and "night's long road a gain with rap - ture" on the second line. The piano accompaniment consists of chords and moving lines in both the right and left hands.

ere greet sun's de - cline
I the sun - shine

The second system continues the musical score. The vocal line has a long note for "ere" and "I", followed by "greet", "sun's", "de - cline", "I", "the", "sun - shine". The piano accompaniment continues with similar harmonic support.

1 Largo **2** Largo
pp What may be mine! *pp* And what may be mine!

The third system is marked with a first ending bracket labeled "1" and a second ending bracket labeled "2". Both sections are marked "Largo" and "pp" (pianissimo). The lyrics are: "What may be mine!" for the first ending and "And what may be mine!" for the second ending. The piano accompaniment features sustained chords and melodic fragments.

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.

p Grove, Rove, Night, De -

light Heart, Im - part,

piu ten.

Prove Love, Heart, Im - part, Love,

rit. a poco

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.

rit. part, Love. *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

1. When gen - tly blows the
Die Lotosblume, Heine. Die Lo - tos - blu - me

South Wind first through the Northern Wood,
äng - stigt sich vor der Son - ne Pracht,
With ea - ger - ness he
Und mit ge - senk - ten

go - eth where long a tree has stood. He
Haup - te er - war - tet 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

p

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 leaves' 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

Naught that coun-try

need - - eth of these aisles of stone;

Nos. 98 and 99, from a Cantata

Where the God - head dwell - eth, where the God - head dwell - eth,

tem - ple there is none. All — saints that in these courts have stood,

All — saints that in these courts have stood are but babes — and

feed - ing on chil - drens food, babes — and feed - ing on chil - drens food. On through

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

cresc.

light, for-ward in - to light! light!

f *poco cresc. e accel.* *poco rit.*

p a tempo

On through sign and to - ken, stars amidst the night.

Quasi recit. f

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 piano introduction consists of two staves. The right hand features a series of chords with a triplet of eighth notes in the upper voice. The left hand plays a steady eighth-note accompaniment, also with a triplet in the lower voice. The music is marked with a piano (*p*) dynamic.

The vocal line begins with a rest, followed by the lyrics "For - ward". The piano accompaniment continues with the same triplet accompaniment. Dynamics include mezzo-piano (*mp*) and pianissimo (*pp*). Performance markings include *ten.* (tenor), *rit.* (ritardando), and *a tempo*.

The vocal line continues with the lyrics "flock of Je - - sus Salt of all the". The piano accompaniment remains consistent with the triplet accompaniment. Dynamics are marked as *pp*.

The vocal line concludes with the lyrics "earth, Till each yearning pur -". The piano accompaniment features a final triplet accompaniment. Dynamics include *pp* and *mp*.

Nos. 98 and 99, from a Cantata

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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 key signature is one sharp (F#). The vocal line begins with a half note 'pose', followed by a quarter note 'springs', a quarter note 'to', a quarter note 'glo', a quarter note 'rious', a quarter note 'birth;', a quarter note 'Sick', and a quarter note 'they'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. 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 'for', a quarter note 'heal - - ing,', a quarter note 'Blind', a quarter note 'they', a quarter note 'grobe,', and a quarter note 'they'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present.

grobe for day; Pour up-on na-tions wis-doms lov-ing,
poco rall. e cresc.

The third system features a vocal line with a half note 'grobe', a quarter note 'for', a quarter note 'day;', a quarter note 'Pour', a quarter note 'up-on', a quarter note 'na-tions', a quarter note 'wis-doms', and a quarter note 'lov-ing,'. The piano accompaniment includes a *poco rall. e cresc.* marking. The system concludes with a double bar line and a common time signature 'C'.

lov - ing ray. Sick they ask for heal - -

The fourth system begins with a vocal line: a half note 'lov - ing ray.', a quarter note 'Sick', a quarter note 'they', a quarter note 'ask', a quarter note 'for', and a quarter note 'heal - -'. The piano accompaniment includes a *col voce* marking. The system concludes with a double bar line and a 3/4 time signature.

ing, Blind they grope, they grope — for day;



Pour on na - tions wis - dom's lov - ing ray, wis - doms lov - ing

poco rall.

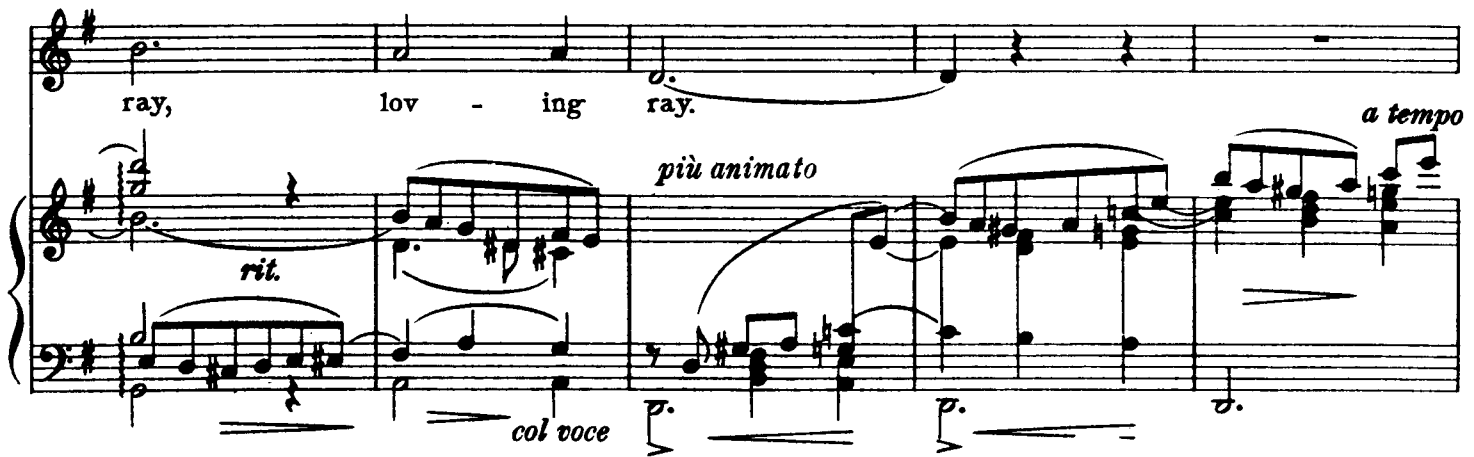
cresc. *f* *3*



ray, lov - ing ray.

rit. *p.* *col voce* *p.* *p.* *a tempo*

più animato



For - ward out of er - ror, Leave be -

mf *3*



hind the night. For - - ward out of

The first system of music features a vocal line in treble clef with lyrics "hind the night. For - - ward out of". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes several triplet figures and arpeggiated chords.

dark - - ness. For - - ward in - - to

cresc.

The second system continues the vocal line with lyrics "dark - - ness. For - - ward in - - to". A *cresc.* marking is placed above the vocal line. The piano accompaniment continues with triplet patterns and arpeggiated textures.

light. For - - ward when in

The third system features the vocal line with lyrics "light. For - - ward when in". The piano accompaniment continues with triplet patterns and arpeggiated textures.

child - - hood buds the in - fant mind,

The fourth system concludes the vocal line with lyrics "child - - hood buds the in - fant mind,". The piano accompaniment continues with triplet patterns and arpeggiated textures.

buds the in - fant mind. *f*
poco string.

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 the lyrics "buds the in - fant mind." and ends with a fermata. The piano accompaniment includes triplets and a 7-measure rest. Dynamics include *f* and *p*.

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 features a steady eighth-note accompaniment. Dynamics include *p*.

più mosso man - hood for - - ward till the veil be *poco*

The third system features the lyrics "man - hood for - - ward till the veil be". The tempo marking *più mosso* is present. The piano accompaniment includes triplets. Dynamics include *f* and *p*.

animando ed cresc. lift - ed; Climb height to height!

The fourth system features the lyrics "lift - ed; Climb height to height!". The tempo marking *animando ed cresc.* is present. The piano accompaniment includes triplets. Dynamics include *p*.

ff broader

Climb height to height! For - ward out of

dark - ness: On _____ ev - er on - ward,

poco agitato climb - ing till _____ our *fff* *piu ten.* faith, un - *largemente*

rit. - - - e dim. *p* til our faith _____ be sight _____ *pp* *col voce* *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 - dle 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

My na-tive land now meets my eye, The old oaks raise their boughs on high,
 Vio-lets greet-ing, vio-lets greet-ing seem, Ah! 'tis a dream, Ah! tis' a dream.
 And when in dis-tant lands I roam, My heart will wan-der to my home;
 While these vis-ions and (while these) fan-cies teem, Still let me dream, still let me dream.

p *pp* *rit.* *più ten. pp rall.* *pp* *pp* *rit.* *pp* *pp*

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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,

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beat time— with the drum. *Whistle* We

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 melodic phrase, followed by a rest for the words "beat time— with the drum." This is followed by a whistle-like melodic line. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

whis-tle and we hum, ——— beat time with the drum, *Whistle*

The second system continues the musical piece. The vocal line includes the words "whis-tle and we hum," followed by a long horizontal line representing a hum, and then "beat time with the drum, Whistle." The piano accompaniment continues with similar chordal and rhythmic structures.

— We're sit - ting in the op - era house, the op - era house, the

The third system features the vocal line with the lyrics "We're sit - ting in the op - era house, the op - era house, the". The piano accompaniment includes a section with a double bar line and repeat dots, and a circled section in the bass line with a piano (*p.*) dynamic marking. Below the circled section is the instruction "(Octaves ad lib.)".

op - era house, a - wait - ing for the cur - tain to — rise with won - ders for our eyes, a

The fourth system concludes the page with the vocal line lyrics "op - era house, a - wait - ing for the cur - tain to — rise with won - ders for our eyes, a". The piano accompaniment continues with the established harmonic and rhythmic patterns.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with a melodic line under a slur.

com - mon lit - tle thing and kind 'a sweet, But 'twas sad and seemed to slow up both his

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the same texture with a consistent eighth-note bass line and a melodic treble line.

feet; I can see him shuff - ling down to the barn or to the town, a —

The third system shows the vocal line with a slight change in rhythm. The piano accompaniment continues with the same eighth-note bass line and melodic treble line.

hum - - - - - ming.

pp *d* *d* *d*

ppp

The fourth system concludes the piece. The vocal line has a long, sustained note. The piano accompaniment features dynamic markings: *pp* (pianissimo) and *d* (mezzo-forte) in the treble and bass staves, and *ppp* (pianississimo) at the bottom right. The piano accompaniment includes a complex rhythmic pattern in the bass line and a melodic line in the treble.

The White Gulls

(from the Russian)

(1921)

Maurice Morris

Largo

p

The white gulls dip and wheel

pp

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second, a quarter note A4 in the third, and a quarter note G4 in the fourth. The piano accompaniment starts with a series of chords in the right hand and a melodic line in the left hand. The key signature has one sharp (F#) and the time signature is 2/4.

più ten.

O - ver wa-ters gray like steel. The white gullscall and cry as they spread their wings and

pp

più ten.

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment features a more active melodic line in the left hand. The key signature changes to two sharps (F# and C#) in the fifth measure.

pp

fly. The white gulls sink to rest On the tides slow heav-ing

pp

l.h.

Detailed description: This system contains measures 9 through 12. The vocal line has a whole rest in the first measure, followed by a half note G4 in the second, a quarter note A4 in the third, a quarter note G4 in the fourth, and a quarter note F#4 in the fifth. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature returns to one sharp (F#).

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mf più animando

breast. Souls of men that turn and wheel

l.h.

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 back yard, 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

or - chid, ev - er — rare; There's lov - li - ness in wild flow'rs of —

field or wide sa - van - nah, But fair - est, rar - est of them all are

E - dith and Su - san - na.

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'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato' and the dynamic is 'mp'. The lyrics are: 'Crouch'd _____ on the pave-ment, close by Belgrave Square, A tramp I—'. The piano part begins with a dynamic marking of 'p'.

— saw, ill, mood - y,— and tongue - tied. A— babe was in her arms, and

The second system of the musical score. 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 similar rhythmic patterns.

at her side a girl; their clothes were rags, their feet were bare. Some

The third system of the musical score. The vocal line concludes with the lyrics: 'at her side a girl; their clothes were rags, their feet were bare. Some'. The piano accompaniment continues with similar rhythmic patterns.

la - bouring men, whose work lay some - where there, Pass'd

op - pos - ite; She touch'd her girl, who hied a - cross, and begg'd and came back

sat - is - fied. The rich she had let — pass with a fro - zen stare...

p *pp*

Thought I: A - - bove her state this spir - it towers; She

mp *rit.* *mf*

slower and with dignity

will not ask of A - liens, but of friends, Of shar - ers in a common

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 the lyrics "will not ask of A - liens, but of friends, Of shar - ers in a common". The piano accompaniment consists of chords and arpeggiated figures in both the right and left hands.

hu-man fate. She turns from the cold succour, which at-tends the unknown lit - tle from the

f *mf* *mp*

The second system continues the vocal line with the lyrics "hu-man fate. She turns from the cold succour, which at-tends the unknown lit - tle from the". The piano accompaniment includes dynamic markings: *f* (forte) for the first part, *mf* (mezzo-forte) for the second part, and *mp* (mezzo-piano) for the third part. The piano part features a prominent arpeggiated pattern in the right hand.

ff

un-know - ing great, And points us to a bet-ter time,— and points us to a

ff *pppp*

The third system features the vocal line with the lyrics "un-know - ing great, And points us to a bet-ter time,— and points us to a". The piano accompaniment is marked with *ff* (fortissimo) and includes a section marked *pppp* (pianissimo) in the right hand.

a little slower *f*

bet-ter time,— And points us to a bet-ter time than ours.'

slowly *pp* *ppp*

The fourth system concludes the vocal line with the lyrics "bet-ter time,— And points us to a bet-ter time than ours.'". The piano accompaniment is marked *slowly* and includes dynamic markings *pp* (pianissimo) and *ppp* (pianissimo). The piano part features a complex arpeggiated texture.

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

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with young beech - es;....

più mosso

....And shepherds from the moun-tain-eaves, Looked down, half pleased, half

f

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.

f *più rit.* *a tempo*

A Night Thought

(1895)

Moore

Adagio

p

How oft a cloud, with en-vious veil, Ob - scures yon bash-ful

The first system of the musical score for 'A Night Thought'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Adagio' and the dynamic is 'p' (piano). The lyrics are: '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

The second system of the musical score. The lyrics are: 'light — Which seems so mo - dest - ly to steal a - long the waste of'.

night!thus the worlds' ob - tru-sive wrongs ob - scure, with mal-ice

The third system of the musical score. The lyrics are: 'night!thus the worlds' 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.

The fourth system of the musical score. The lyrics are: 'keen, Some tim-id heart which on-ly longs to live and die un-seen.' The system concludes with the instruction 'dim. e rall.' (diminuendo e rallentando) and a piano dynamic 'pp'.

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

mp

ban - ished Now I teach my chil - dren

poco accel. *p*

dim. *poco rall.*

each mel-o-dious meas - ure of - tentears are flow - ing, flow - ing

pp

ppp *pp*

from my mem - ory's treasure. Songs my mother taught me

ppp *ppp*

ppp

in days long van - ished. Sel - dom from her eye - lids were the tear - drops ban - ished,

ppp

rit.

were the tear - drops ban - ished.

rit.

109 Waltz

(1895)

mf

1. Round and round the old
2. Far and wide's the fame of

mf

octs. ad lib.

p

dance ground, Went the whirl-ing throug, 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

(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

1 *ppp* *più ten.*
"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

speed thee in thy_ fie - ry flight, — In_ what cav - ern of the night
pil - grim of heav'n's homeless way, — In_ what depth of night or day, —

a tempo

will thy pin - ions close now? —
seekest thou re - pose now? —

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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. —

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "was — love, still love, from morn till night, My dream of life was love. —". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

New hope may bloom, and days may come

The second system continues the musical score. The vocal line begins with a rest for two measures, then enters with the lyrics: "New hope may bloom, and days may come". The piano accompaniment features a prominent eighth-note pattern in the right hand, marked with an *mf* dynamic. The left hand continues with a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

of mild - er, calm - er beam, But there's nothing half so sweet in

oct.(ad lib.)

The third system of the score shows the vocal line with lyrics: "of mild - er, calm - er beam, But there's nothing half so sweet in". The piano accompaniment includes a section marked "oct.(ad lib.)" in the right hand, indicating an octave passage. The dynamics range from *mf* to *f*.

life — as love's young dream, as love's young dream.

The final system of the score concludes with the vocal line: "life — as love's young dream, as love's young dream." The piano accompaniment provides a final harmonic and rhythmic structure for the piece, ending with a fermata on the final note.

112 To Edith

(1892)

Andante moderato (quietly)

p So like a flower, thy lit-tle four year face in its pure freshness

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The tempo is marked 'Andante moderato' and 'quietly'. The piano part begins with a *pp* dynamic and includes a *ppp* section. The vocal line starts with a *p* dynamic.

That to my bedside comes each morn in happy guise — I must be smil - ing too.

The second system continues the piece. The piano accompaniment includes a *rit.* (ritardando) marking and a section marked *a tempo*. The vocal line also features a *rit.* marking and a *l.h. r.h.* (left hand, right hand) marking.

p O, lit - tle flower-like face that comes to me, each morn for kisses

The third system continues with a *p* dynamic for the vocal line. The piano accompaniment includes a *rit.* marking and a *pp* dynamic. There are also *l.h.* markings in the piano part.

Bend thou near me while I in-hale its fra-grance sweet — And put a blessing there.

The fourth system concludes the piece. The piano accompaniment includes a *cresc.* (crescendo) marking, a *rit.* marking, and a *ppp* dynamic. The vocal line also features a *rit.* marking and a *pp* dynamic. There are *l.h. r.h.* markings in the piano part.

Words and revised piano part, 1919.

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When Stars are in the Quiet Skies

(1891)

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 should'st be ev - er, ev - er

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 beam, I can but know thee as my star, my guid - ing

8

1
heav'n, be - neath the heav'n of thine.
star, my an - gel

1

2 *dim. e rall.*
and my dream.

3 *rit.* *rall.* *ppp*

114 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-ern march and slow, from the

garden place be-neath the trees and where the sun-flowers grow.

pp (Handel)

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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.

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!