
114

SONGS

By

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660623

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1 Majority

(1921)

Slowly

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the piano introduction with a treble clef and a key signature of three sharps (F#, C#, G#). The piano part features complex chords and textures, with some sections boxed in. The right hand (r.h.) and left hand (l.h.) are clearly marked. Dynamics include *f*, *p*, and *pp*. The second system continues the piano introduction with similar textures and dynamics. The third system shows the piano introduction concluding with a final chord. The fourth system begins with the voice part, marked with a treble clef and a key signature of three sharps. The tempo is marked ** Slowly*. The lyrics "The Mas - ses!" are written below the voice line. The piano accompaniment for the voice part is marked with *ff* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

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

Be - hold the works of the World!

Faster
mf

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

(d=d)
Faster
mf

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

Moderately, with an even rhythm

mf

World! The

The first system of the musical score. The vocal line begins with the lyrics "World! The". The piano accompaniment features a complex texture with many beamed notes and rests. The key signature has one flat (B-flat), and the time signature is 6/8. The dynamic marking *mf* is 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 similar complex textures. 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 continues with the lyrics "ing, — Whence comes the Art of the World! The Mas - ses are yearn-ing, — are". The piano accompaniment features a section marked "slower" and "ff" (fortissimo), followed by a section marked "Slowly" and "p" (piano). The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 4/4. The dynamic markings *mp*, *ff*, and *p* are present.

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

ten.
f

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

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

The Mas - ses are—

Slowly *pp*

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

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

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

l.h.

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

2 Evening

(1921)

Milton
From "Paradise Lost"

Largo

p

Now came still Eve-ning on,

pp

l.h.

ten.

ten.

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

l.h.

r.h.

l.h.

r.h.

l.h.

l.h.

r.h.

pp

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

ppp

a little faster

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

più moto

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The piano accompaniment is in bass clef with a key signature of one flat and a 2/4 time signature. The tempo marking 'a little faster' is positioned above the vocal line. The lyrics 'these to their nests were slunk, but the wake - ful night - in -' are written below the vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'più moto' marking appearing in the second measure.

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

l. h.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'gale; She all night long, all night long her a - mor - ous des -'. The piano accompaniment continues with a similar melodic and bass line structure. A 'l. h.' marking is placed above the piano part in the second measure. The key signature remains one flat and the time signature is 2/4.

ppp slower

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

ten. l. h. ten. 8

rit. morendo

ten.

Detailed description: This system contains the final two measures. The vocal line begins with 'cant sung; Si - lence is pleased:.....'. The piano accompaniment features a more complex texture with multiple voices in both hands. The tempo marking 'ppp slower' is placed above the vocal line. The key signature changes to two flats (Bb, Eb) and the time signature changes to 4/4. The system includes several performance markings: 'ten.' (tension) above the piano part in the first measure, 'l. h.' (left hand) above the piano part in the second measure, 'rit.' (ritardando) below the piano part in the first measure, '8' (crescendo) above the piano part in the second measure, and 'morendo' (decrescendo) below the piano part in the second measure. A final 'ten.' marking is at the bottom left.

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.* *l.h.* *pp* *ten.* *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 up-on my path-way bleak, Those flowers that once ran wild, As

ten.

p Slower but evenly

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

pp

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

p

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

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

steal - ing half its snows a - way.

l.h. *r.h.*

pp *morendo* *ppp*

4 At Sea

(1921)

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

p *pp*

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

Slowly *l.h.*

mp *p* *ppp*

p

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

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

p *pp*

più rit.

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

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

più rit. *ppp*

l.h.

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

5 Immortality

(1931)

mp
Who

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

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

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

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

glow! Who dares to say the rose is dead in

h *p*

This system contains the fifth and sixth staves. The vocal line continues with the lyrics "glow! Who dares to say the rose is dead in". The piano accompaniment features a *h* (hairpins) marking and a *p* (piano) dynamic marking. The piano part includes chords with figured bass notation (7 and 9) and a triplet of notes in the vocal line.

più agitando

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

f (faster and in a gradually excited way)

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

p (slow-ly)

l.h.

cresc.

rit. *pp*

ly) quietly but firmly

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

l.h. *l.h.* *l.h.* *più rit.*

The New River

(1921)

Fast and rough

The piano introduction consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle and bottom staves are grand staff notation. The music is marked *ff* (fortissimo) and features a complex, rhythmic accompaniment with many accidentals and slurs.

This system shows the piano accompaniment for the first vocal line. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand staff notation. The music is marked *ff*. The lyrics "Down the ri - ver" are written below the vocal staff. The piano accompaniment continues with its complex rhythmic pattern.

This system shows the piano accompaniment for the second vocal line. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand staff notation. The lyrics "comes a noise! It is not the voice of" are written below the vocal staff. The piano accompaniment continues with its complex 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* *p* *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*

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

mf slower & broadly *mf maestoso* *pp*

So may it be!

(1921)

Wordsworth

(Moderately fast) *with animation*

mp *faster mf* *f*

My

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

p *piu moto* *animando* *a tempo*

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

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

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

r.h. *l.h.*

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a piano (*p*) dynamic. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in 4/4 time and provides harmonic support with chords and moving lines in both hands.

tranquilly

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

(♩ = ♩) slower and quietly

The second system continues the musical score. It is marked *tranquilly* and includes the instruction *(♩ = ♩) slower and quietly*. The tempo is 8/4. The vocal line features a triplet of eighth notes. The piano accompaniment is more complex, with specific markings for the left hand (*l.h.*) and right hand (*r.h.*) and a *p* dynamic.

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

The third system concludes the musical score. The vocal line continues with a triplet of eighth notes. The piano accompaniment includes markings for *l.h.*, *r.h.*, and *pp* (pianissimo) dynamics.

a) Duty

Emerson

(1924)

mf *p*

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

f *p*
maestoso

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

ff, *f*

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

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

(1924)

Adagio

b) Vita

Manlius

mf *pp* *ppp*

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

rall. *rall.* *pp-ppp*

Charlie Rutlage

*(from Cowboy Songs)

mp

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

(In moderate time)

mp

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

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

mf *f*

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

mf *f*

*Cowboy Songs and other Frontier Ballads

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

p

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *p* (piano). The lyrics are: "brave, While Charlie Rutlage makes the third to be sent to his grave, Caused". The piano accompaniment consists of chords and moving lines in both the right and left hands.

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

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

faster

f (octs. ad lib.)

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

(hold back)

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

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

ff

The third system features a vocal line and piano accompaniment. The vocal line has a *(hold back)* instruction before "place where death men mock, He went for-ward one morn-ing on a" and another *(hold back here)* before "(Whoopie *fast* ti yi yo, git a-long lit-tle dogies,". The piano accompaniment is marked *ff* (fortissimo).

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

Whoopie ti yi yo, etc.)

The fourth system continues the musical score. The vocal line has the lyrics: "cir-cle through the hills, He was gay and full of glee, and Whoopie ti yi yo, etc.)". The piano accompaniment features a triplet of eighth notes in the right hand.

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

8

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

(a little slower) (fast again)

(fast again)

(a little slower)

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

ff

ff

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

fff

mp loco

sva lower slower

p

*fists

r.h.

l.h.

as in the beginning

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

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

mf *pp*

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

pp

mf *pp*

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

from "Lincoln, the Great Commoner"

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

Edwin Markham

(1921)

f

E^b *Firmly, but actively and with vigor*

ff marcato

maestoso, but not too slowly

ff

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

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

The first system of the musical score 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 begins with the lyrics "One fair i - deal led our chief-tain on,.....". The piano accompaniment features a complex harmonic structure with many accidentals and a prominent trill in the right hand.

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

The second system continues the musical score. The vocal line has the lyrics ".....He built the rail pile as he built the State,.....". The piano accompaniment includes a triplet in the bass line and various dynamic markings such as accents and slurs.

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

The third system features a vocal line with the lyrics "The con-science test - ing ev-ery stroke, to make his deed the measure of the man.....". The piano accompaniment is marked with a forte (*f*) dynamic and includes a triplet in the bass line.

ff So

The fourth system concludes the page with a vocal line starting with the word "So" and a piano accompaniment marked with a fortissimo (*ff*) dynamic. The piano part includes a section marked "l.h." and features a complex, dense texture.

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

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

fff sf sf

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

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

* Play with fists.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. 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.

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

rit. *majestically*

rit. *ff (a little slower)*

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "in whirl-wind, he went down as when a King - ly ce - dar". Above the vocal line, there are markings for "rit." (ritardando) and "majestically" with a fermata. The piano accompaniment includes markings for "rit." and "ff (a little slower)". There are also triplets marked with a "3" in both the vocal and piano parts.

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

fff (pp)
fff

The third system concludes the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "green with boughs goes down with a great shout, up - on the hills!". The piano accompaniment features a dense texture with many chords and moving lines. There are markings for "fff (pp)" and "fff" in the piano part, indicating a very loud dynamic.

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

Wordsworth.

(1921)

Slowly

p A sound of a dis - tant horn,

pp

use both pedals

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, quarter notes A4, B4, C5, and D5, and ending with a half note E5. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The right hand plays a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, and G4-A4-B4-C5. The left hand plays a rhythmic accompaniment of eighth notes: G3-A3, G3-A3-B3, G3-A3-B3-C4, and G3-A3-B3-C4. Dynamics include *p* for the vocal and *pp* for the piano. The instruction "use both pedals" is written below the piano part.

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

pp

l.h. ppp l.h.

rallend.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, starting with a half note G4, quarter notes A4, B4, C5, and D5, and ending with a half note E5. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The right hand plays a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, and G4-A4-B4-C5. The left hand plays a rhythmic accompaniment of eighth notes: G3-A3, G3-A3-B3, G3-A3-B3-C4, and G3-A3-B3-C4. Dynamics include *pp* for the vocal and *ppp* for the piano. The instruction "rallend." is written below the piano part. The system concludes with a double bar line.

13 Resolution

(1921)

Moderately

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

f

This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a half note E5. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note B3. Dynamics include a forte (*f*) marking.

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

This system contains the third and fourth staves of music. The vocal line continues with a quarter note F4, followed by eighth notes G4, A4, and B4, then a quarter note C5, and finally a half note D5. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note B3. Dynamics include a forte (*f*) marking.

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

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

This system contains the fifth and sixth staves of music. The vocal line continues with a quarter note E4, followed by eighth notes F4, G4, and A4, then a quarter note B4, and finally a half note C5. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note B3. Dynamics include a crescendo (*cresc.*), piano (*p*), mezzo-piano (*mp*), and piano (*p*) markings.

The Indians

(1921)

Charles Sprague

Very slowly

p A - las! for them their_ day

pp

cresc. e più moto

is o'er,..... No_ more, _ no more for them the_ wild deer bounds, The

cresc. e più moto

plough is on their hunt - ing grounds; - The pale_ man's axe_

pp

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

ff *piu rit.* *pp*

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

yond the moun - tains of the west —

l.h. *l.h.*

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

ppp

Their chil-dren go — to die.

pp *ppp*

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

The Housatonic at Stockbridge

(1921)

Robert Underwood Johnson
(by permission)

The piano introduction consists of two systems of music. The first system features a treble clef staff with a series of small notes marked with an asterisk (*), and a grand staff (treble and bass clefs) with a melody and accompaniment. The tempo and dynamics are marked "slowly and quietly" and "mp". The second system continues the grand staff accompaniment, with a fermata over the final chord.

The first system of the vocal section shows a treble clef staff with the lyrics "Con - tented ri - ver - - - ! in thy". The piano accompaniment is in a grand staff. The dynamics are marked "mp".

The second system of the vocal section shows a treble clef staff with the lyrics "dream - - - y realm - - - The cloud - y wil - low and the". The piano accompaniment is in a grand staff. Dynamics are marked "mp", "ppp", and "mp".

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

plu - my elm:.....Thou

mp

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

r.h. *l.h.*

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

mp

pp a tempo *ppp*

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

mp Con - ten - ted ri - ver! —

pppp
mp
ppp
p

Detailed description: This system contains the first line of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The piano accompaniment (bottom two staves) starts with a *pppp* dynamic, playing a series of chords in the right hand and a bass line in the left hand. The dynamics shift to *mp* in the second measure, *ppp* in the third, and *p* in the fourth.

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 (top staff) starts with a quarter rest, followed by 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, a quarter note E4, and a quarter note D4. The piano accompaniment (bottom two staves) continues with chords and a bass line, maintaining the melodic and harmonic structure.

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 (top staff) 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, a quarter note E4, and a quarter note D4. The piano accompaniment (bottom two staves) features a *pp* dynamic and includes a triplet of chords in the right hand at the end of the system.

cur - rent of the sun - lit brown

pp
mf

a little faster

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

in a gradually animated way

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

mf
f
cresc.

rest - ing have a fear: Let me to -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a section of sixteenth-note arpeggiated chords. The key signature has one flat (B-flat), and the time signature is 4/4.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a section of sixteenth-note arpeggiated chords. The key signature remains one flat, and the time signature is 4/4.

fall and shal - low to the adventurous sea! —

The third system concludes the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a final note with a fermata. The piano accompaniment features a dynamic marking of *fff non decresc.* (fortississimo non decrescendo) and a section of sixteenth-note arpeggiated chords. The key signature remains one flat, and the time signature is 4/4. The system ends with a double bar line and repeat signs.

fff non decresc.
ppp *ppp* *ppp*
very slowly *piu ten.*
forte *Piano*

Religion

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

(1920)

Andante

f *mp* *

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

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat and a 2/2 time signature. It begins with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) and starts with a forte (*f*) dynamic. The tempo is marked 'Andante'. There is an asterisk (*) above the vocal line.

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

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

pp *decresc.*

The second system of the musical score. The vocal line continues with the lyrics 'con - scious-ly, The heart lives by faith the lips de - ny;'. The piano accompaniment features 'l.h.' (left hand) markings and a piano (*pp*) dynamic. The system ends with a 'decresc.' (decrescendo) marking.

- God knows the why.

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

l.h. *l.h.*

The third system of the musical score. The vocal line concludes with the lyrics '- God knows the why.'. The piano accompaniment features a piano (*p*) dynamic, a 'maestoso' tempo marking, and a piano-piano (*pp*) dynamic. The system ends with two piano-piano-piano (*ppp*) markings and 'l.h.' (left hand) markings.

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

Grantchester

(with a quotation from Debussy)

Rupert Brooke

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

(1920)

Adagio non tanto

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

mp *3*

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

f *pp più rit.* *mp*

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

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

3 *3*

Detailed description: This system continues the vocal line with the lyrics 'in Grant-ches-ter! Some, it may-be, can get in touch with'. The piano accompaniment continues with triplets and complex chordal structures. Dynamics are consistent with the previous system.

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

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

l.h. *p*

Detailed description: This system concludes the vocal line with the lyrics 'Na-ture there or Earth or such. And clev-er mod-ern men have seen a'. The piano accompaniment features several triplets and a 'l.h.' section marked *p* (piano).

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

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

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

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

P lento con grazia

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

slowly and calmly
l.h.

rit.

p

r.h.

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

3

pp

ppp

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

pp

decresc. e ritard.

ppp

l.h.

l.h.

ppp

l.h.

18

from the "Incantation"

(1921)

Byron

Allegretto moderato

pp (*leggiero*)

p

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

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

NOTE:- Both pedals are used almost constantly.

più moto

And the wisp — on the mo - rass; — When —

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

faster

The second system continues the musical piece. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). A dynamic marking of *faster* is placed above the piano part. The piano accompaniment features a complex, rhythmic texture with many sixteenth notes.

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

The third system continues the musical piece. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are "the fall - ing — stars are shoot - ing, —".

The fourth system continues the piano accompaniment. It features two staves (treble and bass clefs) with a complex, rhythmic texture. The piano part includes a prominent arpeggiated figure in the left hand and a more melodic line in the right hand.

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

The fifth system continues the musical piece. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are "and the an - swered owls are hoot - ing, —".

The sixth system continues the piano accompaniment. It features two staves (treble and bass clefs) with a complex, rhythmic texture. The piano part includes a prominent arpeggiated figure in the left hand and a more melodic line in the right hand.

MENO MOSO

p

and the si - lent leaves are still,

pp

slower

slower *f*

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

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

pp

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

ppp

ppp

19 The Greatest Man

(1921)

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

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

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

mp

This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Dynamics include *mp* for both parts.

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 similar rhythmic pattern. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords and moving lines in the treble.

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

a tempo

rit. *a tempo*

This system contains the final two staves of music. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the treble. Dynamics include *più ten. e rit.*, *a tempo*, and *rit.*.

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 —

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a circled note and includes dynamic markings such as *f* and *faster*. The piano accompaniment includes triplets and a *f* dynamic marking.

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

The second system of music features a vocal line and a piano accompaniment. The vocal line includes a circled note and dynamic markings *p* and *slower*. The piano accompaniment includes a *slower* marking and a *p* dynamic marking.

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*

The third system of music features a vocal line and a piano accompaniment. The vocal line includes circled notes and dynamic markings *più rit.*, *a tempo*, and *f*. The piano accompaniment includes *più rit.*, *a tempo*, and *f* markings.

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

p *rall. e*

pp *p* *rall. e*

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

decresc. *a tempo* *mf*

decresc. *a tempo* *mf*

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

ff *p*

ff *p*

20 Hymn

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

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

Universalist Pub. Co.

(1921)

Largo

The first system of the musical score is in 4/4 time. It begins with a vocal line on a treble clef staff, which is mostly rests. Below it is a piano accompaniment on a grand staff (treble and bass clefs). The piano part starts with a *p* dynamic. The key signature has one sharp (F#). The system concludes with a change in time signature to 3/4.

The second system continues the musical score. The vocal line enters with the lyrics "Thou hid - den" on a treble clef staff. The piano accompaniment continues on the grand staff. Dynamics include *p* and *pp*. The system ends with a *pp* dynamic in the piano part.

The third system continues the musical score. The vocal line enters with the lyrics "love of God, whose height, whose depth, un-fath-omed, no man knows, I see from" on a treble clef staff. The piano accompaniment continues on the grand staff. Dynamics include *p*. The system ends with a *3* (triple) marking in the piano part.

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

pp

cresc. piu animando

pp

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

can it be at rest till it

find rest in Thee.

sustain ad lib.

pp

mp

Luck and Work

(1920)

Robert Underwood Johnson

Fast and hard

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

f

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

p

slower and easily

slower p

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

f

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

etc.

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

p *p* *f*

rit. *mf*

(spoken) *fff*

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

ff *agitando* *fff* *p*

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a vocal line marked 'Slowly' and '(half spoken)', with the lyrics 'It strikes me that.....'. The piano accompaniment features several triplet figures. The second system contains the lyrics 'Some men and wo - men got tired of a faster, but in an uneven and dragging way as in the beginning'. The piano accompaniment includes dynamic markings of *p*, *f*, and *rit.*. The third system contains the lyrics 'big job; but, o-ver there our men did not quit. They fought and'. The piano accompaniment includes dynamic markings of *ff*, *agitando*, and *fff*. The score is in a key with one sharp (F#) and a 3/4 time signature.

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

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

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

pp *pp*

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

In a weak and tiresome way

mp faster *f*

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

r.h.

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

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

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

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

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

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

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

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 consists of a series of eighth notes with lyrics. The piano accompaniment includes chords and a bass line with accents.

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

f

tr

The second system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment features a dynamic marking of *f* and a trill in the bass line.

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

mf

The third system concludes the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment features a dynamic marking of *mf*.

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

f

f

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 one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include a forte (*f*) marking.

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

ff *mf*

ff *mf*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'hell _____ with i - deals!' and 'All the old women, male and female,'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include fortissimo (*ff*) and mezzo-forte (*mf*) markings.

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

(a weak cheer)

heavily

r.h. *l.h.*

3 *3* *3* *3*

Detailed description: This system contains the third line of music. The vocal line includes the lyrics 'had thier day to - day, and the hog - heart came _____ out of his hole;' and '(a weak cheer)'. The piano accompaniment features a 'heavily' dynamic marking and includes triplet figures in both the right hand (*r.h.*) and left hand (*l.h.*). The piano part is characterized by a steady eighth-note accompaniment with triplet chords.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system features a vocal line with lyrics "But he won't stay out long, God al-ways drives him back! Oh" and piano accompaniment with dynamics *ff* and *fff*. The second system has lyrics "Cap - tain, my Cap - tain! a her - i-tage we've thrown a-way;" and piano accompaniment with dynamics *ff* and *maestoso*. The third system has lyrics "But we'll find it a - gain, — my Cap - tain, Cap - tain, oh — my Cap - tain!" and piano accompaniment with dynamics *ff*, *p*, *f*, *mf*, *pp*, *mp*, and *pp*. The piano part includes trills and triplets, with markings for left hand (*l.h.*) and right hand (*r.h.*). The score is written in a key with one sharp (F#) and a common time signature.

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 lingers: Soon these will

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

pp

slip from out the twigs' weak hold, Like coins between a dying miser's fingers.

decresc. non rit.

Premonitions

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

(1924)

Slowly

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

p

r.h.

l.h.

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

l.h.

pp

ppp

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

3

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

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

mf

mf

pizz

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

heavily

mp

pp

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

mf fuster

mf

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

f accel.

ff

fff

f accel.

ff

fff

Ann Street

(1924)

Maurice Morris

Fast and noisily

slower

Broadway

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

ff

ten.

slower

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The right hand (r.h.) plays a melodic line with slurs and accents, while the left hand (l.h.) plays a rhythmic accompaniment. The piece starts with a forte (*ff*) dynamic and includes a section marked *ten.* (tenth notes) and *slower*. The key signature has one sharp (F#).

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 vocal line 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 dynamic starts at piano (*p*) and moves to forte (*f*) with the instruction *faster*. The left hand (l.h.) has a melodic line. The key signature has one sharp (F#).

street, far from ob - so - lete.

l.h. *l.h.*

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line has lyrics: "street, far from ob - so - lete." The piano accompaniment continues in grand staff. The left hand (l.h.) has a melodic line. The key signature has one sharp (F#).

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

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

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

Nassau crosses Ann St. Sun just hits

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

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

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

p *slowly* *p*

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

Like a sick eagle

(1920)

Keats

Slowly

p Very slowly, in a weak and dragging way

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

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

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

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

rit.

pp

5

from The Swimmers

(1921)

Louis Untermeyer
Yale Review
 July 1915
 (by permission)

The musical score is presented in three systems. Each system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The first system includes the instruction *mf slowly (As a Barcarolle)* above the treble staff and *mf fast** below the bass staff. The second system continues the piece. The third system shows the left hand continuing a phrase while the right hand has a long rest.

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

f *fff*

.....Then the swift plunge

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

ff

ff

3 *3* *3*

in - to the cool green dark, the

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 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 in a bass clef and features a complex rhythmic pattern with many sixteenth notes, including triplets marked with a '9' and a wavy line above the notes. The piano part is divided into two systems of staves.

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 continues with the same complex rhythmic pattern as the first system.

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 complex rhythmic pattern.

clean and room - - - y.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "clean and room - - - y." The word "and" is underlined. The piano accompaniment is written for a grand piano with two staves (treble and bass clefs). The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes with a bass line. A slur covers the first two measures of the piano accompaniment.

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

The second system continues the musical score. The vocal line has the lyrics "Swift - ly I rose to meet the fe - line". Above the vocal line, the instruction "*gradually faster*" is written. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with a similar rhythmic pattern, featuring a prominent bass line with slurs and a right hand with chords and melodic lines.

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

fff very fast again

l.h. *etc.* *r.h.* *fff* *r.h.*

The third system features a vocal line with the lyrics "sea..... Pit - ting a - gainst". The piano accompaniment is marked with a dynamic of "*fff* very fast again". The right hand (r.h.) has a melodic line with accents (^) and a triplet of eighth notes. The left hand (l.h.) plays a rhythmic pattern of eighth notes. The system concludes with a final chord in the right hand and a dynamic marking of "*fff*" and "*r.h.*".

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 in treble clef with lyrics 'a cold tur - bu - lent strife,'. The piano accompaniment is in G major (one sharp) and 4/4 time. The right hand (r.h.) features a steady eighth-note accompaniment, while the left hand (l.h.) plays chords and moving lines. There are accents (^) and a triplet (3) in the piano part.

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

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics 'The fe - ver-ish in - ten - si - ty of life...'. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and chords in the left hand. Accents (^) are present above several piano notes.

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 the lyrics 'Out of the foam I lurched and'. The piano accompaniment features a change in tempo and dynamics. The tempo marking '*slower*' is placed above the vocal line, and '*a little slower*' is placed above the piano accompaniment. The piano part includes a fermata over a chord and a melodic line in the right hand.

rode the wave

ff

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

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

ff

On the Counter

(1920)

Andante

mp

Tunes we heard in
con molto sentiment.

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

più ten.

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

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

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

The third system continues the vocal line and piano accompaniment. The piano part includes a section marked 'ad lib.' with a dotted line, indicating a section where the performer has freedom. The dynamic remains 'mp'.

più rit.

Shades of _____ in new songs a - bound. _____

The fourth system concludes the vocal line and piano accompaniment. The piano part features intricate textures with many small notes, some marked 'ad lib.'. The dynamic remains 'mp'. The system ends with a final chord.

*Small notes ad lib.

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

The See'r

(1920)

Moderately fast

The piano introduction consists of three measures. The first measure is a whole rest on the treble clef. The second and third measures feature a complex piano accompaniment with chords and moving lines in both the treble and bass staves. A dynamic marking of *f* (forte) is present in the second measure.

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves. The lyrics are: "An old man with a straw in his mouth sat all day long before". The music is marked *mf* (mezzo-forte). The piano accompaniment includes chords and moving lines in both the treble and bass staves.

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

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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with complex chordal textures and a bass clef staff with a steady bass line. The lyrics are "things a — go - ing, go - ing, go - ing," with a long horizontal line under "a" indicating a sustained note.

go - ing, go - ing by, go - ing —

This system contains the second line of the musical score. The vocal line continues with the lyrics "go - ing, go - ing by, go - ing —". The piano accompaniment continues with similar harmonic structures. The lyrics are "go - ing, go - ing by, go - ing —" with a long horizontal line under "ing" at the end.

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

This system contains the third line of the musical score. The vocal line has the lyrics "by, go - ing — by, go - ing — by, go -". The piano accompaniment continues. The lyrics are "by, go - ing — by, go - ing — by, go -" with long horizontal lines under "ing" in each phrase.

ing — by, go - ing — go - ing by!

This system contains the fourth and final line of the musical score. The vocal line concludes with the lyrics "ing — by, go - ing — go - ing by!". The piano accompaniment concludes with a final chord. The lyrics are "ing — by, go - ing — go - ing by!" with long horizontal lines under "ing" in each phrase.

from "Paracelsus"*

Browning

(4924)

Allegro

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

fff *animando* *l.h.*

fff *meno mosso* *f*

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

ff

*Taken from the latter part of Scene V

mf with less energy

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

l.h. *l.h.*

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 'glo - ry vowed I soul and limb. — Yet, con - sti - tu - ted thus, and thus endowed, I failed:'. The piano accompaniment includes a left-hand part with a triplet of eighth notes and a right-hand part with chords and moving lines. The dynamic marking *mf* is present in the piano part.

ff I gazed on power, I gazed on

f con moto giusto

The second system continues the musical score. The vocal line starts with the lyrics 'I gazed on power, I gazed on'. The piano accompaniment features a strong *ff* dynamic and includes a section marked *f con moto giusto*. The piano part contains several triplet markings over eighth notes.

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*

The third system concludes the musical score. The vocal line continues with the lyrics 'power till I grew blind..... What wonder if I saw no way to shun despair? The'. The piano accompaniment features a *pp* dynamic and a section marked *mp slower*. The left-hand part includes four *l.h.* markings and a *trm* (trill) marking.

Andante molto

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

mf *maestoso* *p*

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

l.h. *non cresc.*

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

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

31 Walt Whitman

(1921)

(from 20th Stanza)

Whitman
In Leaves of Grass

Fast and in a challenging way

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

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

evenly, and with strong beats

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

f *r.h.*

Red.....

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

ff

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

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

me.....

accel. non decresc.

32 The Side Show

(1924)

In a moderate waltz time

mf

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

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

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

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

33 Cradle Song

(1919)

A. L. Ives
(1846)

Sognando * *pp*

*slowly and with
an even sway*

1. Hush thee, dear child to slum-bers; 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-bers; Nought thy sleep-ing en-cum-bers.
winds are sigh-ing; Fa-ded leaf-lets are fly-ing.
flows the riv-er; So shall love flow for ev-er.

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

34 La Fède

Ariosto

(1920)

Lento maestoso

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.
non rit. non dim.

35 August

(1920)

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

Con grazia

p

For Au - gust, for Au -

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

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

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

An-

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

dante vivo

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

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

Meno mosso

which soon a good beast scours. So al - way, draw-

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

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 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 includes a right-hand part with a treble clef and a left-hand part with a bass clef. The music is characterized by flowing sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* is present at the end of the system.

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

The second system continues the musical score. The vocal line has a treble clef and 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 consists of two staves. The right hand features a treble clef and the left hand a bass clef. The music maintains the same key signature and tempo. A dynamic marking of *f* is visible at the end of the system.

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

animando *f*

The third system concludes the musical score. The vocal line has a treble clef and the lyrics are "shade, and there your o-penpur-ses shall en-treat the best of Tus-can-cheer to feed your youth.". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand a bass clef. The music is marked *animando* and *f*. The system ends with a double bar line and repeat signs. A dynamic marking of *f* is present at the end of the system.

September

(1920)

Presto

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

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

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

*use both pedals throughout

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

l.h. *l.h.*

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

f
And each to each of you shall be lav - ish

mf

December

(1920)

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

Allegro con spirito

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

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

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

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

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

The third system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line.

Measures may be marked off to suit the taste.

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

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

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

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

Fist

Fist

38 The Collection

In moderate time

"The Organist"

Musical score for the organ part, featuring a treble and bass clef with a 2/4 time signature. The key signature has two sharps (F# and C#). The music is marked *mp* and includes a *rit.* (ritardando) instruction. The organ part consists of a series of chords and melodic lines in both hands.

"The Soprano"

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

Musical score for the soprano voice and piano accompaniment. The soprano part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The music is marked *mp* and includes a *p* (piano) instruction at the end of the section.

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

Musical score for the first verse of the hymn, including the vocal line and piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands.

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

Musical score for the second verse of the hymn, including the vocal line and piano accompaniment. The piano part continues with the same accompaniment style. The vocal line is marked *p* and *mf*.

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

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

39 Afterglow

(1919)

James Fenimore Cooper, Jr.
(by permission)

Slowly and very quietly

one chord

ppp legato throughout

ppp

pp quietly, slowly and sustained throughout

At the quiet close of day, Gently yet the willows sway; When the sun-set light is

ppp

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

ery light-est fan-ta-sy love-lier grows in mem-o-ry, Where the tru-er beau-ties lie.

pp

pppp *mp* *pp* *piu moto* *animando*

piu ten. *piu rit.* *piu ten e rall.* *piu ten. piu rall.*

pp

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

The Innate

(1916)

Slowly

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

pp

l.h. *r.h.*

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

l.h. *r.h.*

3

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

più cresc.

mp *più cresc.*

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

mf *f*

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

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

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

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

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

41
"1, 2, 3"

(1924)

Fairly fast ♩=80

mf *l.h.*

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

mf

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

l.h. *l.h.*

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

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

42
Serenity
A unison chant

(1919)

Whittier

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

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

pppp

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

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

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

The second system continues the musical score. The vocal line maintains the same melodic and rhythmic patterns as the first system. The piano accompaniment continues with similar chordal textures. The lyrics are written below the vocal line.

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

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

The Things Our Fathers Loved

(and the greatest of these was Liberty)

(1917)

Slowly and sustained

p

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

pp *pp* *ten.*

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

a little

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

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

ten. *mf*

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

cresc.

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

all Red, White and Blue _____ Now! Hear the

più accel.

ff

l.h.

ff

songs! I know not what are the

l.h.

l.h.

l.h.

words But they sing in my

poco rall.

r.h.

l.h.

rit.

soul of the things our Fathers loved.

p much slower

very slowly and sustained

pp

pp

rit.

ppp

ppp

Watchman!

from 2nd Violin Sonata

(1913)

John Bowring

Andante con moto

The first system of the musical score is for the piano accompaniment. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 4/4 time and features a melodic line in the upper staves with various ornaments and a more rhythmic accompaniment in the lower staves. The dynamic marking *mf* is present.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics for this system are "Watch-man, tell us". The dynamic marking *mp* is used. There are also some performance markings like accents (^) and a tempo/dynamics change to *d=d.*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics for this system are "of the night, what its signs of prom-ise_ are: Traveller, o'er yon". The dynamic marking *mp* is used. The piano accompaniment continues with chords and melodic fragments.

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

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

più rit.

l.h.

più ten.

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

l.h.

(ten.)' più moto

p

(ten.)

f

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

più animato

ray? Travel - ler, See!

più rit.

rall. e dim.

ppp

pp

45 At the River

(1916)

from 4th Violin Sonata

Robert Lowry

Allegretto

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

Vocal entry and piano accompaniment. The voice part begins with the lyrics "Shall we gath-er at the". The piano accompaniment includes markings for *più rit.* and *a tempo*. The key signature changes to one flat (F).

Vocal line and piano accompaniment. The voice part continues with the lyrics "riv - er, Where bright an - gel feet have trod,". The piano accompaniment provides harmonic support with chords and a bass line.

Vocal line and piano accompaniment. The voice part concludes with the lyrics "With its crys-tal tide for ev - er flow - ing by the throne of". The piano accompaniment continues with a *rit.* marking.

The piano part must not be played heavily.

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

rit.

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

più rit. *a tempo*

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

that flows_ by the throne of God.

f

Shall we_ gath - er? shall we_ gath - er at the ri - ver?

mp *più rit.* *a tempo*

His Exaltation

Adapted from 2nd Violin Sonata

(1913)

Robert Robinson

Slowly (maestoso)

The first system of the musical score consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) 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 complex melodic line with triplets and slurs. The right hand provides harmonic support with chords and single notes. The system concludes with a measure marked 'l.h.' and a triplet.

The second system continues the musical piece. It features a prominent triplet in the left hand (l.h.) at the beginning. The right hand has a melodic line with slurs and accents. The system ends with a measure containing a triplet and a four-measure rest in the right hand.

The third system of the score shows the continuation of the melodic and harmonic themes. It includes a triplet in the left hand (l.h.) and a double bar line. The right hand has a melodic line with slurs and accents. The system concludes with a measure containing a triplet and a four-measure rest in the right hand.

(Autumn)

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

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

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

mp Blessed be Thy gen - tle Reign —

The Camp-Meeting

from a movement of Symphony No. 3

(1912)

Charlotte Elliott
(in part)

Largo cantabile

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes triplets. The second system features a *rall.* (rallentando) marking and a mezzo-piano (*mp*) dynamic. The third system includes a *ten.* (tension) marking. The fourth system concludes the piece with a final cadence.

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

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.* *più rit.*

(Woodworth-Bradbury)

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

ten. *p* *pp*

l.h. *loco l.h.* *più ten.* *p* *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*

Thoreau

Adapted from themes in a Second Pianoforte Sonata

(1915)

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

Sounds-Walden

hold both pedals down to *

ppp *pp slowly* *ppp* *ppp*

pp *pp* *ppp*

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

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 is a grand staff with a treble clef and a common time signature. The second system is a grand staff with a treble clef and a common time signature, starting with a forte (*f*) dynamic. The third system is a grand staff with a treble clef and a common time signature, featuring tremolos in the bass line and tenor markings (*ten.*) for the left and right hands. The music is in a minor key and features a somber, rhythmic accompaniment.

mf

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a common time signature. The piano accompaniment is in a grand staff with a treble clef and a common time signature. The piano part starts with a piano (*p*) dynamic and then moves to a mezzo-forte (*mf*) dynamic. The lyrics are: "In Flanders fields the pop - pies blow, Be - tween the cross - es,". The piano part features a steady accompaniment with some melodic lines in the right hand.

In Flanders fields the pop - pies blow, Be - tween the cross - es,
 (Baritone or Male Chorus)

faster

The second system of the vocal and piano accompaniment. The vocal line is in a treble clef with a common time signature. The piano accompaniment is in a grand staff with a treble clef and a common time signature. The piano part starts with a piano (*p*) dynamic and then moves to a mezzo-forte (*mf*) dynamic. The lyrics are: "row on row_ That mark our place; And in the sky the larks still bravely sing - ing fly, Scarce hold back a little". The piano part features a steady accompaniment with some melodic lines in the right hand. The tempo marking *Più moto* is present.

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

hold back a little

Più moto

hold back here

(less restrained)

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "heard a - midst the guns be - low — We are the dead. Short days a -". The piano accompaniment starts with a forte (*f*) dynamic and includes markings such as "hold back" and "piu ten. p". The piano part is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

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

The second system continues the musical score. The vocal line has the lyrics "go we lived, felt dawn, saw sun - set glow, Loved and were loved, and now we lie in Flanders". The piano accompaniment features a dynamic shift from *f* to *ten. mf* and includes the instruction "slower". The piano part continues with intricate rhythmic patterns and includes markings like "l.h." and "mf".

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

The third system concludes the musical score. The vocal line has the lyrics "fields — Take up — our quar - rel with the foe! To". The piano accompaniment is marked with a dynamic of *ff* and includes the instruction "with marked even rythm" and "decisively, evenly and broadly (largamente) ad lib". The piano part features a series of chords and rhythmic patterns, ending with a final cadence.

fff

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

high _____ If ye break faith with us who die We

slower *mp*

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

slower *mp* *decresc.*

p *pp* *pp*

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

He is there!

(May 30, 1917)

In march time

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

Col 8 ad lib.

Musical score for the first verse, including vocal line and piano accompaniment. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is also marked *mf*. The lyrics are:

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 piano accompaniment features a melody in the right hand with arched notes and a steady bass line in the left hand. A fermata is placed over the final chord of the piano part.

Musical score for the second verse, including vocal line and piano accompaniment. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is also marked *mf*. The lyrics are:

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 piano accompaniment continues with a similar melodic and harmonic structure to the first verse, ending with a fermata over the final chord.

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

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

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

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
Col 8(ad lib.)

there.

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

cresc.

when it comes to might, He is

ff

there, he is there, he is there;

As the Al - lies beat up all the

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

Obl. *etc.*

Chorus *etc.*

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

etc.

etc.

Oct. ad lib.

fff

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

1st and 2nd Verse

mp

ff
Yell

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

8va

ground.

f

mf

3rd Verse

cresc.

Voice in small notes, to be sung ad lib.

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

mf.

g ad lib.

Detailed description: This system contains the 3rd verse of the song. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a melodic phrase, followed by the lyrics 'Tent-ing on a new camp ground. Tent-ing to-night'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *cresc.*, *mf.*, and *g ad lib.*

f

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

ff

Detailed description: This system continues the 3rd verse. The vocal line has the lyrics 'Tent-ing on a new camp ground For it's ral-ly round the Flag boys'. The piano accompaniment is more rhythmic and energetic. Dynamics include *f* and *ff*.

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

Detailed description: This system concludes the 3rd verse. The vocal line has the lyrics 'Ral-ly once a-gain, Shout-ing the bat-tle cry of Free-dom.'. The piano accompaniment features a final cadence. Dynamics include *f* and *ff*.

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

Tom Sails Away

(1917)

slowly and quietly

pp *3* *3*

Scenes from my childhood are with me, I'm

ppp *slowly* *ten.* *3* *2* *3*

slow again

3

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

a little faster *pp* *pp* *3*

somewhat faster, but evenly

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

mp *3*

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

p

lightly

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 treble clef and a key signature of one sharp (F#). The lyrics are "gar - den; the let-tuce rows are show-ing_ green. Thin - ner grows the smoke o'er". The piano accompaniment starts with a bass clef and a key signature of one flat (Bb). The tempo is marked *p* (piano) and the performance instruction *lightly* is written above the piano part. The music consists of eighth and sixteenth notes with various rests and ties.

the town, strong - er comes_ the breeze from the ridge, — 'Tis aft - er

mp

mp

The second system continues the musical score. The vocal line has the lyrics "the town, strong - er comes_ the breeze from the ridge, — 'Tis aft - er". The piano accompaniment includes a triplet of eighth notes and a quintuplet of eighth notes. The tempo is marked *mp* (mezzo-piano). The music continues with eighth and sixteenth notes.

six, the whistles_ have blown, the milk train's gone

The third system of the musical score has the lyrics "six, the whistles_ have blown, the milk train's gone". The piano accompaniment features a series of sixteenth-note patterns. The tempo remains *mp*. The system concludes with a fermata over the final notes.

Faster and more animated

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

f

The fourth system begins with the instruction *Faster and more animated* and a dynamic marking of *f* (forte). The lyrics are "down the val - ley Dad-dy is com-ing up the hill from the". The piano accompaniment is more rhythmic and active, featuring many sixteenth and thirty-second notes. The system ends with a fermata.

f *slowly but firmly*

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

f *rit. p dim.*

ff *mp* *slower*

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

ff marcato f *mp*

pp *Very slowly, as in beginning*

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

ppp *rall.*

ppp *rall.* *pppp*

Old Home Day

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

(1920)

Slowly
mp

Go _____ my songs! Draw _____ Daph-nis

Slowly
p

pp

l.h.

pp

from _____ the ci-ty.

mf

ff

decresc.

pp

mf

l.h.

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

Moderately, and with even rhythm

mp

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

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)

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

for chorus repeat in each verse

well. — As we well.

bell. —

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

to ♪ for 2nd verse

mf

mp

l.h. *r.h.*

2. finale after repeating chorus of 2nd verse

bell.

ff *fff* *sva*

53 In the Alley

119

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

(1896)

Moderato

The piano introduction consists of three measures. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of quarter notes. The tempo is marked 'Moderato' and the dynamics are 'mp'.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "On my way to work one summer day, just off the main high-". The piano part includes a dynamic marking of 'mp' and a performance instruction: "Attention! Geo. Felsburg! → l.h." with an arrow pointing to the left hand. The right hand has a performance instruction: "r.h. turn newspaper" with an arrow pointing to the right hand. The piano accompaniment includes a fermata over the final note of the first line.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "way, Through a window in an alleysmiled a lass, her name was Sally, O-". The piano part includes dynamic markings of 'p' and 'più ten.' (piano tenuto). The piano accompaniment includes a fermata over the final note of the second line.

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

Nos. 52 to 56, "Five Street Songs"

a tempo

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

più moto

Sad lib.

mf

rit.

a tempo

mf

Sad lib.

p

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

p

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

use Sat. night

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

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

più ten.

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

rit. *p* change "swipe" ad lib.

8

A Son of a Gambolier

(1895)

In a fast two-step time

f *ff*

mf *p*

1. 2. *f*

Come
I

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

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

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

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

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

2.
lier.

pr.h.

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

This system contains the third and fourth staves of music. The piano accompaniment continues with various chords and melodic lines.

This system contains the fifth and sixth staves of music. The piano accompaniment features more complex chordal textures and melodic movement.

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

ff marcato

This system contains the seventh and eighth staves of music. The piano accompaniment includes three *Sad lib.* markings and a *ff marcato* marking towards the end of the system.

This system contains the ninth and tenth staves of music. The piano accompaniment continues with dense chordal textures.

fff

This system contains the eleventh and twelfth staves of music. The piano accompaniment features a *fff* (fortississimo) marking and ends with a fermata.

Kazoo Chorus
Flutes, fiddles and flageolets

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

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and a more active right hand with chords and moving lines. Dynamics include *ff*.

add piccolos, ocarinas and fifes

The third system introduces additional instruments. The vocal line continues with a melodic phrase. The piano accompaniment is more complex, with a prominent bass line. A section for Trombones is indicated with a downward arrow and the word "Trombones". Dynamics include *ff*.

The fourth system concludes the piece with a double bar line and first and second endings. The vocal line has a final melodic phrase. The piano accompaniment features a dense texture of chords and moving lines. Dynamics include *ff*.

Down East

(1919)

Very slowly

p

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

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

come with strains_ of child - hood, Come with tunes we sang in school days

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

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

p

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

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

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

p *l.h.*

pp

Slower

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

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

p

pp

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

pp *r.h. più ten.*

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

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

p *più cresc. e rit.* *pp*

56 The Circus Band

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

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

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

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

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

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

repeat (ad lib.)

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

Piano accompaniment: *f* accompaniment for the second line, including a *mf* section at the end.

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

etc. lower notes carry tune

cresc.

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

Piano accompaniment: *p* accompaniment for the third line, with a *cresc.* marking.

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

repeat (ad lib)

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

Piano accompaniment: *f* accompaniment for the fourth line, ending with a repeat sign.

(♩ = ♩)

a little slower
about ♩ = 120

Where is — the la - dy all in pink? Last

p

sva lower

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

She — is pass-ing but she sees me not.

mf

f

sva lower

Piano introduction with complex chords and arpeggios. The music is in a key with two flats (B-flat major or D-flat minor). The right hand features intricate chordal textures, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Piano accompaniment for the first vocal line. The music continues with complex textures. Dynamics include *f* (forte), *ff* (fortissimo), and *fff marcato* (fortississimo marcato). The tempo is marked *ff*.

Where is the

Hear the trombones!

Piano accompaniment for the second vocal line. The music continues with complex textures. Dynamics include *f* (forte) and *ff* (fortissimo).

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

Piano accompaniment for the third vocal line. The music continues with complex textures. Dynamics include *f* (forte) and *ff* (fortissimo).

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

57 Mists

(1910)

Largo sostenuto

p

Low lie the mists; they

* See foot note

ppp

pp

p

hide each hill and dell; The grey skies weep with

l.h.

us who bid fare - well.

Sva r.h. only

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

But hap - pier days through mem - ory weaves

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

a spell, And brings new

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

hope to hearts who bid fare - well.

ppp *rall.*

58 Evidence

(1910)

Andante tenuto

dolce

There

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

pp *mf*

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

p

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

3

mf

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

dim. *p*

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

dim. *p dim. e più rit.*

night!

pp *rall.*

rall.

Tolerance

(1909)

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

Slowly *mf*

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

with more and more animation to the end.

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

cresc. e più accel.

ff

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

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

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

60 Autumn

(1908)

Adagio

p

Earth rests!

p

sempre legato

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,

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line with a rest followed by the lyrics 'Earth rests!'. The piano accompaniment begins with a soft *p* dynamic and is marked *sempre legato*. The second system continues the vocal line with the lyrics 'Her work is done, her fields lie bare,'. The piano accompaniment continues with flowing, connected lines. The third system concludes the vocal line with the lyrics 'and 'ere the night of win-ter comes to hush her song and close her tired eyes,'. The piano accompaniment provides a harmonic and rhythmic foundation throughout.

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

più animato

cresc. *f* *cresc.*

Detailed description: This system contains the first two lines of the score. The vocal line begins with a rest followed by the lyrics 'She turns her face for the sun to smile up-on and ra - diant-ly,'. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Performance markings include 'più animato' and two 'cresc.' (crescendo) markings.

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

Detailed description: This system contains the third and fourth lines of the score. The vocal line continues with 'ra - diant - ly, thro' Fall's bright'. The piano accompaniment continues with similar rhythmic patterns. A 'V' marking is present in the bass line.

glow, he smiles and brings the Peace of

ff *slowly* *p* *rit.*

adagio *ff* *p* *rit.*

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line includes 'glow, he smiles and brings the Peace of'. The piano accompaniment features a 'V' marking and a 'rit.' (ritardando) marking. Performance markings include 'ff', 'slowly', 'p', 'rit.', and 'adagio'.

God!

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

Detailed description: This system contains the seventh and eighth lines of the score. The vocal line concludes with 'God!'. The piano accompaniment features a 'V' marking and a 'rit. poco a poco pp' (ritardando poco a poco pianissimo) marking. Performance markings include 'pp', 'rall. e dim.', and '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

più ten.

più ten.

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

rall.

ppp

ppp

The Waiting Soul

(1908)

Cowper

Andante

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The right hand plays a series of eighth notes with a slur, while the left hand plays chords and single notes.

p

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

The vocal line for the first two phrases is written on a single staff. It begins with a piano (*p*) dynamic. The notes are: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), B5 (quarter), A5 (quarter), G#5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter).

p

The piano accompaniment for the first two phrases is written on two staves. It begins with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays chords and single notes.

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

The vocal line for the last two phrases is written on a single staff. It begins with a piano (*p*) dynamic. The notes are: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), B5 (quarter), A5 (quarter), G#5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter).

cresc. *f*

The piano accompaniment for the last two phrases is written on two staves. It begins with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays chords and single notes. The dynamic increases to *cresc.* and then *f*.

poco cresc.

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

rit. *pp più animando*

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

rit. *pp più animando*

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

pp

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

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

ff

poco cresc.

ff

life di-vine, Till the

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

pp

rit.

pp slowly

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

ppp

Those Evening Bells

(1907)

Moore

Moderato con moto

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

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

poco rit.

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

64 The Cage

(1906)

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

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

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

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

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

65 Spring Song

(1904)

Allegretto

The piano introduction consists of two systems of music. The first system shows the treble and bass staves with a 3/4 time signature and a key signature of one flat. The second system continues the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic. The music features a mix of chords and moving lines in both hands.

The first system of the vocal line is marked *mf* and begins with the lyrics "A cross the hill of late, came spring— and stopped and". The piano accompaniment continues below, with the right hand playing chords and the left hand providing a steady bass line.

The second system of the vocal line continues with the lyrics "looked in-to this wood and called and called— and called." The piano accompaniment features a dynamic change to forte (*f*) and includes a section marked "l.h." (left hand) with accents and slurs. The music concludes with a final chord in the piano part.

agitato

Now all the dry brown things are

p

cresc.

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

poco cresc.

rit. *p* *lento*

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

poco rit. *pp* *ppp*

The Light that is Felt

(1904)

Whittier

Slowly

p

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

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

moth - er_ take my hand, said she, Oh, moth - er_ take my hand And

then the dark will all be light_ *mp* We old-er chil-dren

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

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

night is day, and there is dark-ness nev-er more._
l.h. *l.h.* *l.h.* *pp*

(1902)

Walking

Allegro con spirito

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

The first system of piano accompaniment for 'Walking' is in 4/4 time. It begins with a forte (ff) dynamic and a left-hand (l.h.) instruction. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. Performance markings include 'rit.' (ritardando) with a star symbol, 'rit. sempre' (ritardando sempre), and 'marcato' (marked).

l.h. *mp*

The second system of piano accompaniment continues the piece. It features similar rhythmic patterns in both hands. A dynamic marking of mezzo-piano (mp) is indicated for the left hand. The music maintains its energetic character with various articulation marks like accents and slurs.

(marked and not too legato)

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

The first line of the vocal melody is marked with a forte (f) dynamic. The lyrics are 'A big October morning, the village church-bells, the'. The piano accompaniment continues with a steady accompaniment, marked with a forte (f) dynamic. The music is marked '(marked and not too legato)'. The piano part includes various articulation marks like slurs and accents.

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

The second line of the vocal melody continues with the lyrics 'road a - long the ridge, — the chest-nut burr and su-mach, the hills a - bove the'. The piano accompaniment continues with a steady accompaniment. A triplet of eighth notes is marked with a '3' above it. The piano part includes various articulation marks like slurs and accents.

più ten.

bridge with au-tumn col - ors glow.

più ten.

mf

evenly

mf

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

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

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

mp slower

pp

ped. sempre

The first system of the musical score consists of four staves. The top staff is a treble clef staff with a whole rest. The second staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a dynamic marking of *mp slower*. The right hand of the piano part features a series of chords and some melodic fragments, with a dynamic marking of *pp* appearing later. The left hand of the piano part plays a steady eighth-note accompaniment. A *ped. sempre* marking is placed below the left hand. The system concludes with a 4/4 time signature.

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

ppp

mp (faster)

The second system of the musical score consists of four staves. The top staff is a treble clef staff with a whole rest. The second staff is a grand staff with piano accompaniment. The piano part begins with a dynamic marking of *ppp*. The right hand features chords and melodic lines, with a dynamic marking of *mp (faster)* appearing later. The left hand continues with the eighth-note accompaniment. The system concludes with a 4/4 time signature.

f

The third system of the musical score consists of four staves. The top staff is a treble clef staff with a whole rest. The second staff is a grand staff with piano accompaniment. The piano part begins with a dynamic marking of *f*. The right hand features a more active melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. The system concludes with a 4/4 time signature.

hold with Pedal

pp

f

The fourth system of the musical score consists of four staves. The top staff is a treble clef staff with a whole rest. The second staff is a grand staff with piano accompaniment. The piano part begins with a dynamic marking of *f*. The right hand features a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. A *hold with Pedal* instruction is placed above the right hand, with a *pp* dynamic marking below it. The system concludes with a 4/4 time signature.

f
But

mp
f
l.h.

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

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

to live and walk. —

più decresc. non rallen.

Ilmenau

Over All the Treetops

(1902)

Goethe
Trans. H. T. I.

Lento ben tenuto

pp

Ue - ber al - len
O - ver all the

pp *pp sempre pianissimo*

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

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

Detailed description: This system contains measures 5 through 8. The vocal line continues with quarter notes G4, A4, B4, and G4, followed by a quarter rest and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. Dynamics are not explicitly marked in this system.

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

p *p*

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

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

più animando

più animando *più cresc.*

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

rit. *più cresc.*

pp

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

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

69
Rough Wind

(1902)

Shelley

Allegro maestoso

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

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

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

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

moan - est loud grief too sad for

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'moan - est loud grief too sad for'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The accompaniment features a steady eighth-note bass line and a more melodic treble line with some arpeggiated chords.

song; Wild wind when

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'song; Wild wind when'. The piano accompaniment includes a triplet of eighth notes in the bass line under the word 'wind'.

sul - len cloud knells

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'sul - len cloud knells'. The piano accompaniment continues with its characteristic eighth-note bass line and melodic treble line.

all night long; Wild wind when

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'all night long; Wild wind when'. The piano accompaniment features a triplet of eighth notes in the bass line under the word 'wind'.

sul - len cloud _____ knells all night long;

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

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

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

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

accel. *ff*

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

fff
Wail, for the worlds wrong!

fff *con fuoco* *sf*

The fourth system concludes the musical score. The vocal line starts with a dynamic marking of *fff* (fortississimo) and the lyrics "Wail, for the worlds wrong!". The piano accompaniment features a dynamic marking of *fff* (fortississimo) and *con fuoco* (with fire) in the left-hand part, and *sf* (sforzando) in the right-hand part. The system ends with a double bar line.

70 Mirage

(1902)

C. G. Rossetti

Moderato

p

The hope I dreamed of was a

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

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

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

ppa tempo
rall.
ppppa tempo

There is a Lane

(1902)

Adagio sostenuto

p sostenuto

There is a lane which winds towards the

pp

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

cresc. *più rit. dim.*

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

a tempo

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

dim. pp ppp

rall. pp ppp

Tarrant Moss

(1902)

Kipling

Allegro maestoso

f

* I closed and drew etc...

f

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Allegro maestoso'. The vocal line begins with a rest followed by a series of notes, with the lyrics '* I closed and drew etc...' written below. The piano accompaniment starts with a forte (*f*) dynamic and includes a fermata over a chord in the right hand.

The second system continues the vocal and piano parts. The vocal line has a trill-like flourish over a note. The piano accompaniment features a complex rhythmic pattern with many beamed notes in both hands.

The third system shows the vocal line with a trill and the piano accompaniment with a series of chords and moving lines. There are three accents (^) marked above notes in the bass line of the piano part.

The fourth system concludes the piece. The vocal line ends with a trill and a final note. The piano accompaniment features a series of chords and a final cadence. There are three accents (^) marked above notes in the bass line.

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

Harpalus

(An Ancient Pastoral)

from "Reliques"
Thomas Percy

(1902)

Allegretto

mp

(Bright and doleful)

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

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

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

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

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

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

We are all sorry for Harpalus, notwithstanding the music.

The Childrens' Hour

(1904)

Longfellow

Adagio sostenuto

p

Be -

pp

no.

tween the dark and the day - light, When the

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

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

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

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

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

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

più cresc. e moto *più rallen.*

hair.

rit.

pp

Be - tween the dark and day - light,

pp a tempo

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

più rit. *più rit.*

I travelled among unknown men

(1901)

Wordsworth

Andante con moto

mp

I trav-elled a-mong

p

Detailed description: This system contains the first five measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note bass line and chords in the right hand.

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

Detailed description: This system contains measures 6 through 10. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

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

p *e più moto*

f *mf*

Detailed description: This system contains measures 11 through 15. The tempo and dynamics change here, marked *e più moto* and *mf*. The vocal line features a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment becomes more active, with a *f* dynamic in the right hand.

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

Detailed description: This system contains measures 16 through 20. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment concludes the piece with a *mf* dynamic and a final chord.

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

broaden ff marcato

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

più rit. ff più ten. dim.

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

p a tempo

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

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

Qu'il m'irait bien

(1904)

Allegretto vivace

mf

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

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

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

p *poco cresc.*

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

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

più animato

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

poco a poco cresc.

ff

The third system shows the piano accompaniment continuing with a dynamic marking of *poco a poco cresc.* (poco a poco crescendo). The music builds in intensity, culminating in a fortissimo (*ff*) section with a more pronounced and rhythmic piano accompaniment.

mf

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

mf

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

f

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

77 Elégie

171

(1901)

Gallet

Largo sostenuto

0, doux prin-

pp

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

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

The second system continues the vocal line with the lyrics 'temps— d'au-tre fois, 0, doux prin - temps, — d'au - tre fois, —'. The piano accompaniment maintains its accompanimental texture, with the right hand playing a series of eighth-note chords and the left hand providing a rhythmic foundation.

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

The third system features the lyrics 'ver - tes sai - sons, Vous a - vez fui pour tou - jours! Vous a - vez fui pour tou-'. The piano accompaniment includes a trill in the right hand during the first measure of the system.

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

The fourth system concludes the vocal line with the lyrics 'jours! Je ne vois plus le ciel bleu; Je ne vois plus — le ciel bleu; je n'en-'. The piano accompaniment continues with its characteristic accompanimental style.

cresc.

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

trem. trem.

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

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

Tempo primo

dim. *pp*

decresc.

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

jours! _____

8

78 Chanson de Florian

(1901)

J. P. Claris de Florian

Allegro (Tempo di Scherzo)

mf

Ahl — sil est dans — vo — tre

mf

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

f

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

f

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

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

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

Moderato

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

animato

O se de - man - der un ag - 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.

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

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

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

a — ma foi, — ma foi.

rit. *p*

De la drama:
Rosamunde

Bélanger
From v. Chezy

(1898)

Andante

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

pp

la dou - leur pleu - rant ta longue ab - sen - ce; re -

viens, re - viens: sans ta pré - sence, pour moi plus de bon heur! *Sva ad lib.*

Sva ad lib.

poco accel.

En vain fleurit le doux prin - temps tout fier de sa - sa - pa - ru - re:

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

ff *recit.* *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

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

pp

Nacht. night.
 Nimm mit
 Take mit

pp

deinem Zauber dunkel diese
 now with thy sombre magic from my

Welt von hin - nen mir, dass du ü - ber
sight this world a - way, That a - lone Thou

cresc.

mei - nem Le - ben ein - sam schwe - best
may'st for ev - er Oer my life ex -

f *p*

für und für.
tend thy sway.

ppp

The Old Mother

(1900)

Vinje
Corder-trans.

Andante con moto, quasi allegretto

p

Du
My

al te Mut-ter bist so arm, und schaffst im Schweiss, im Schweiss we Blut, doch
 dear old moth-er, poor thou art, and toil - est day and toil - est night, But

poco a poco accel. *broaden*

im - mer noch ist's Herz dir warm und du gabst mir den star -
 ev - er warm re - mains my heart, 'Twas thou my cour - age did'st

cresc. *poco rall.*

f ken Arm und die-sen wil - den Muht. *a tempo* *p* Du
 im-part, my arm of stur - dy might. Thou'st

f legato, largamente

wisch - test ab die Thrä - ne mein, war's mir im Herz - en bang, und
 wip'd a - way each child - ish tear, When I was sore dis - trest, And

pp

tenuto

küss - test mich den Kna - ben dein, und hauch - test in die Brust hin - ein den
 kiss'd thy lit - tle lad - die dear, and taught him songs that ban - ish fear from

poco rit.
cresc. e rall. poco a poco

pp *rall.*

sie-ges-froh-en Sang. *ff*
 ev-'ry man-ly breast.

rall. *rit.*

f *ff* *mf*

p

Du gabst mir, was be - se - ligt mich, — das
 And more than all thou'st giv - en me, — A

pp a tempo

poco a poco accel.

wei - che Herz (das) Herz da - zu; drum Al - te will — ich lie - ben dich, — wo -
 hum - ble true and ten - der heart; So, dear old moth - er, I'll love thee — Where

broader

hin mein Fuss auch — rich - tet sich, wohl son - der Rast und
 e'er my foot may — wan - der free, Till death our lives shall

f

broader *f legato, largamente*

a tempo *pp sotto voce*

Ruh. — Mut - ter, Mut - ter, Mut - ter.
 part. — Moth - er, Moth - er, Moth - er.

a tempo *ppp*

82

In Summer Fields

Feldeinsamkeit

(1900)

Almers
Chapman-trans.

Allegretto molto tranquillo

pp

pp

Ich
Quite

ru - he still im ho - hen, grü - nen Gras und
still I lie where green the grass and tall and

sen - de lan - ge mei - nen Blick nach o - ben, nach
gaze a - bove me in - to depths un - bound - ed, un -

o - ben von Gril - len rings um - schwirrt ohn'
bound - ed, by voi - ces of the wood - land a

Un - ter - lass, ohn' Un - ter - lass, von - Him - melsbläu - e
con - stantcall, a con - stant call, and by the won - drous

wun - der - sam um - wo - ben, um - wo
blue of Heav'n sur - round - ed, sur - round

ben. ed. Die The

shö - nen, weis - sen Wol - ken ziehn da - hin durch's tie - fe Blau wie
 love - ly snow white clouds drift far and wide, like si - lent dreams through

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

Meno mosso

schö - ne stil - le Träu - me; mir *pp* ist als ob ich längst ge -
 through the a - zure wend - ing; I feel as though I long a -

stor - ben bin, mir ist, als ob ich längst ge - stor - ben bin und
 go had died, I feel as though I long a - go had died, to

mf

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

mf

rall. *a tempo*

mit durch ew' - ge Räu - me. Ich *pp* ru - he still im hoh - en grü - nen
 realms of bliss un - end - ing — Still I lie where green the grass and

a tempo

rall. *pp*

p

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

o - ben um - wo ben *dim.*
 bound - ed, un - bound ed

ppp

83

Ich Grolle Nicht

(1899)

Heine

Adagio

mp Ich grol-le

p *legato*

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

mf

più animando

strahlst, — in Di - a - man - ten pracht, es fällt kein Strahl — in dei - nes

poco cresc.

f Herz - ens Nacht, in Herz - ens Nacht, das weiss ich längst, das weiss ich

f

pp längst, das weiss ich längst.

pp

p Ich grol - le nicht, und wenn das Herz auch bricht, *cresc.* Ich sah dich ja im Trau - me, *animato*

cresc. *animato*

und sah die Nacht in dei - nes Herz - ens Rau - me, und

sah die Schlang' die dir am Herz - en frisst, ich sah, mein Lieb, wie sehr du

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

ff

p

più rit.

p a tempo

pp rit.

ppp

The writer has been severely criticized for attempting to put music to texts of songs, which are masterpieces of great composers. The song above and some of the others, were written primarily as studies. It should be unnecessary to say that they were not composed in the spirit of competition; neither Schumann, Brahms or Franz will be the one to suffer by a comparison; another unnecessary statement. Moreover, they would probably be the last to claim a monopoly of anything—especially the right of man to the pleasure of trying to express in music whatever he wants to. These songs are inserted not so much in spite of this criticism as because of it.

from "Night of Frost in May"

(1899)

Meredith

Andante con moto

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

p

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

p

me ——— Those is - sue notes, I must re - view ——— What se-rious

cresc.

breath the wood-land drew; The low — throb of — expect-an - cy; And

mf *dim.*

how the white — moth - er mute - ness pressed on leaf and herb;.....

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

85 Dreams

195

(1897)

Porteous
Trans.

Moderato

p

When twi-light

mp

comes,— when twilight comes with shad-ows drear,— I dream of thee, of thee dear one;
2. back,— when I look back on hap-pier days,— my eyes are filled, are filled with tears;

— and grows my soul so dark and sad, sad — as shadows
— I see thee then in vis - ions plain, so true, so full of

drear, They tell me not to grieve love, for thou wilt come, But
love. But now I fear to ask them if thou art 'live; They

più rit. a -

cresc. *più rit.* a -

Nos. 85 to 92, a group of "Sentimental Ballads"

tempo

Oh! But Oh! I can not tell why I fear their words are false: I
 tell me not to grieve love! For— thou wilt come at last: I

tempo

p

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-

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.

ppp *pp*

Omens and Oracles

(about 1900)

Author unknown
to composer

Andante moderato

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing a whole rest. The middle staff is a vocal line starting with a treble clef, marked *mf*, and containing a melodic line with a slur over the first two measures. The bottom staff is a piano accompaniment with a bass clef, marked *p.*, featuring a steady eighth-note accompaniment with triplets in the final two measures.

The second system continues the musical score. The vocal line (top staff) is marked *mp* and contains the lyrics "Phan - toms of the fu - - - ture,". The piano accompaniment (bottom staff) continues with the eighth-note accompaniment and triplets.

The third system continues the musical score. The vocal line (top staff) contains the lyrics "spec - tres of the past, _____ In the". The piano accompaniment (bottom staff) continues with the eighth-note accompaniment and triplets.

animando

wake - ful nightcameround me sigh - ing cry - ing "Fool be-ware, Fool be-ware!" Check the

rit. a -

f

rit. a -

tempo

feel - - - ing o'er thee steal - ing,

tempo *accel.* *cresc.*

p.p.

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

tempo
ma - ral A - ma - ral A

dim.

ma - - - ra.

p

dim. e rit.

dim. e rit.

Vivace

animando molto

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

The first system features a vocal line in 6/8 time with lyrics: "Now the dark breaks, now the lark wakes; Now the voi - ces fleet a - way,". The piano accompaniment starts with a *mf* dynamic and includes a *cresc.* marking. The piano part consists of a sustained bass line in the left hand and a more active treble line.

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

The second system continues the vocal line with lyrics: "Now the breeze a - bout the blos - som; Now the rip - ple in the reed;". The piano accompaniment features a *cresc.* marking and includes several double bar lines with fermatas. The piano part has a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand.

Tempo primo sed più mosso

Beams _____ and _____ buds _____ and _____

The third system begins with the tempo change "Tempo primo sed più mosso". The vocal line has lyrics: "Beams _____ and _____ buds _____ and _____". The piano accompaniment starts with a *f* dynamic and features a complex rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand.

poco animando

birds be gin to _____ sing _____ and say,

The fourth system continues the vocal line with lyrics: "birds be gin to _____ sing _____ and say,". The piano accompaniment features a *cresc.* marking and a *f* dynamic. The piano part maintains the rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand.

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

The musical score is written in 6/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a steady eighth-note rhythm. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.). Performance markings include 'Con moto (not slowly)', 'a tempo', and 'più rit.'. The lyrics are: 'When dreams en-fold me, Then I be-hold thee, See thee, the same lov-ing sweet-heart of old. Through seasons glid-ing, Thou art a - bi - ding In the depths of my heart un-told; For I do love thee, May God a - bove His guard-ing care un - fold.'

Ah! could I meet thee, and have thee greet me, Come to me, Stand by me,

p

Love me as yore, Sad-ness out-done then, New life would come then,

f

cresc.

f

Such joy nev-er known be-fore; For I do love thee, May God a-bove thee,

più ten.

rall.

p

più rit.

p

più ten.

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

pp

rall.

ad lib.

ad lib.

rall.

pp

88 A Night Song

(1895)

Moore

Allegretto vivace

pp

The young May moon is

pp *sempre staccato*

beam-ing, love, The glow-worm's lamp is— gleam-ing, gleaming, How sweet to

rove through Mor - - na's grove, When the drow-sy— world is— dream-ing,—

mf

dream-ing, dream - ing— love! Then a - wake! The heav'ns look bright,—

mf

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

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

pp

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

drow— sy— world is— dream— ing,— dream— ing,— dream— ing,— love!

pp

A Song - for Anything

(1892)

Andante moderato

When the waves soft - ly sigh, When the sunbeams die;
 Yae, Fare-well! we must part, But in mind and heart,
 O have mer - cy Lord, on me, Thou art ev - er kind,

con espressione (per verse)

mp legato

When the night shadows fall, Eve - ning bells call, Mar - gar - i - tal Mar - gar - i - tal
 We shall ev - er hold thee near, Be life gay or drear. Al - ma Ma - ter! Al - ma Ma - ter!
 O, let me_ oppress'd with guilt, Thy_ mer - cy find. The joy Thy fav - or_ gives, -

I_ think of thee! While the sil - ver moon is gleaming, of thee, I'm dream - ing.
 We will think of thee! May the strength thou gav - est ev - er be shown in ways, fair to see.
 Let me re - gain, Thy free spir - it's firm support my fainting soul sustain.

rit.

NOTE.—The song above is a common illustration (and not the only one in this book) of how inferior music is inclined to follow inferior words and “vice-versa.” The music was originally written to the sacred words printed last, (and the best of the three.) Some thirty years ago it was sung in a country church and even as a response after the prayer. The congregation not only tolerated it, but accepted it apparently with satisfaction. That music of this character is less frequently heard in religious services now-a-days is one of the signs of the wholesome progress of music in this country. An “Amen” was tacked on to the end of this song; a relative of the composer remarked, at the time, that it was about as appropriate to this kind of a tune as a benediction would be after an exhibition of the “Circassian Beauty” at the “Danbury Fair.”

The World's Highway

Allegretto (but not too fast)

The piano introduction consists of two systems of music. The first system shows the treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The second system continues the piano accompaniment, marked with a mezzo-piano (*mp*) dynamic.

The first line of the vocal melody is written in the treble clef. The lyrics are: *mf* For long I wander'd hap-pi - ly ——— Far — out on the world's high-

The piano accompaniment continues in the bass and treble staves, providing harmonic support for the vocal line.

The second line of the vocal melody is written in the treble clef. The lyrics are: way ——— My heart was brave for — each new thing and I loved — the far - a -

The piano accompaniment continues in the bass and treble staves.

Più mosso

The third line of the vocal melody is written in the treble clef. The lyrics are: way. I watch'd the gay bright peo-ple dance, We laughed, for the

The piano accompaniment continues in the bass and treble staves. The tempo marking *Più mosso* is placed above the first staff of this system.

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

rit. *fagitando*

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

p *Meno mosso*

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

f

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

rall. *Tempo 1^o*

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

cresc.

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

animando

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

cresc. *ff*

dim. *p*

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

più rit. *pp a tempo (or a little slower)*

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

91 Kären

(1894)

Author unknown
to composer

Allegro moderato

mp

Dost re-

mf *mp*

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note 'Dost' and a quarter note 're-'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and arpeggiated figures. Dynamic markings include *mf* for the piano and *mp* for the vocal line.

mem - ber child! Last au - tumn we went thro' the

The second system continues the vocal line with the lyrics 'mem - ber child! Last au - tumn we went thro' the'. The piano accompaniment continues with similar rhythmic patterns. The vocal line has a melodic contour that rises and then falls.

fields, How oft thy blue eyes on me were bent, It

The third system concludes the vocal line with the lyrics 'fields, How oft thy blue eyes on me were bent, It'. The piano accompaniment provides harmonic support throughout. The vocal line ends with a quarter rest.

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

mf *animato*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a 3/8 time signature and features a melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The tempo is marked 'animato' and the dynamic is 'mf'.

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

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

rit. *rit.*

Detailed description: This system continues the vocal and piano parts. The vocal line has a fermata over the word 'heart'. The piano accompaniment includes a 'rit.' (ritardando) marking. The time signature changes to 3/4 for the final measure. The dynamic is 'mf'.

then?

mf a tempo *p*

Detailed description: This system concludes the vocal and piano parts. The vocal line ends with a fermata over the word 'then?'. The piano accompaniment includes a 'p' (piano) marking. The time signature is 3/4. The dynamic is 'mf'.

92

Marie

(1896)

Gottschall

Poco andante

1. Ma -

rie, I see thee fair - est one, as in a gar - den fair, a gar - den
 2. sweet - ly now the flow - rets raise their eyes to thy dear glance, to thy dear

fair. Be - fore thee flowers and blos - soms play tossed by — soft evening air. The
 glance; The fair - est flower on which I gaze is thy — dear counten - ance. The

pil-grim pass - ing_ on his way, Bows low_ be-fore thy shrine; Thou
 eve-ning bells are_ greet-ing thee, With sweet - est mel - o - dy, O

art, my child, like one sweet prayer, So good, so fair, so pure al-most di
 may no storm e'er crush thy flowers, Or break thy heart, or break thy heart, Ma-

vine.
 rie.

1. How

p

Berceuse

(1900)

Adagio

p

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

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,
and ere the morn - ing light,

Who knows _____ what may be
These hopes _____ may come to

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 in a treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The lyrics are: "and ere it dies a - way, and ere the morn - ing light, Who knows _____ what may be These hopes _____ may come to". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

minel
mel

So straight I leave my
So straight I leave my

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "minel mel So straight I leave my So straight I leave my". The piano accompaniment continues with similar rhythmic patterns and melodic lines as the first system.

night's_ a - bode _____ to fare up - on the
days_ a - bode _____ to fare up - on the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "night's_ a - bode _____ to fare up - on the days_ a - bode _____ to fare up - on the". The piano accompaniment continues with similar rhythmic patterns and melodic lines, including a triplet of eighth notes in the vocal line.

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 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 and a 3/4 time signature. It features a melodic line with a triplet of eighth notes marked with a '3' above it. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It includes a rhythmic accompaniment with chords and moving lines in both hands.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melodic line with a long note on 'de - cline' and a triplet of eighth notes on 'sun shine'. The piano accompaniment continues with a rhythmic accompaniment in the grand staff.

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

The third system of the musical score is divided into two measures, each marked 'Largo' and 'pp' (pianissimo). The vocal line features a melodic line with a long note on 'mine!' in both measures. The piano accompaniment is written in a grand staff with a key signature of one flat and a 3/4 time signature. It includes a rhythmic accompaniment with chords and moving lines in both hands.

Leigh Hunt, in his Essays, "Rhyme and Reason," says: "...yet how many 'poems' are there....of which we require no more than the rhymes, to be acquainted with the whole of them? You know what the rogues have done by the ends they come to. For instance, what more is necessary to inform us of all the following gentleman has for sale, than the bell he tinkles at the end of his cry? We are as sure of him as the muffin-man." Then he quotes the beautiful text, found in the song below. It is called a 'Love Song,' but this is not enough; when attached to music, it becomes a "Morceau du Coeur,"—a "Romanzo di Central Park," or an "Intermezzo Table d'hote." "...Was there ever peroration more eloquent? Ever a series of catastrophes more explanatory of their previous history?"

(1900)

Andante con grazia, con espressione e con amore.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a rest, followed by the lyrics "Grove, Rove, Night, De". The piano accompaniment is in 4/4 time and features a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The tempo and mood are indicated as "Andante con grazia, con espressione e con amore".

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "light Heart, Im - part,". The piano accompaniment continues with its characteristic arpeggiated texture. A dynamic marking of *p* is present at the beginning of the system, and a *piu ten.* marking is placed above the vocal line.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "Prove Love, Heart, Im - part, Love,". The piano accompaniment continues with its arpeggiated texture. A *rit. a poco* marking is placed above the piano part towards the end of the system.

NOTE:— Men with high, liquid notes, and lady sopranos may sing an octave higher than written. The voice part of this "Aria," however, may be omitted with good effect. To make a deeper impression, a violin may play the right-hand tune, and may be omitted,— for the same reason.

Prove, Prove Love, Kiss,

poco e dim. *a tempo* *p*

Bliss, Kiss, Bliss, Blest,

più ten. *più animando*

Rest, Heart, Im - part, Im - part, Im -

poco rit.

part, Love.

rit. *ppp* *pp* *rall.* *morendo*

Some twenty years ago, an eminent and sure-minded critic of music in New York told a young man that _____ was one of our great composers; what he meant by "our" is not recorded, nor is it remembered that this profound statement was qualified by the word "living"—probably not, as this arbiter of tears and emotions is quite enthusiastic over his enthusiasms. The above collection of notes and heartbeats would show, but does so very inadequately, the influence, on the youthful mind, of the master in question.

The South Wind

(1899)

Andante con moto

p

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

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

go - eth where long a tree has stood. He
Haupt - te er - wartet sie träu - mend die Nacht. Der

pp più rit. *ten. p*

NOTE:- Composed originally to "Die Lotosblume" but as the setting was unsatisfactory, the other words were written for it.

lifts the lea - fy cov - ring that lies close at its base, and
Mond, der ist ihr Buh - le, er weckt sie mit sei - nem Licht, und

piu ten.
there with sweet - est wel - come, looks up his old love's face.
ihm entschleiert sie freund - lich ihr from - mes Blu - men ge - sicht.

piu animando
piu ten.

p
2. Be - neath the snow she waits him and keeps her leave's brave dress,
Sie blüht und glüht und leuch - tet, starret stumm in die Höh;

pp *p*

Her fair_ blos-som o - pens at_ his_ first ca - ress. Each
 Sie duf-tet...wei-net und_ zit - tert vor_ Lie-be und Lie-bes weh, Sie

più ten.

year that flow-er greets him, For_ him, for him a - lone her heart with love's
 blüht und glüht und leuch-tet, und_ starret stumm in die Höh; sie duf-tet, weinet und_

più animando

p più rit.

beau - ty, through her brief day has shone.
 zit - tert vor Lie-be und Lie - bes weh.

p più rit. *pp* *ppp*

NOTE:- The music for the second verse may be used for both.

Naught that Country needeth

Aria for Baritone (from a Cantata, "The Celestial Country")

(1899)

Alford
from St. Bernard

Moderato

The musical score is written for Baritone and Piano. It begins with a *Moderato* tempo marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system shows the piano accompaniment with a *mf* dynamic. The second system includes the vocal line with the lyrics "Naught that coun-try" and a *mf* dynamic. The third system includes the vocal line with the lyrics "need - - eth of these aisles of stone;" and a *mp* dynamic. The piano accompaniment features various textures, including triplets and arpeggiated figures.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Where the God - head dwell - eth, where the God - head dwell - eth,". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a complex harmonic structure with many accidentals and a melodic line in the right hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "tem - ple there is none. All — saints that in these courts have stood,". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "All — saints that in these courts have stood are but babes — and". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "feed - ing on chil - drens food, babes — and feed - ing on chil - drens food. On through". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).

dark - ness, *mp* On through — sign and to - ken, On through
 stars a-midst the night, *p* On _____ to light, On through
 dark - ness, *poco espress.* On through sign and to - ken, for - ward in - to
 light, for - ward in - to *cresc.* light! _____ *f* light! _____ *più rit.*
poco cresc. e accel. *f* *più rit.*

p a tempo

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

Quasi recit.

Forward, forward in-to light!

p *f* *mf a tempo*

Forward, forward in-to light! On thro' sign and

p *pp* *dim. poco a poco*

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

Forward into Light

Aria for Tenor (or Soprano) (from a Cantata "The Celestial Country")

Alford
from St. Bernard

(1898)

Allegretto

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a prominent triplet pattern in both hands, starting with a piano (*p*) dynamic. The melody in the treble staff is supported by a rhythmic accompaniment in the bass staff.

The second system contains the first vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "For - ward a tempo". The music includes dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo), and performance instructions like *ten.* (tenor) and *rit.* (ritardando). The piano accompaniment continues with the triplet pattern.

The third system contains the second vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "flock of Je - - sus Salt of all the". The music features a melodic line for the voice and a supporting accompaniment for the piano. The piano accompaniment continues with the triplet pattern.

The fourth system contains the third vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "earth, Till each yearn - ing pur - -". The music includes a *mp* (mezzo-piano) dynamic marking. The piano accompaniment continues with the triplet pattern.

pose springs to glo - rious birth; Sick they

ask for heal - - ing, Blind they grope, they

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

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

rit. p

a tempo

p rit. col voce

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'ing,' followed by a series of quarter notes: 'Blind they grope, they grope — for day;'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Pour on na-tions wis-doms lov-ing ray, wis-doms lov-ing

poco rall.

cresc. *sf* *3*

The second system continues the vocal line with 'ray, wis-doms lov-ing'. The piano accompaniment features a 'poco rall.' marking and a 'cresc.' (crescendo) leading to a 'sf' (sforzando) dynamic. A triplet of eighth notes is marked with a '3' above it.

ray, lov - ing ray.

rit. *più animato* *a tempo*

col voce *p.* *p.*

The third system shows the vocal line with 'ray, lov - ing ray.' The piano accompaniment includes a 'rit.' (ritardando) marking, followed by 'più animato' and 'a tempo'. Dynamics include 'col voce' and two 'p.' (piano) markings.

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

f *mf* *3*

The fourth system begins with the vocal line 'For - ward out of er - - - ror, Leave be -'. The piano accompaniment features a 'mf' (mezzo-forte) dynamic and multiple triplet markings with '3' above them.

hind — the night. — For — — ward out of

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "hind — the night. — For — — ward out of". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with many triplets and slurs. The piano part starts with a piano (p) dynamic.

dark — — ness. For — — ward in — — to

cresc.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "dark — — ness. For — — ward in — — to". Above the vocal line, the word "cresc." is written. The piano accompaniment continues with triplets and slurs. The piano part starts with a piano (p) dynamic.

light. — For — — ward when — — in —

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "light. — For — — ward when — — in —". The piano accompaniment continues with triplets and slurs. The piano part starts with a piano (p) dynamic.

child — — hood buds — — the in - fant mind, —

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "child — — hood buds — — the in - fant mind, —". The piano accompaniment continues with triplets and slurs. The piano part starts with a piano (p) dynamic.

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

through youth and man - hood, Youth and

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

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

ff broader

Climb height to height! For - ward out of

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

poco agitato climb - ing till our *fff* faith, un -

largemente

rit. - - - e dim.
p til our faith be sight *pp*

col voce *pp* *pp* *mf* *mp*

100

A Christmas Carol

Larghetto

p

Lit - tle Star of Beth - le - hem! Do - we - see Thee now?
O'er the cra - die of a King, Hear the An - gels sing:

pp

piu ten.

Do - we see Thee shin - ing o'er the tall trees? Lit - tle Child of
In - Ex - cel - sis Glo - ri - a, - Glo - - - ria! From His Fa - ther's

p

piu ten.

p

Beth - le - hem! Do we hear Thee in our hearts? Hear the An - gels sing - ing:
home on high, Lo! for us He came to die; Hear the An - gels sing: Ve -

pp

pp

Peace on earth good will to men! No - ell
ni - te a - dor - e - mus Do - - - min - um.

My Native Land

(1897)

(Traditional)

Adagio

p

My na-tive land now meets my eye, The old oaks raise their boughs on high,

p

Vio-lets greet-ing, vio-lets greet-ing seem, Ah! 'tis a dream, Ah! 'tis' a dream.

più ten. pp rall.

pp *pp rit.*

p

And when in dis-tant lands I roam, My heart will wan-der to my home;

p

While these vis-ions and (while these) fan-cies teem, Still let me dream, still let me dream.

pp

pp

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Adagio'. The score includes various musical notations such as dynamics (p, pp, più ten., rall., rit.), articulation (accents, slurs), and performance instructions. The lyrics are written below the vocal line. The piano accompaniment features arpeggiated chords and flowing lines. The score concludes with a double bar line and repeat signs.

Memories

{A,-Very Pleasant
{B,-Rather Sad

(1897)

Presto

A.

We're sit-ting in the op-era house, the
(As fast as it will go.)

op - era house, the op - era house; We're wait-ing for the cur-tain to a-rise with won-ders

for our eyes; We're feel - ing pret - ty gay, and well we may, "O, Jim - my, look!" I say, "The

band is tun - ing up and soon will start to play." We whis-tle and we hum,

beat time— with the drum. *Whistle* We

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

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

p.

(Octaves ad lib.)

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

feel-ing of ex-pec-tan-cy, a cer-tain kind of ec-sta-sy, ex-pec-tan-cy and

ec-sta-sy, ex-pec-tan-cy and ec-sta-sy— Sh..s'..s'..s.—

Curtain!

(1897)
Adagio

B.

p

From the street a strain on my ear doth fall, A

p

ad. * *ad. sempre*

tune as thread-bare as that "old red shawl," It is tat-tered, it is torn, it shows

signs of be - ing worn, It's the tune my Un - cle hummed from ear - ly morn, 'Twas a

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

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

hum - - - - - ming.

pp

ppp

The White Gulls

(from the Russian)

(1921)

Maurice Morris

Largo

p

The white gulls dip and wheel

pp

più ten.

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

pp

pp

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

l.h.

pp

mf più animando

breast. *l.h.* Souls of men that turn and wheel

mf più animando

poco cresc.

O - ver wa-ters cold as steel. Souls of men that call and cry_

pp

As they know not where to fly. Souls of

l.h. *more tranquilly*

pp

men that sink to rest On an all re-ceiving breast.

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

Two Little Flowers

(and dedicated to them)

(1921)

Allegretto

mp

On sun - ny days in our backyard, Two

p *l.h.*

Ped. * Ped. * Ped. * etc. (the pedal following the piano phrasing not that of the voice)

lit - tle flowers are seen, One dressed, at times, in bright - est pink and

one in green. The mar - i - gold is ra - di - ant, the

rose' — passing fair; — The vi - o-let is ev - er dear, the

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' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' and the dynamic is 'mp'. The piano accompaniment is in 4/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a piano dynamic 'p' and features a steady accompaniment of chords and moving lines in both hands.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the lyrics '— saw, ill, mood - y, — and tongue - tied. A babe was in her arms, and'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics 'at her side a girl; their clothes were rags, their feet were bare. Some'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

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

The first system of the musical score 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 sharp (F#). The lyrics are "la - bouring men, whose work lay some - where there, Pass'd". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

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

The second system continues the musical score. The vocal line has the lyrics "op - pos - ite; She touch'd her girl, who hied a-cross, and begg'd and came back". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

p *pp*

The third system contains the lyrics "sat - is - fied. The rich she had let_ pass with a fro - zen stare...". The vocal line includes dynamic markings *p* and *pp*. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

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

mp *rit.* *mf*

slower and with dignity

The fourth system has the lyrics "Thought I: A - - bove her state this spir - it towers; She". The vocal line includes dynamic markings *mp*, *rit.*, and *mf*, along with the instruction "slower and with dignity". The piano accompaniment is more dramatic, with a right hand featuring chords and a left hand with a strong bass line.

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 treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains 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. A slur is placed over the first two measures of the piano part.

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

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* and *mf*. A slur is placed over the final two measures of the piano part.

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

The third system features the vocal line with 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* and includes a *trpp* (triple piano) marking in the bass line.

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

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 *a little slower* and *pp* (pianissimo). It includes a *trpp* marking in the bass line and a *slowly* marking in the treble line.

106

from "Amphion"

(1896)

Tennyson

Allegretto con spirito

f
The

moun-tain stirred its bush-y crown, and as tra - di - tion teach - es, Young

ash - es pir - ou - et - ted down co-quet-ting, - Co-quet-ting

with young beech - es;....

più mosso

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

fright - ened, As dashed a - bout the drunk-en leaves, The sun-shine

più rit. *a tempo*

light - ened, The ran - dom sun - shine light - - ened.

sf *più rit.* *a tempo*

A Night Thought

(1895)

Moore

Adagio

p

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

light — Which seems so mo - dest - ly to steal a - long the waste of

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

keen, Some tim-id heart which on-ly longs to live and die un-seen.

pp

dim. e rall.

dim. e rall.

Songs my Mother taught me

(1895)

Heyduk
translation adapted

Largo

p

Songs my mother taught me in the days long vanished,

pp

più rit.

Sel - dom from her eye-lids were the tear drops ban-ished, were the tear drops

più rit.

mp

ban - ished Now I teach my chil - dren

poco accel.

p

dim. *poco rall.*

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

ppp *pp*

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

ppp

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

rit.

were the tear - drops ban - ished.

109 Waltz

(1895)

mf

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

mf

octs ad lib.

p

dance ground, Went the whirl-ing throng, moved with wine and song; Lit-tle An-nie
the bride, Al - so of her beau, eve-ry one knows it's "Joe;" Lit-tle An-nie

p

p. p. (non octs.)

Rooney, (now Mrs. Moon - ey,) Was as gay as birds in May, her Wed - ding Day.
Rooney, (Mrs. J. P. Moon - ey,) All that day, held full sway o'er Av' - nue All

p.

1 *pp* *più ten.*
"An old sweet - heart"

pp *più rall.*

pp *più ten.*

The World's Wanderers

(1895)

Shelley

Adagio sostenuto

p

1. Tell me, star whose wings of light
2. Tell me, moon, thou pale and grey

p

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

rit.

rit.

a tempo

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

1 2

111

Canon

(1894)

Moore

Allegro

f Oh, the days are gone, when beauty bright—

— My hearts chain— wove; When my dream— of life, from

morn till night was— love, still love, was— still love.—

Oh! the days are gone, when beauty bright, When my— dream of life, from morn till night

was _____ love, still love, from morn till night, My dream of life was love. _____

New hope may bloom, and days may come

of mild - er, calm - er beam, But there's noth-ing half so sweet in

oct.(ad lib.)

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

112

To Edith

(1892)

Andante moderato (quietly)

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

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

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

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

When Stars are in the Quiet Skies

(1894)

Bulwer-Lytton

Adagio

p

When stars are
There is an

legato

rit.

p

in the qui - et skies, Then most I long for thee. O
hour when ho - ly dreams Throughslum - ber fair - est glide. And

p.

bend on me thy ten - der eyes, As stars, look down up-on the
in that mys - tic hour it seems, Thou shouldst be ev - er, ev - er

p.

peace - ful sea. For thoughts like waves that glide by night are
 at my side. The thoughts of thee too sa - cred are for

accel. *a tempo*

still - est when they shine; All my love lies hushed in light be - neath the
 day - light's com - mon bear, I can but know thee as my star, my guid - ing

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

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

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

Slow March

Inscribed to the Children's Faithful Friend

(1888)

Largo

p

One

pp (Handel)

eve-ning just at sun-set we laid him in the grave; Al-though a hum-ble an-i-mal his

heart was true and brave. All the family joined us, in sol-enn march and slow, from the

p

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

pp (Handel)

8

Greek philosophers, ward-politicians, unmasked laymen, and others, have a saying that bad-habits and bad-gardens grow to the "unintendedables"; whether these are a kind of "daucus carota," "men," "jails" or "mechanistic theories of life" is not known,—but the statement is probably or probably not true. The printing of this collection was undertaken primarily, in order to have a few clear copies that could be sent to friends who, from time to time, have been interested enough to ask for copies of some of the songs; but the job has grown into something different,—it contains plenty of songs which have not been and will not be asked for. It stands now, if it stands for anything, as a kind of "buffer state,"—an opportunity for evading a question, somewhat embarrassing to answer,—"Why do you write so much ———, which no one ever sees?" There are several good reasons, none of which are worth recording.

Another, but unconvincing, reason for not asking publishers to risk their capital or singers their reputation, may be charged to a theory,—(perhaps it is little more than a notion, for many do not agree with it,—to be more exact, a man did agree with it once; he had something to sell,—a book, as I remember, called, "The Truth about Something," or "How to write Music while Shaving!") Be that as it may,—our theory has a name—it is, "The balance of values," or "The circle of sources"; (in these days, of chameleon efficiency, every whim must be classified under a scientific sounding name, to save it from investigation). It stands something like this: That an interest in any art-activity, from poetry to baseball is better, broadly speaking, if held as a part of life, or of a life, than if it sets itself up as a whole,—a condition verging, perhaps, towards a monopoly or possibly a kind of atrophy of the other important values, and hence reacting unfavorably upon itself. In the former condition, this interest, this instinctive impulse, this desire to pass from "minor to major," this artistic-intuition, or whatever you call it, may have a better chance to be more natural, more comprehensive, perhaps, freer and so more tolerant,—it may develop more muscle in the hind legs and so find a broader vantage ground for jumping to the top of a fence, and more interest in looking around,—if it happens to get there.

Now all this may not be so; the writer certainly cannot and does not try to prove it so by his own experience, but he likes to think the theory works out somewhat in this way. To illustrate further (and to become more involved): if this interest, and everyone has it, is a component of the ordinary life,—if it is free primarily to play the part of the, or a, reflex, subconscious-expression, or something of that sort, in relation to some fundamental share in the common work of the world, as things go, is it nearer to what nature intended it should be, than if, as suggested above, it sets itself up as a whole,—not a dominant value only, but a complete one? If a fiddler or poet does nothing all day long but enjoy the luxury and drudgery of fiddling or dreaming, with or without meals, does he or does he not, for this reason, have anything valuable to express?—or is whatever he thinks he has to express less valuable than he thinks?

This is a question which each man must answer for himself. It depends to a great extent, on what a man nails up on his dashboard as "valuable." Does not the sinking back into the soft state of mind

(or possibly a non-state of mind) that may accept "art for art's sake," tend to shrink rather than toughen up the hitting muscles,—and incidentally those of the umpire or the grand stand, if there be one? To quote from a book that is not read:—"Is not beauty in music too often confused with something which lets the ears lie back in an easy-chair? Many sounds that we are used to, do not bother us, and for that reason are we not too easily inclined to call them beautiful? . . . Possibly the fondness for personal expression,—the kind in which self-indulgence dresses up and miscalls freedom,—may throw out a skin-deep arrangement, which is readily accepted at first as beautiful—formulæ that weaken rather than toughen the musical-muscles. If a composer's conception of his art, its functions and ideals, even if sincere, coincide to such an extent with these groove-colored permutations of tried out progressions in expediency, so that he can arrange them over and over again to his delight—has he or has he not been drugged with an overdose of habit-forming sounds? And as a result do not the muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes,—even the sensual outbursts of an emasculated rubber-stamp,—a 'Zaza,' a 'Salome' or some other money-getting costume of effeminate manhood? In many cases probably not,—but there is this tendency."

If the interest, under discussion, is the whole and the owner is willing to let it rest as the whole, will it not produce something less vital than the ideal which underlies, or which did underlie it? And is the resultant work from this interest as free as it should be from a certain influence of reaction which is brought on or, at least, is closely related to the artist's over-anxiety about its effect upon others?

And to this, also, no general answer must be given,—each man will answer it for himself,—if he feels like answering questions. The whole matter is but one of the personal conviction. For as Mr. Sedgwick says in his helpful and inspiring little book about Dante, "in judging human conduct,"—and the manner in which an interest in art is used has to do with human conduct,—"we are dealing with subtle mysteries of motives, impulses, feelings, thoughts that shift, meet, combine and separate like clouds."

Every normal man,—that is, every uncivilized or civilized human being not of defective mentality, moral sense, etc., has, in some degree, creative insight (an unpopular statement) and an interest, desire and ability to express it (another unpopular statement). There are many, too many, who think they have none of it, and stop with the thought or before the thought. There are a few who think (and encourage others to think) that they and they only have this insight, interest, etc. . . . and that (as a kind of collateral security) they and they only know how to give true expression to it, etc. But in every human soul there is a ray of celestial beauty (Plotinus admits that), and a spark of genius (nobody admits that).

If this is so, and if one of the greatest sources of strength,—one of the greatest joys, and deepest pleasures of men, is giving rein to it in some way, why should not every one instead of a few, be encouraged, and feel justified in encouraging everyone including himself to make this a part of every one's life and his life,—a value that will supplement the other values and help round out the substance of the soul?

Condorcet, in his attitude towards history,—Dryden, perhaps when he sings, “—from heavenly harmony, This universal frame began The diapason closing full in man.”—more certainly Emerson in the “Over-soul” and “common-heart” seem to lend strength to the thought that this germ-plasm of creative-art, interest and work is universal, and that its selection-theory is based on any condition that has to do with universal encouragement. Encouragement here is taken in the broad sense of something akin to unprejudiced and intelligent examination, to sympathy and unconscious influence,—a thing felt rather than seen. The problem of direct encouragement is more complex and exciting but not as fundamental or important. It seems to the writer that the attempts to stimulate interest by elaborate systems of contests, prizes, etc., are a little overdone nowadays. Something of real benefit to art may be accomplished in this way,—but perhaps the prizes may do the donors more good than the donees. Possibly the pleasure and satisfaction of the former in having done what they consider a good deed, may be far greater than the improvement in the quality of the latter’s work. In fact, the process may have an enervating effect upon the latter,—it may produce more Roderick Hudsons than Beethovens. Perhaps something of greater value could be caught without this kind of bait. Perhaps the chief value of the plan to establish a “course at Rome” to raise the standard of American music (or the standard of American composers—which is it?) may be in finding a man strong enough to survive it. To see the sunrise a man has but to get up early, and he can always have Bach in his pocket. For the amount of a month’s wages, a grocery-clerk can receive “personal instruction” from Beethoven, and other *living* “conservatories.” Possibly, the more our composer accepts from his patrons, “*et al.*” the less he will accept from himself. It may be possible that a month in a “Kansas wheat field” will do more for him than three years in Rome. It may be, that many men—perhaps some of genius—(if you won’t admit that all are geniuses) have been started on the downward path of subsidy by trying to write a thousand dollar prize poem or a ten thousand dollar prize opera. How many master-pieces have been prevented from blossoming in this way? A cocktail will make a man eat more, but will not give him a healthy, normal appetite (if he had not that already). If a bishop should offer a “prize living” to the curate who will love God the hardest for fifteen days, whoever gets the prize would love God the least,—probably. Such stimulants, it strikes us, tend to industrialize art, rather than develop a spiritual sturdiness—a sturdiness which Mr. Sedgwick says shows itself in a close union between spiritual life and the ordinary business of life, against spiritual feebleness which shows itself in the separation of the two. And for the most of us, we believe, this sturdiness would be encouraged by anything that will keep or help us keep a normal balance between the spiritual life and the ordinary life. If for every thousand dollar prize a potato field be substituted, so that these candidates of “Clio” can dig a little in real life, perchance dig up a natural inspiration, art’s-air might be a little clearer—a little freer from certain traditional delusions,—for instance, that free thought and free love always go to the same café—that atmosphere and diligence are synonymous. To quote Thoreau incorrectly: “When half-Gods talk, the Gods walk!” Everyone should have the opportunity of not being over-influenced. But these unpopular convictions should stop,—“On ne donne rien si liberalement que ses conseils.”

A necessary part of this part of progressive evolution (for they tell us now that evolution is not always progressive) is that every one should be as free as possible to encourage every one, including himself, to work, and to be willing to work where this interest directs,—“to stand and be willing to stand, unprotected, from all the showers of the absolute which may beat upon him,—to use or learn to use or, at least, to be unafraid of trying to use, whatever he can, of any and all lessons of the infinite which humanity has received and thrown to him—that nature has exposed and sacrificed for him,—that life and death have translated for him,” until the products of his labor shall beat around and through his ordinary work,—shall strengthen, widen and deepen all his senses, aspirations, or whatever the innate power and impulses may be called, which God has given man.

Everything from a mule to an oak, which nature has given life has a right to that life, and a right to throw into that life all the values it can. Whether they be approved by a human mind or seen with a human eye, is no concern of that right. The right of a tree, wherever it stands, is to grow as strong and as beautiful as it can whether seen or unseen,—whether made immortal by a Turner,—translated into a part of Seraphic architecture or a kitchen table. The instinctive and progressive interest of every man in art, we are willing to affirm with no qualification, will go on and on, ever fulfilling hopes, ever building new ones, ever opening new horizons, until the day will come when every

man while digging his potatoes will breathe his own Epics, his own Symphonies (operas if he likes it); and as he sits of an evening in his back-yard and shirt sleeves smoking his pipe and watching his brave children in their fun of building their themes, for their sonatas of their life, he will look up over the mountains and see his visions, in their reality,—will hear the transcendental strains of the day’s symphony, resounding in their many choirs, and in all their perfection, through the west wind and the tree tops!

It was not Mark Twain but the “Danbury News Man” who became convinced that a man never knows his vices and virtues until that great and solemn event, that first sunny day in spring when he wants to go fishing, but stays home and helps his wife clean house. As he lies on his back under the bed,—under all the beds,—with nothing beneath him but tacks and his past life,—with his soul (to say nothing of his vision), full of that glorious dust of mortals and carpets,—with his finger-tips rosy with the caresses of his mother-in-law’s hammer (her annual argument),—as he lies there taking orders from the hired girl, a sudden and tremendous vocabulary comes to him. Its power is omnipotent, it consumes everything,—but the rubbish heap. Before it his virtues quail, hesitate and crawl carefully out of the cellar window; his vices,—even they go back on him,—even they can’t stand this,—he sees them march with stately grace (and others) out of the front door. At this moment there comes a whisper,—the still small voice of a “parent on his father’s side”—Vices and Virtues! Vices and Virtues! they ain’t no sech things,—but ther’e a tarnal lot of ’em.” Wedged in between the sewing machine and the future he examines himself, as every man in his position should do;—“What has brought me to this?—Where am I? Why do I do this?”—“these are natural inquiries. They have assailed thousands before our day; they will afflict thousands in years to come and probably there is no form of interrogation so loaded with subtle torture,—unless it is to be asked for a light in a strange depot by a man you’ve just selected out of seventeen thousand as the one man the most likely to have a match. Various authors have various reasons for bringing out a book, and this reason may or may not be the reason they give to the world; I know not and care not. It is not for me to judge the world unless I am elected. It is a matter which lies between the composer and his own conscience, and I know of no place where it is less likely to be crowded. . . . Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all”—I have merely cleaned house. All that is left is out on the clothes line,—but it’s good for a man’s vanity to have the neighbors see him—on the clothes line.

For some such or different reason; through some such or different process this volume,—this package of paper, uncollectible notes, marks of respect and expression, is now thrown, so to speak, at the music fraternity, who for this reason will feel free to dodge it on its way—perhaps to the waste basket. It is submitted as much or more in the chance that some points for the better education of the composer may be thrown back at him, than that any of the points the music may contain may be valuable to the recipient.

Some of the songs in this book, particularly among the later ones, cannot be sung,—and if they could perhaps might prefer, if they had a say, to remain as they are,—that is, “in the leaf,”—and that they will remain in this peaceful state is more than presumable. An excuse (if none of the above are good enough) for their existence, which suggests itself at this point, is that a song has a few rights the same as other ordinary citizens. If it feels like walking along the left hand side of the street—passing the door of physiology or sitting on the curb, why not let it? If it feels like kicking over an ash can, a poet’s castle, or the prosodic law, will you stop it? Must it always be a polite triad, a “breve gaudium,” a ribbon to match the voice? Should it not be free at times from the dominion of the thorax, the diaphragm, the ear and other points of interest? If it wants to beat around in the valley, to throw stones up the pyramids, or to sleep in the park, should it not have some immunity from a Nemesis, a Rameses, or a policeman? Should it not have a chance to sing to itself, if it can sing?—to enjoy itself, without making a bow, if it can’t make a bow?—to swim around in any ocean, if it can swim, without having to swallow “hook and bait” or being sunk by an operatic greyhound? If it happens to feel like trying to fly where humans cannot fly,—to sing what cannot be sung—to walk in a cave, on all fours,—or to tighten up its girth in blind hope and faith, and try to scale mountains that are not—Who shall stop it!

— In short, must a song
always be a song!

C. E. I.

881-18
22-79

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The texts to Nos. 16, 20, 59 are from Books or Essays indicated, which do not give the source of the quotations.

The authors of the words to Nos. 76, 86, 91, are unknown to the composer; but as the book is not being put to any commercial use it is thought that no particular harm will be done, if they are included.

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.