

---

---

*114*

*SONGS*

*By*

*CHARLES E. IVES*

---

---

# INDEX

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

# INDEX

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

# INDEX

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



# Majority

(1924)

Slowly

The musical score is divided into several systems. The first system shows the piano introduction with a treble clef staff containing chords and a bass clef staff with a complex rhythmic accompaniment. Dynamics include *f*, *p*, and *pp*. The second system continues the piano accompaniment with intricate textures. The third system features the vocal line in the treble clef, starting with the lyrics "The Mas - ses!". The piano accompaniment continues below. The fourth system shows the vocal line with a tempo change to *\* Slowly* and a time signature change to 4/2. Dynamics include *f*, *ff*, and *cresc.*. 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.

Printed in the U.S.A.

Copyright 1935, Merion Music, Inc. Bryn Mawr, PA 19010 Copyright Renewed  
International Copyright Secured Printed in U.S.A.  
All rights reserved including the right of public performance for profit.

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

*(♩ = ♪)*  
*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. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "World!" and "The". The piano accompaniment includes dynamic markings such as *mf* and *mp*, and includes the instruction "l.h." (left hand) for the right-hand part of the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 6/8.

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 chords and melodic lines. The key signature remains one flat.

*a little slower* *mp*

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

The third system of the musical score. The vocal line begins with the lyrics "ing, — Whence comes the Art of the World! The Mas - ses are yearn-ing, — are". The piano accompaniment includes dynamic markings such as *mp*, *ff*, and *p*, and includes the instruction "Slowly". The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 3/4. The piano accompaniment also includes the instruction "l.h." (left hand) for the right-hand part.

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

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

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

*Slowly* *pp*  
The Mas-ses are —

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

This system continues the vocal line and piano accompaniment. The tempo is marked *Slowly* and the dynamic is *pp* (pianissimo). The piano accompaniment features a prominent left-hand part with a 7/4 time signature indicated above the notes. The key signature remains one sharp.

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

*l.h.*

This system concludes the vocal line and piano accompaniment. The vocal line continues with the words "dream - - ing, — dream - - ing, — The Mas-ses are". The piano accompaniment continues with the same left-hand part and right-hand accompaniment. The key signature remains one sharp.

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

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "dream-ing, Whence comes the vi - sions of God!". The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features complex chordal textures and arpeggiated figures. A "7" is written above the piano part in the first two measures, indicating a seventh chord. The right hand (r.h.) and left hand (l.h.) are labeled at the end of the system.

God's in His

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "God's in His". The middle and bottom staves are for piano accompaniment. The piano part is marked with a forte dynamic (*ff*) and the tempo instruction *largemente*. The left hand (l.h.) is labeled in several places, and a "7" is written above the piano part in the first two measures. The piano accompaniment features a prominent arpeggiated pattern in the left hand.

Heaven, All will be well with the World!

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "Heaven, All will be well with the World!". The middle and bottom staves are for piano accompaniment. The piano part features a complex texture with triplets and dynamic markings including *fff* and *p*. The right hand (r.h.) and left hand (l.h.) are labeled in several places. A "7" is written above the piano part in the first measure, and a "3" is written above the piano part in the final measure, indicating a triplet.

# 2 Evening

(1924)

Milton  
From "Paradise Lost"

*Largo* *p*

Now came still Eve-ning on,

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

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

*pp* *ppp*

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

*ten.*

*a little faster*

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

*più moto*

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

*l. h.*

*ppp slower*

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

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

8

*rit.*

*morendo*

*ten.*

# 3 The Last Reader

(1921)

Oliver Wendell Holmes

Andante con moto  
"Cherith" Spohr

*d. = d*

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

*p*

*Slower ten.*

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

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

"Manoah" Haydn

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

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



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

*2 ten.*

This system features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. The key signature has one flat, and the time signature is 4/4.

*p Slower but evenly*

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

*pp*

This system continues the vocal line and piano accompaniment. The piano part features a dense texture with many beamed notes. The lyrics are "on a father's care-worn cheek The ring-lets of his".

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

*p*

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

This system continues the vocal line and piano accompaniment. The piano part includes dynamic markings for right and left hands. The lyrics are "child; The golden ming-ling with the gray, and".

steal - ing half its snows a - way.

*pp* *morendo* *ppp*

This system concludes the vocal line and piano accompaniment. The piano part features a *morendo* marking and ends with a *ppp* dynamic. The lyrics are "stealing half its snows away."

# 4 At Sea

(1921)

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

*p* *pp*

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

*Slowly* *mp* *p* *ppp*

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

*p* *pp*

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

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

*più rit.*

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

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

*più rit.* *ppp*

*l.h.*

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

# 5 Immortality

(1921)

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor). The tempo is marked *mp (Adagio)*. The first system shows the vocal line starting with the word "Who" and the piano accompaniment. The second system contains the lyrics "dares to say the spring is dead, in Au - tumn's ra - diant". The third system contains the lyrics "glow! Who dares to say the rose is dead in". The piano accompaniment includes dynamic markings such as *p* and *mp*, and performance instructions like *p rall.* and *(legato)*. There are also some performance markings like *1 h* and *3* in the piano part.

*più agitato*

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* (slowly)

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

*ly*) quietly but firmly

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

*l.h.* *l.h.* *l.h.* *più rit.*

# The New River

(1924)

Fast and rough

The piano introduction begins in 3/4 time. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a final chord in 5/4 time.

The vocal line starts in 3/4 time and then changes to 4/2 time. The lyrics are "Down the ri - ver". The piano accompaniment continues with a similar rhythmic pattern to the introduction, with the right hand playing a melodic line and the left hand providing harmonic support.

The vocal line continues with the lyrics "comes a noise!". The piano accompaniment remains consistent, supporting the vocal melody. The piece ends with a final chord in 5/4 time.

roll - ing wa - ters. Its on - ly the sounds of man,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a busy, rhythmic pattern in the right hand and a more melodic line in the left hand.

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

The second system continues the musical piece. The vocal line has a similar melodic contour to the first system. The piano accompaniment maintains its rhythmic intensity.

Killed is the blare of the hunt - ing horn The

The third system introduces a change in the piano accompaniment. The right hand part becomes more complex and dense, with many beamed notes. The left hand part continues with a steady, rhythmic accompaniment. A *pp* dynamic marking is present.

Ri - ver Gods are gone.

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

The fourth system concludes the page. The vocal line is marked *p* and *slowly*. The piano accompaniment starts with a *pp* dynamic and then transitions to *ff* and *fast again* towards the end of the system. The piano part features a series of chords in the right hand and a rhythmic accompaniment in the left hand.

# Disclosure

(1924)

Andante moderato

*mf*

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

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

*mf* *f*

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

*pp* *faster* *animando* *f*

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

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

Copyright 1954 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

# 8 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:

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

*mp* *f*

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

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

Detailed description: The score is in 2/4 time, with a key signature of one sharp (F#). It consists of three systems. The first system shows the vocal line starting with 'My' and the piano accompaniment. The piano part includes markings for 'Moderately fast', 'with animation', 'mp', 'faster mf', and 'f'. The second system contains the vocal line 'heart leaps up when I be-hold a rain-bow in the sky:' and piano accompaniment with markings for 'più moto', 'animando l.h.', 'r.h.', and 'a tempo'. The third system contains the vocal line 'So was it when my life be-gan; So is it now I am a man;' and piano accompaniment with markings for 'mp', 'f', 'p', and 'pp'. The piano part features complex textures with many chords and arpeggios.



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

*tranquilly*

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

*(♩ = ♩) slower and quietly*

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

# a) Duty

Emerson

(1921)

*mf* *p*

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

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

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

*Red.* \*

*ff*, *f*

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

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

Copyright 1933, Merion Music, Inc. Bryn Mawr, PA 19010 Copyright Renewed  
 International Copyright Secured Printed in U.S.A.  
 All rights reserved including the right of public performance for profit.

(1921)

Adagio

# b) Vita

Manlius

*mf* *pp* *ppp* *rall.*

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

*mf* *pp-ppp* *rall.*

Copyright 1933, Merion music, Inc. Bryn Mawr, PA 19010 Copyright Renewed  
 International Copyright Secured Printed in U.S.A.  
 All rights reserved including the right of public performance for profit

# 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 treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dynamic marking of *p* (piano) and a fermata over the first note. 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 hands, with a dynamic marking of *p* in the bass line.

*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.), indicating a faster tempo and fortissimo dynamics with ad libitum octaves. The piano part features a complex, rhythmic accompaniment with many octaves.

(hold back)

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

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

*ff* *fast*

The third system of the score includes the lyrics "place where death men mock, He went for-ward one morn-ing on a" and "(hold back here) (Whoopie ti yi yo, git a-long lit-tle dogies,". The piano accompaniment is marked *ff* (fortissimo) and *fast*. The piano part features a driving, rhythmic accompaniment with many octaves.

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

Whoopie ti yi yo, etc.)

The fourth system concludes the page with the lyrics "cir-cle through the hills, He was gay and full of glee, and Whoopie ti yi yo, etc.)". The piano accompaniment continues with a driving, rhythmic accompaniment, marked *ff* and *fast*. The piano part features a complex, rhythmic accompaniment with many octaves.

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

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

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

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

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

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

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

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

**fff**

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

*mp slower* *p*

*fff* *mp loco*

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

as in the beginning

relations in Texas his face never more will see, But I — hope he'll meet his loved ones beyond in eterni-ty, in\_

*about the time at the beginning*

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

*mf* *pp*

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

*pp* *mf* *pp*

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

# from "Lincoln, the Great Commoner"

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

(1921)

Edwin Markham

*f*

*Firmly, but actively and with vigor*

*ff marcato*

*maestoso, but not too slowly*

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

*ff*

Poems used by permission.

Copyright 1952 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

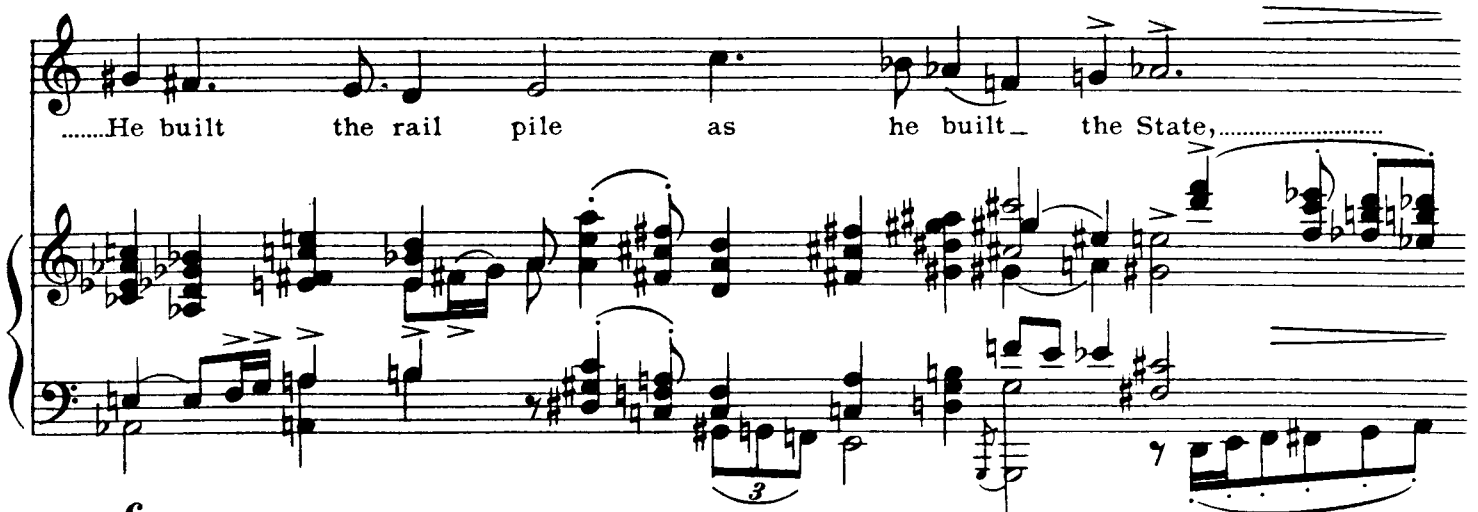
Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

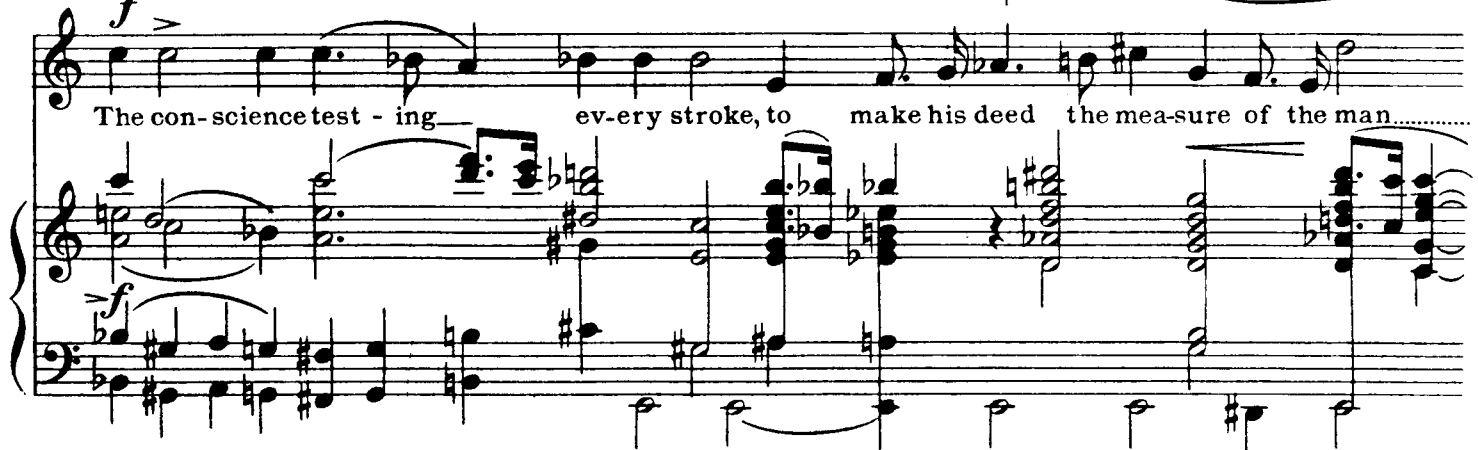
One fair i - deal led our chief-tain on,.....



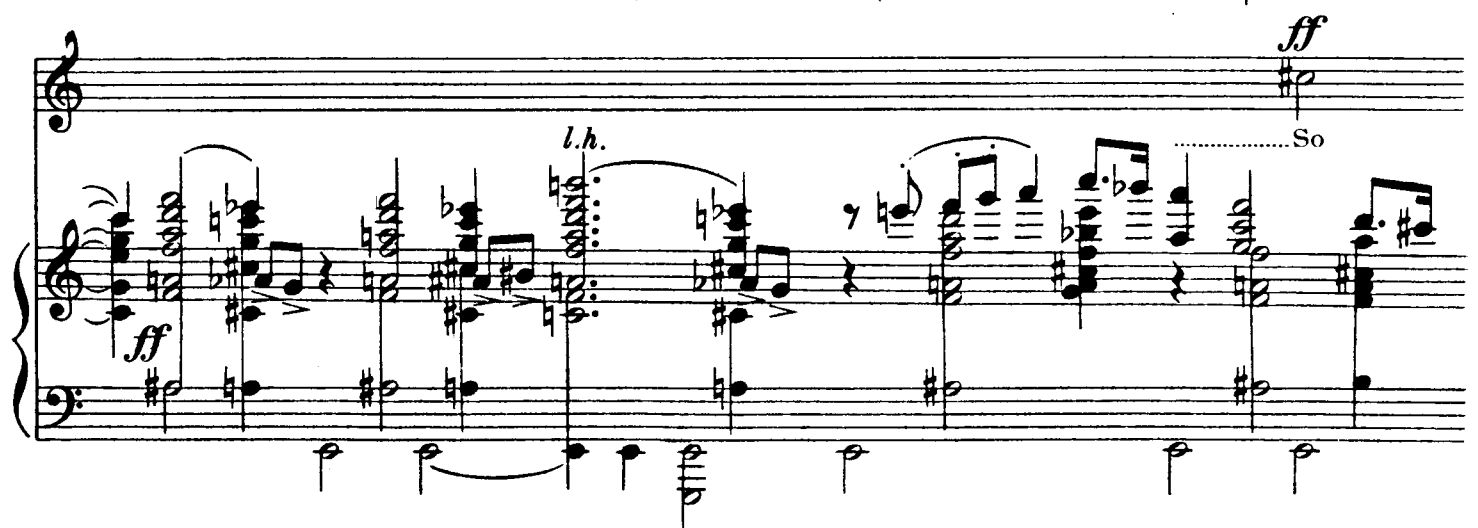
.....He built the rail pile as he built the State,.....



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



*ff* ..... So





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

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 dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a complex texture with many beamed notes and chords. The key signature has two sharps (F# and C#), and the time signature is 2/4.

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

The second system continues the musical score. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment includes several chords marked with an asterisk and a wedge symbol (\*^), indicating a specific performance technique. Dynamic markings *fff*, *f*, and *sf* are placed below the piano part. The system ends with a double bar line.

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

The third system of the musical score shows the vocal line continuing with a steady rhythm. The piano accompaniment provides a harmonic support with various chordal textures. The system concludes with a double bar line.

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

The fourth system of the musical score features a vocal line with a long note on 'He' and a melodic line for the rest of the phrase. The piano accompaniment consists of a series of chords and moving lines. The system ends with a double bar line.

\* Play with fists.

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

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 two flats. The lyrics are: "Held on thro' blame and fal-tered not at praise, and when he fell". The piano accompaniment consists of 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 vocal line and piano accompaniment. 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." and "majestically" with a fermata over the word "ce". The piano accompaniment includes a "rit." marking and a "ff(a little slower)" marking. There are also several triplet markings (indicated by a '3' in a bracket) in both the vocal and piano parts.

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

*fff (pp)*  
*pp*  
*fff*

The third system concludes the vocal line and piano accompaniment. The lyrics are: "green with boughs goes down with a great shout, up - on the hills!". The piano accompaniment features several triplet markings and dynamic markings: "fff (pp)", "pp", and "fff". The system ends with a double bar line and repeat dots.

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

Wordsworth.

(1921)

*Slowly*

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

*pp*

*pp*

*use both pedals*

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

*pp*

*l.h. ppp l.h.*

*rallend.*

# 13 Resolution

(1921)

*Moderately*

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

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

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

*f*

*cresc.*

*p*

*l.h.*

*mp*

*p*

# The Indians

(1921)

Charles Sprague

*Very slowly*

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

*pp*

*cresc. e più moto*

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

*cresc. e più moto*

plough is on their hunt - ing grounds; — The pale\_ mans axe\_

*pp*

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

*ff*

*più rit.*

*pp*

This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef with a 3/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a forte (*ff*) dynamic and includes a *più rit.* (ritardando) marking. The system concludes with a piano (*pp*) dynamic marking.

yond the moun - tains of the west —

*l.h. l.h.*

This system contains the second two lines of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features complex chordal textures. The system ends with a *l.h. l.h.* (left hand) marking above the piano part.

*ppp*

Their chil-dren go — to die.

*pp*

*ppp*

This system contains the final two lines of the musical score. The vocal line concludes with a long note on the word "die". The piano accompaniment features a *ppp* (pianissimo) dynamic marking. The system ends with a *pp* dynamic marking in the piano part.

# The Housatonic at Stockbridge

(1921)

 Robert Underwood Johnson  
 (by permission)

*pppp* *slowly and quietly* *mp*

*mp*  
 Con-tented ri - ver \_\_\_\_\_ ! in thy

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

*mp* *ppp* *mp*

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

Copyright 1954 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

plu - my elm: ..... Thou

*mp*

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

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

Detailed description: This system contains the first vocal phrase and its piano accompaniment. The vocal line is on a single staff with lyrics 'plu - my elm: ..... Thou'. The piano accompaniment is on a grand staff (treble and bass clefs). Dynamics include *mp* for the vocal line, and *ppp*, *mf*, *f*, and *pp* for the piano parts. Performance directions include *rit.* (ritardando) and *r.h.* (right hand) / *l.h.* (left hand) markings.

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

*mp*

*pp a tempo* *ppp*

Detailed description: This system contains the second vocal phrase and its piano accompaniment. The vocal line is on a single staff with lyrics 'beau - ti - ful! From ev - 'ry dream - y hill — what'. The piano accompaniment is on a grand staff. Dynamics include *mp* for the vocal line, and *pp a tempo* and *ppp* for the piano parts.

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

Detailed description: This system contains the third vocal phrase and its piano accompaniment. The vocal line is on a single staff with lyrics 'eye but wan - ders with thee — at thy will, .....'. The piano accompaniment is on a grand staff. The system concludes with a double bar line.



*mp* .....Con - ten - ted ri - ver! —

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

This system contains the first line of music. The vocal line begins with a rest followed by the lyrics "Con - ten - ted ri - ver!". The piano accompaniment consists of two staves with chords and melodic lines. Dynamic markings include *pppp* for the piano, *mp* for the vocal line, *ppp* for the piano, and *p* for the piano.

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

This system contains the second line of music. The vocal line continues with the lyrics "And yet o - ver-shy To mask thy beau - ty from the ea - ger eye;". The piano accompaniment continues with similar chordal and melodic patterns.

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

*pp*

This system contains the third line of music. The vocal line continues with the lyrics "Hast thou a thought to hide — from field and — town? In some deep —". The piano accompaniment concludes with a *pp* marking and a triplet of notes in the right hand.

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

*pp*  
*mf*

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

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

*in a gradually animated way*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics ".....Ah! there's a res - tive rip - ple, and the swift red leaves Septem - ber's". Above the staff, the instruction "*a little faster*" is written. The piano accompaniment continues with two staves. A vertical line with a wavy pattern indicates a change in tempo or mood, with the instruction "*in a gradually animated way*" written below it.

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

*mf*  
*f*  
*cresc.*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics "firstlings faster drift;.....Wouldst thou a-way, dear stream? Come, whis - per near! I al - so of much". Above the staff, there are markings for a triplet of three notes and a triplet of three notes. The piano accompaniment consists of two staves. Dynamics include *mf*, *f*, and *cresc.* (crescendo).

rest - ing have a fear: Let me to -

*ff*

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

*ff*

fall and shal - low to the adventurous sea! \_\_\_\_\_

*fff non decresc.*

*r.h. fff*

*l.h. fff*

*PPP very slowly più ten.*

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

# 16 Religion

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

(1920)

Andante

*f* *mp* \*

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

The first system of the 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 *f* and includes a crescendo leading to *mp*. The piano accompaniment starts with a dynamic marking of *f* and includes a crescendo leading to *mp*. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics are: 'There is no un - be-lief. And day by day and night by night, un-'

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

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

*pp*

*decresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp*. The piano accompaniment features a triplet in the right hand and a dynamic marking of *pp*. The lyrics are: 'con - scious-ly, The heart lives by faith the lips de - ny;'. The tempo remains 'Andante'.

- God knows the why.

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

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

The third system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features a dynamic marking of *p* and *pp*. The lyrics are: '- God knows the why.'. The tempo remains 'Andante'.

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

# 17 Grantchester

37

(with a quotation from Debussy)

Rupert Brooke

(1920)

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

Adagio non tanto

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

*mp* *3*

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

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a rest followed by the lyrics 'would I were in Grant-ches-ter,'. The piano accompaniment begins with a forte (*f*) dynamic and includes a left-hand (*l.h.*) section marked 'slower' and 'pp più rit.' (pianissimo, more ritardando). The system concludes with a mezzo-piano (*mp*) dynamic and a left-hand (*l.h.*) section.

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

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

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

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

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

*l.h.* *p*

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line has the lyrics 'Na-ture there or Earth or such. And clev-er mod-ern men have seen a'. The piano accompaniment continues with triplet markings (*3*) and concludes with a piano (*p*) dynamic and a left-hand (*l.h.*) section.

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

*l.h.*

*pp* \*

(spoken)

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

*l.h.*

*pp*

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

*P* *lento con grazia*

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

*slowly and calmly*  
*l.h.*

*rit.*

*p*  
*r.h.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "I on-ly know that you may lie day long — and watch — the". The bottom staff is a piano accompaniment. It features a right-hand part with a series of eighth notes and a left-hand part with chords. Performance markings include "rit." (ritardando) and "p" (piano). A dynamic marking "slowly and calmly" is written above the piano part, with "l.h." (left hand) below it.

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

*pp*

*ppp*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics: "Cam-bridge sky, and, flower lulled in sleep-y grass, hear the cool lapse of hours pass, un-til the". The bottom staff is a piano accompaniment. It features a right-hand part with a series of eighth notes and a left-hand part with chords. Performance markings include "pp" (pianissimo) and "ppp" (pianississimo). A triplet of eighth notes is marked with a "3" above it.

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

*pp*

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

*decresc. e ritard.*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics: "cen - tur - ies blend and blur in Grant-ches-ter, — in Grant-ches-ter.....". The bottom staff is a piano accompaniment. It features a right-hand part with a series of eighth notes and a left-hand part with chords. Performance markings include "pp" (pianissimo), "ppp" (pianississimo), and "decresc. e ritard." (decrescendo e ritardando). The left hand has three distinct chords marked with "l.h." and "ppp".

# 18

## from the "Incantation"

(1921)

Byron

Allegretto moderato

*pp* (*leggiero*)

*p*

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

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

**NOTE:-** Both pedals are used almost constantly.



*più moto*

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

*faster*

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "And the wisp — on the mo - rass; — When —". 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 bass clef and a more melodic line in the treble clef. A dynamic marking of *faster* is placed above the piano part.

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

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "the fall - ing — stars are shoot - ing, —". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

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

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "and the an - swered owls are hoot - ing, —". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

*meno mosso*

*p*

and the si - lent leaves are still,

*pp*

*slower*

*slower* *f*

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

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

*pp*

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

*ppp* *ppp*

# 19 The Greatest Man

43

(1921)

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

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

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

*mp*

This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment begins with a half note chord of G4 and B4, followed by a half note chord of A4 and C5. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *mp*.

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

This system contains the second two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

*più ten. e rit.* *a tempo* *3*  
done great things, 'n then I got to think - in'bout my pa; he

*rit.* *a tempo* *3*

This system contains the third two staves of music. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo markings *più ten. e rit.*, *a tempo*, and *rit.* are present, along with a triplet of eighth notes in the vocal line.

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*

*f*

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

*f* *faster*

*p*

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

*slower* *p*

*f*

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

*più rit.* *a tempo*

*più rit.* *a tempo* *f*

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

*p* *rall. e*

*pp* *p* *rall. e*

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The first line of the piano part features a melodic line in the treble clef and a bass line in the bass clef. The second line continues the accompaniment, with a *pp* dynamic marking in the treble clef and a *p* dynamic marking in the bass clef. The tempo and mood markings *rall. e* are present above the piano part.

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

*decresc.* *a tempo* *mf*

*decresc.* *a tempo* *mf*

Detailed description: This system contains the second two lines of the musical score. The vocal line includes a triplet of eighth notes marked with a '3' above it. The piano accompaniment continues with a *decresc.* marking in both staves. The tempo and mood markings *a tempo* and *mf* are placed above the piano part.

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

*ff* *p*

*ff* *p*

Detailed description: This system contains the final two lines of the musical score. The vocal line features a crescendo leading to a *ff* dynamic marking. The piano accompaniment also features a *ff* dynamic marking in the bass clef. The tempo and mood markings *p* are present above the piano part.

# 20 Hymn

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

(1924)

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

Universalist Pub. Co.

Largo

Thou hid - den

love of God; whose height, whose depth, un-fath-omed, no man knows, I see from l.h.

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

*pp*

*cresc. piu animando*

*pp*

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

can it be at rest till it

find rest in Thee.

*sustain ad lib.*

*pp*

*mp*



# Luck and Work

(1920)

Robert Underwood Johnson

*Fast and hard*

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

*f*

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

*p*

*slower and easily*

*slower p*

8

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

*f*

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

etc.

# 22 Nov. 2. 1920

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

(1924)

Slowly (half spoken)

"It strikes me that....."

*ff*

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

*p* *p* *f*

(spoken) *fff*

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

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

*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* *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 and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "mud - dle up the facts, So a good man - y ci - ti - zens vo - ted — as". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and moving lines.

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 lyrics are "grand - pa al - ways did, or thought a change — for the sake of change seemed". The piano accompaniment continues with similar rhythmic patterns and harmonic support for the vocal line.

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

The third system concludes the musical score. The vocal line lyrics are "nat - ur - al e - nough. 'It's rain - ing, lets throw out the weath - er man,". The piano accompaniment features a more active bass line with eighth notes and chords, and the right hand has a melody with some grace notes and accents.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a rest followed by a series of eighth notes. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. The right hand plays chords and single notes, while the left hand plays a bass line with accents (^) over several notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and includes accents (>) over several notes. The piano accompaniment features a dynamic marking of *f* (forte) in the right hand and a trill (*tr*) in the left hand. The right hand plays chords and moving lines, while the left hand plays a bass line with a trill.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and includes a long note with a slur. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the right hand. The right hand plays chords and moving lines, while the left hand plays a bass line with slurs.

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

*f*

*ff*

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

*mf*

*ff*

*mf*

*heavily*

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

(a weak cheer)

*r.h.*

*l.h.*

*3*

*3*

*3*

*3*

*ff* *fff*

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

*l.h.*

*ff* *fff*

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one flat. It features a dynamic range from *ff* to *fff*. The piano accompaniment is in a grand staff (treble and bass clefs) and includes triplets and slurs. The lyrics are: "But he won't stay out long, God al-ways drives him back! Oh".

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

*ff* *maestoso*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics: "Cap - tain, my Cap - tain! a her - i-tage we've thrown a-way;". The piano accompaniment features a *maestoso* tempo marking and includes triplets and slurs. The dynamic range is marked as *ff*.

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

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

*Red.....\** *Red.....\** *Red.....\** *Red.....\** *Red.....\**

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics: "But we'll find it a - gain, — my Cap - tain, Cap - tain, oh — my Cap - tain!". The piano accompaniment includes dynamic markings: *ff p*, *ff p*, *f p*, *mf pp*, and *mp pp*. It also features a series of five *Red.....\** markings at the bottom.

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

C.E.I.

## Maple Leaves

(1920)

\*Thomas Bailey Aldrich

Andante

*p*

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

*p*

*l.h.*

*decresc.*

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

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

*pp*

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

*decresc. non rit.*

8

\*by courtesy of Houghton, Mifflin Co. Boston



## Premonitions

Robert Underwood Johnson

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

(1921)

Slowly

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

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

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

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

*mf*

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked *mf*. The piano accompaniment consists of chords and moving lines in both hands, also marked *mf*. The lyrics are: "scarce-ly no-ted, lin-gers near the o-pen door. O - mens that were once but jest,"

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

*heavily* *mp* *pp*

The second system continues the vocal and piano parts. The vocal line is marked *mp* and *pp*. The piano accompaniment is marked *heavily*, *mp*, and *pp*. The lyrics are: "Now are mes - sengers of Fate; and the bless-ing held the best com - eth not or comes too late."

*mf* *faster*

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

The third system shows the vocal line marked *mf* and *faster*. The piano accompaniment is marked *mf*. The lyrics are: "Yet what ev - er life may lack, not a blown leaf beck - ons back,"

*f* *accel.* *ff* *fff*

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

The fourth system features a more dynamic and rhythmic vocal line, marked *f*, *accel.*, *ff*, and *fff*. The piano accompaniment is also marked *f*, *accel.*, *ff*, and *fff*. The lyrics are: "For-ward! For-ward! is the sum-mons. For-ward! Where new hor - i - zons wait."

# Ann Street

(1924)

Maurice Morris

Fast and noisily

slower

Broadway

*ff*

*r.h.*

*l.h.*

*3*

*ten.*

*slower*

Detailed description: This block contains the piano introduction for the piece. It features a grand staff with treble and bass clefs. The right hand (r.h.) plays a melodic line with a trill and a triplet, while the left hand (l.h.) provides a rhythmic accompaniment. The piece starts with a fortissimo (*ff*) dynamic and ends with a decrescendo and a 'slower' marking. The word 'Broadway' is written above the first staff.

*p*

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

*p*

*f faster*

*l.h.*

Detailed description: This block contains the first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with lyrics: 'Quaintname—Ann—street. width of same,— ten feet. Bar—nums mob— Ann'. The piano accompaniment is on a grand staff. The dynamic starts at piano (*p*) and moves to forte (*f*) with a 'faster' marking. The left hand (l.h.) is specifically noted in the piano part.

street, far from ob - so - lete.

*l.h.*

*l.h.*

Detailed description: This block contains the second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: 'street, far from ob - so - lete.'. The piano accompaniment continues on the grand staff, with the left hand (l.h.) being specifically noted in two places.

by courtesy of "The New York Herald"

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

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

Nassau crosses Ann St. Sun just hits

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

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

*p* *slowly* *p*

# Like a sick eagle

(1920)

Keats

Slowly

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

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

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

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

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

*rit.*

*pp*

## from The Swimmers

(1921)

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

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 following markings: *mf* *slowly* (As a Barcarolle) for the right hand and *mf* *fast\** for the left hand. The right hand melody is characterized by long, sweeping lines and a slow tempo. The left hand accompaniment is a steady, rhythmic pattern of eighth notes. The second system continues the right hand melody with more intricate phrasing and the left hand accompaniment. The third system shows the right hand playing a more complex melodic line with some rests, while the left hand accompaniment remains consistent.

\*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.*

*fff*

*fff*

*3* *3* *3*

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

ro - ic lark, ex - ult - -

The second system continues the musical score. The vocal line lyrics are "ro - ic lark, ex - ult - -". The piano accompaniment maintains the same eighth-note pattern in the bass line and chordal accompaniment in the right hand.

ing in a vig - or

The third system concludes the musical score. The vocal line lyrics are "ing in a vig - or". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.



clean and room - - - y.

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

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

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

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

*fff* very fast again

*l.h.* *etc.*

*r.h.*

The third system continues the vocal line and piano accompaniment. The lyrics are "sea..... Pit - ting a - gainst". The tempo instruction *fff* very fast again is placed above the vocal line. The piano accompaniment features a rapid eighth-note accompaniment in the bass, marked *l.h.* and *etc.*, and chords in the treble, marked *r.h.*. The system concludes with a final chord in the bass and a fermata in the treble.

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

*r.h.*

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

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

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

Out of the foam I lurched and

*slower*

*a little slower*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'Out of the foam I lurched and'. The piano accompaniment continues. There are dynamic markings like 'a little slower' and 'slower'. The system ends with a double bar line and a fermata over the final notes.

rode the wave

*ff*

This system contains the first three measures of the piece. The vocal line has a treble clef and a key signature of two flats. It features two triplet markings over the notes 'rode', 'the', and 'wave'. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays chords, while the left hand plays a rhythmic pattern of eighth notes with a descending bass line.

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

This system contains the next three measures. The vocal line continues with eighth notes and accents. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line.

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

*fff*

This system contains the final three measures of the page. The vocal line concludes with a triplet of notes. The piano accompaniment ends with a final chord and a *fff* dynamic marking. The piece concludes with a double bar line.

# On the Counter

(1920)

Andante mp

Tunes we heard in  
*con molto sentiment.*

*più ten.*

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

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

*Sea ad lib.*

*più rit.*

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

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

*più rit.*

\*Small notes ad lib.

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

# 29 The See'r

(1920)

Moderately fast

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a complex, rhythmic accompaniment in the right hand, starting with a forte (*f*) dynamic. The left hand provides a steady bass line with eighth notes.

*mf*  
An old man \_\_\_ with a \_\_\_ straw in his mouth sat all day long be - fore

The vocal line begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by eighth-note patterns and rests. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and single notes in both hands.

the vil - lage gro - cery store; -- he liked to \_\_\_ watch the fun - ny

The vocal line continues with the same melodic style. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

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 "things a — go — ing, go — ing, go — ing," where the hyphens indicate long notes. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a rhythmic accompaniment for the vocal melody.

go — ing, go — ing by, go — ing —

The second system continues the musical piece. The vocal line has the lyrics "go — ing, go — ing by, go — ing —". The piano accompaniment maintains its intricate rhythmic pattern, with various rests and dynamic markings like *z* (zephyro) and *mf* (mezzo-forte) visible.

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

The third system of the score features the lyrics "by, go — ing — by, go — ing — by, go —". The vocal line continues with long notes, and the piano accompaniment provides a steady, rhythmic foundation with its characteristic beamed notes.

ing — by, go — ing — go — ing by!

The fourth and final system on the page contains the lyrics "ing — by, go — ing — go — ing by!". The vocal line concludes with a fermata over the final note. The piano accompaniment also ends with a fermata. At the bottom center of the page, there is a circled number "8" followed by a dotted line, likely indicating a page number or a specific musical instruction.

# 30 from "Paracelsus"\*

(1921)

Browning

**Allegro**

*ff* *with marked energy*

*fff* *animando*

*fff* *meno mosso* *f*

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

*ff*

\*Taken from the latter part of Scene V

*mf with less energy*

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

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass line and various chordal textures in the right hand. Dynamics include *mf*.

*ff* I . gazed on power, I gazed on

*con moto giusto*  
*f*

The second system continues the vocal line and piano accompaniment. The vocal line has a *ff* dynamic and includes triplet markings. The piano accompaniment features a *f* dynamic and a *con moto giusto* instruction. The right hand has a dense texture of chords and moving lines, while the left hand has a steady accompaniment.

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.*

*trm* *pp* *mp* *slower*

The third system concludes the vocal line and piano accompaniment. The vocal line has a *p* dynamic and a *mp slower* instruction. The piano accompaniment features a *pp* dynamic and a *trm* (trill) marking. The right hand has a *mp* dynamic and a *slower* instruction. The left hand has a *pp* dynamic and a *slower* instruction.



*mf* Andante molto  
*p*

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

*mf*  
*maestoso* *p*

*p*

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

*l.h.*  
*non cresc.*

*p*

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

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

*p*

# 31 Walt Whitman

(1921)

(from 20th Stanza)

Whitman  
*In Leaves of Grass*

Fast and in a challenging way

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

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

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

nude; How is it I ex - tract

*ff* *ff*

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

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a series of eighth notes with accents. The piano accompaniment consists of chords in the right hand and a more complex bass line in the left hand, including some sixteenth-note patterns. The key signature has one sharp (F#).

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

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

me.....

The third system shows the vocal line with a long rest and the piano accompaniment continuing. The piano part features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final notes. The tempo and dynamics instruction *accel. non decresc.* is written below the piano part.

*accel. non decresc.*

# 32 The Side Show

(1921)

In a moderate waltz time

*mf*

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

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

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

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

(1919)

# Cradle Song

A. L. Ives  
(1846)

Sognando \*

*pp*

slowly and with an even sway

1. Hush thee, dear child to slum-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

*pp*

*l.h.*

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.

*ppp*

*l.h.*

*l.h.*

For 1st and 2d Verses *r.h.*

For 3d Verse

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

Copyright 1935, Merion Music, Inc. Bryn Mawr, PA 19010 Copyright Renewed  
 International Copyright Secured Printed in U.S.A.  
 All rights reserved including the right of public performance for profit.

# 34 La Fède

(1920)

Ariosto

Lento maestoso

*f*

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

*f*

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

*rit. e dim.*

*ff*

*mp*

*mp*

*f*

*non rit. non dim.*

Copyright 1935, Merion Music, Inc. Bryn Mawr, PA 19010 Copyright Renewed  
 International Copyright Secured Printed in U.S.A.  
 All rights reserved including the right of public performance for profit.

# 35 August

(1920)

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

Con grazia

*p*

For Au - gust, for Au -

*p*

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

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

*l.h.*

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

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

*l.h.*

*l.h.*

*l.h.*

*l.h.*

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

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

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

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "ing home - - - wards, ye shall tread your val-ley par-ted by a riv-u-let". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. There are dynamic markings such as *f* and *mf* throughout the system.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. 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 is on two staves with a key signature of one sharp. It includes a triplet of eighth notes in the vocal line and various chordal textures in the piano part. Dynamic markings include *f* and *mf*.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "shade, and there your o-penpur-ses shall en-treat the best of Tus-can-cher to feed your youth.". The piano accompaniment is on two staves with a key signature of one sharp. It features a section marked *animando* and *f* (forte). There are also markings for *l.h.* (left hand) and *mf*. The system ends with a double bar line.



# 36 September

(1920)

Presto

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

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

*mf*

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

\*use both pedals throughout

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

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

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

And each to each of you shall be lav-ish

*f*

*mf*

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

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

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

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

# 37 December

83

(1920)

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

Allegro con spirito

Last, for December, houses on the plain, ground floors to live in, logs heap'd mountain high, carpets stretch'd

*(Roughly and in a half spoken way)*

*f marcato sempre*

*l.h.*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in a similar key signature and includes a forte (*f*) dynamic and a *marcato sempre* instruction. The piano part has a complex texture with many accidentals and a triplet of eighth notes in the right hand.

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 vocal and piano parts. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand.

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

The third system concludes the piece. The piano accompaniment continues with its intricate texture, featuring a triplet of eighth notes in the right hand.

Measures may be marked off to suit the taste.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'fy!;'. The piano accompaniment features a complex, rhythmic pattern with many beamed notes and rests.

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

The second system continues the vocal line and piano accompaniment. The piano part includes several triplet markings (indicated by a '3' over a group of notes) and a fermata at the end of the system.

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

The third system continues the vocal line and piano accompaniment. The piano part features a large, sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand.

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

*più ten.*

*Fist*

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a fermata and a final chord. The word 'Fist' is written below the piano part in two locations.

# 38 The Collection

(1920)

In moderate time  
"The Organist"

Musical score for "The Organist" in G major, 2/4 time. The piece is marked *mp* and includes a *rit.* (ritardando) marking. It features a piano accompaniment with a treble and bass clef.

"The Soprano"

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

Musical score for "The Soprano" in G major, 2/4 time. It includes a vocal line and piano accompaniment. The piece is marked *mp* and ends with a *p* (piano) marking.

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

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

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

Musical score for the second verse of the hymn, including vocal line and piano accompaniment. It includes a *p* (piano) marking and a *mf* (mezzo-forte) marking.

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

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

\* Kingsley

# 39 Afterglow

(1919)

James Fenimore Cooper, Jr.  
(by permission)

Slowly and very quietly

*one chord*  
*legato throughout*  
*ppp*

*ppp*

*quietly, slowly and sustained throughout*

*pp* At the qui-et close of day, Gent-ly yet the willows sway; When the sun - set light is

*l.h.* *l.h.* *pp* *piu rit.*

*less audibly, but no slower here*

low, Lin-gers still the af - ter - glow; Beauty tarries loth to die, Ev-

*decrease. non rall. l.h.* *l.h.* *piu moto l.h. r.h.* *l.h.*

*r.h.* *pppp* *mp* *pp* *r.h.* *animando*

*piu ten e rall.*

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

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

*r.h.* *r.h.* *rall.* *piu ten. piu rall.* *pp* *ppp*

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

# 40 The Innate

(1916)

Slowly

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

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

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

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

*mp* *più cresc.*

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

*mp* *più cresc.*

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

*mf* *f*

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

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

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

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

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

41  
“1, 2, 3”

(1921)

Fairly fast  $\text{♩} = 80$

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



*mf*

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

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

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

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

## 42 Serenity

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

The 'Serenity' section begins with a vocal line in treble clef with lyrics "O, Sab-bathrest of Gal-i - lee! O, calm of hills a bove, Where". The piano accompaniment is in bass clef, starting with a *pppp* (pianissimo) dynamic. The music is in 6/8 time and features a unison chant style with sustained chords and simple melodic lines. The piano part consists of sustained chords in the right hand and a simple bass line in the left hand.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and features a melodic line with several slurs and fermatas. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a harmonic accompaniment with slurs and fermatas. The lyrics are: "Je - sus knelt to share with Thee, the si - lence of e - ter - ni - ty In - ter - pre - ted by".

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has several slurs and fermatas. The piano accompaniment continues with a harmonic accompaniment. The lyrics are: "love. Drop Thy stilldews of qui - et - ness, till all our strivings cease: Take from our souls the".

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has several slurs and fermatas. The piano accompaniment concludes with a harmonic accompaniment. The lyrics are: "strain and stress, and let our ordered lives confess, the beau - ty of thy peace." 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

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

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

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

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

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

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 Fath-ers loved.

*p much slower*

*very slowly and sustained*

*pp*

*pp*

*rit.*

*ppp*

*ppp*

# Watchman!

from 2nd Violin Sonata

(1913)

John Bowring

Andante con moto

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a few notes and rests. The second system features a grand staff (treble and bass clefs) with a melody in the right hand and accompaniment in the left hand. The melody is marked *mf* and includes triplets and slurs. The accompaniment consists of chords and moving lines in both hands.

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "Watch-man, tell us". The piano accompaniment is on a grand staff. The tempo is marked *mp*. There are dynamic markings *mp* and *p*. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Watch-man, tell us".

This system contains the second line of the song. The vocal line continues with lyrics: "of the night, what its signs of prom-ise— are: Traveller, o'er yon". The piano accompaniment continues on the grand staff. The lyrics are: "of the night, what its signs of prom-ise— are: Traveller, o'er yon".

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

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

*più rit.*

*l.h.*

*più ten.*

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

*l.h.*

*p*

*(ten.)*

*f*

*(ten.)* *più moto*

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

*più animato*

ray? Travel-ler, See!

*più rit.*

*rull. e dim.*

*ppp*

*pp*

# 45 At the River

95

(1916)

from 4th Violin Sonata

Robert Lowry

Allegretto

The piano introduction consists of two measures. The first measure is in 12/8 time with a key signature of one sharp (F#). The second measure is in 8/8 time with a key signature of one flat (Bb). The left hand plays a melodic line with grace notes, while the right hand provides harmonic support with chords and single notes.

VOICE  
*mf* Shall we gath-er at the  
*più rit.* *a tempo*  
The vocal line begins with a half note followed by quarter notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *mf*. A fermata is placed over the first piano accompaniment measure.

riv - er, Where bright an - gel feet have trod,  
The vocal line continues with quarter notes and a half note. The piano accompaniment includes a fermata over the second measure.

With its crys-tal tide for ev - er flow - ing by the throne of  
*rit.*  
The vocal line features a half note and quarter notes. The piano accompaniment includes a fermata over the second measure.

The piano part must not be played heavily.

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

*rit.*

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

*più rit.* *2* *pa tempo*

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

that flows\_ by the throne of God.

*f*

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

*mp* *più rit.* *a tempo*



46  
His Exaltation  
Adapted from 2nd Violin Sonata

(1913)

Robert Robinson

Slowly (maestoso)

The first system of the musical score is written for piano in 3/4 time. It features a treble clef and a key signature of one flat (B-flat major). The music begins with a forte (f) dynamic. The left hand plays a series of chords and triplets, while the right hand plays a melodic line with accents and slurs. A first-hand (l.h.) section is indicated by a dashed line and a bracket, starting with a triplet of eighth notes.

The second system continues the musical piece. It features a first-hand (l.h.) section in the right hand, indicated by a dashed line and a bracket, consisting of a triplet of eighth notes. The left hand continues with chords and triplets. The music is characterized by its slow, majestic tempo and complex harmonic structure.

The third system of the musical score shows the continuation of the piece. It features a first-hand (l.h.) section in the right hand, indicated by a dashed line and a bracket, consisting of a triplet of eighth notes. The left hand continues with chords and triplets. The music is characterized by its slow, majestic tempo and complex harmonic structure.

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

(Autumn)

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

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

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

*mp* Blessed be Thy gen - tle Reign —

# The Camp-Meeting

from a movement of Symphony No. 3

(1912)

Charlotte Elliott  
(in part)

Largo cantabile

*p*

*3*

*3*

*3*

*rall.*

*mp*

*ten.*

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

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

fair, there comes — a song — of fer - vent

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

*cresc.* *A*

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

*p*  
*più animando*

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

*f* *mp* *più rit.*

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

*l.h.* *mp* *più rit.*

(Woodworth-Bradbury)

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

*ten.* *p*

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

*ten.* *pp*

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

*p*

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

*l.h.*

*pp*  
I — come! I come!

*ppp*

*p*

# 48 Thoreau

Adapted from themes in a Second Pianoforte Sonata

(1915)

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

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

Sounds-Walden

hold both pedals down to \*

\*                      \*                      \*

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* *Very slowly (with even rhythm)* *pp*

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

*pp* *rall.*                      *ppp*

*decresc. e rall.*

## In Flanders Fields

(1919)

McCrae

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

The piano introduction consists of three systems of music. The first system shows the right hand (r.h.) playing a series of chords and the left hand (l.h.) playing a rhythmic accompaniment. The second system continues with the right hand playing a melodic line and the left hand providing harmonic support. The third system features a tremolo effect in the right hand and a tenuto (ten.) marking in the left hand. Dynamics include *f* (forte) and *rit.* (ritardando).

The first system of the vocal and piano accompaniment. The vocal line is written for a Baritone or Male Chorus. The piano accompaniment is in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are: "In Flanders fields the pop - pies blow, Be - tween the cross - es,"

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "row on row\_ That mark our place; And in the sky the larks still bravely sing - ing fly, Scarce". The piano accompaniment continues with a *faster* tempo marking. Dynamics include *mf* and *Più moto*. The instruction "hold back a little" is written above the piano part.

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



*hold back here* *(less restrained)*

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

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

*f* *ten. mf* *slower*

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

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

*ff*

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

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

*f* *ff*

*fff*

you — from fall - ing hands we throw, we throw the torch. Be yours to hold it

high — If ye break faith with us who die We

*slower* *mp*

*slower* *mp* *decresc.* *p pp pp*

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

## He is there!

(May 30, 1917)

In march time

The introduction consists of a vocal line and a piano accompaniment. The vocal line is a simple melody in G major, 4/4 time, starting with a quarter rest followed by a quarter note G, then a half note A, and a quarter note B. The piano accompaniment begins with a forte (f) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Col 8 ad lib. \_\_\_\_\_

*mf*

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

The first verse features a vocal line with lyrics and a piano accompaniment. The piano part has a mezzo-forte (mf) dynamic and includes a section marked with a circled '8' (crescendo) under the first two measures.

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

The second verse continues the vocal melody and piano accompaniment. The piano part maintains the mf dynamic and features a similar melodic structure to the first verse.

49, 50, 51—"Three Songs of the War"

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

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

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

*più decresc.*

Obligato ad lib Violin,  
Flute or Fife

*f*

CHORUS Hoo-ray!

boy has sailed o'er the o - cean, *mp* He is there, he is there, he is

*f* *mp*

Col 8(ad lib.)

*f* *cresc.* *ff*

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

*cresc.* *ff*

there, he is there, he is there; As the Al - lies beat up all the

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

Obl. etc.

Chorus etc.

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

etc.

*Oct. ad lib.*

*fff*

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

*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*

*ad lib.*

*f*

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

*ff*

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

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

# Tom Sails Away

(1917)

*slowly and quietly*

Scenes from my childhood are with me, I'm

*pp* *ten.* *slowly*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with several triplet markings (indicated by a '3' over a bracket) and a dynamic marking of *pp*. The piano accompaniment (bottom two staves) starts with a grand staff (treble and bass clefs) and includes a *pp* dynamic marking and the instruction *slowly*. The piano part features a complex texture with many beamed sixteenth notes and some triplet figures.

*slow again*

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

*a little faster* *pp* *pp*

Detailed description: This system contains the second two staves of music. The vocal line continues the melody from the first system, with a *slow again* instruction. The piano accompaniment features a *a little faster* instruction and a *pp* dynamic marking. The piano part continues with intricate rhythmic patterns, including triplets and beamed sixteenth notes.

*somewhat faster, but evenly*

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

*mp*

Detailed description: This system contains the final two staves of music. The vocal line concludes the phrase with a *somewhat faster, but evenly* instruction. The piano accompaniment features a *mp* dynamic marking and continues with its characteristic rhythmic complexity, including triplets and beamed sixteenth notes.

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



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

*p*

*lightly*

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

*mp*

*mp*

3

5

six, the whistles\_ have blown, the milk trains gone

*p*

*Faster and more animated*

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

*f*

3

*f* *slowly but firmly*

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

*f* *rit. p dim.*

*ff* *slower*

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

*ff marcato f* *mp*

*=pp* *Very slowly, as in beginning*

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

*ppp* *rall.*

*=ppp* *ppp* *rall.* *pppp*

# Old Home Day

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

(1920)

*Slowly*  
*mp*

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

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

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

*decresc.*  
*mf*  
*ff*

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

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

*Moderately, and with even rhythm*

*mp*

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

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

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

*p*

of the brave and fair. filled the sum-mer air.

*mf*

(*march time*)

(*ad lib.*) As we

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

CHORUS

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

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

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

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

*f*

for chorus repeat in each verse

well. — bell. — As we well.

*mf*

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

to ♯ for 2nd verse

*mp*

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

2. finale after repeating chorus of 2nd verse

bell.

*ff* *fff* *8va*

# 53 In the Alley

(1896)

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

Moderato

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

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"

© Copyright 1958 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit.

*a tempo*

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

*più moto*

*Sad lib.*

*mf*

*rit.* *a tempo*

*mf*

*Sad lib.* *p*

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

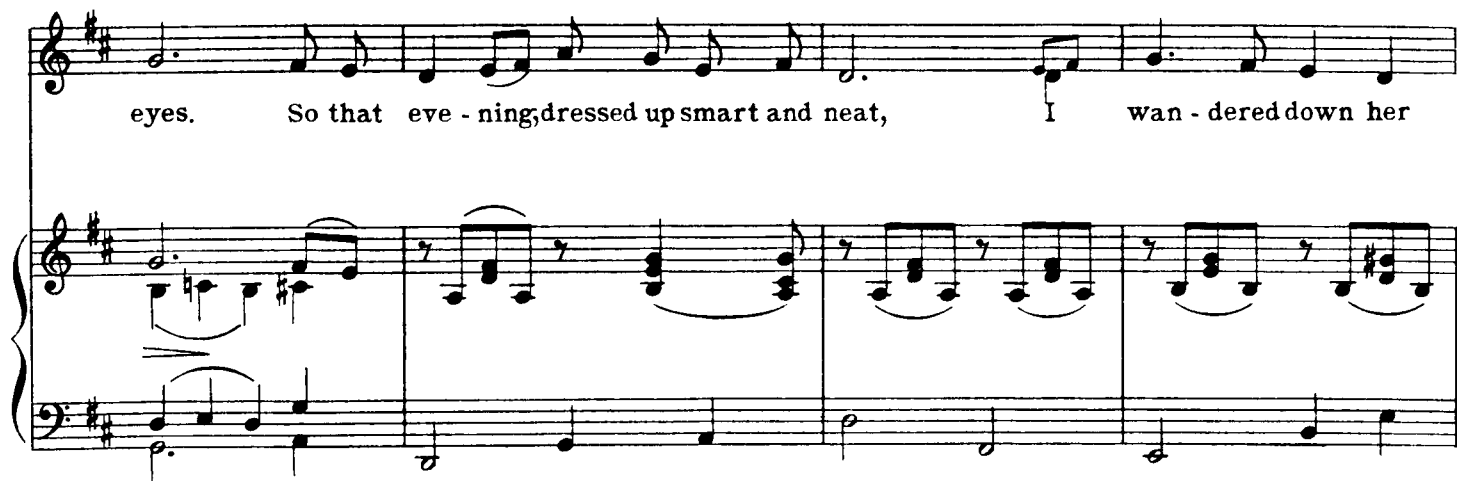
*p*

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

use Sat. night



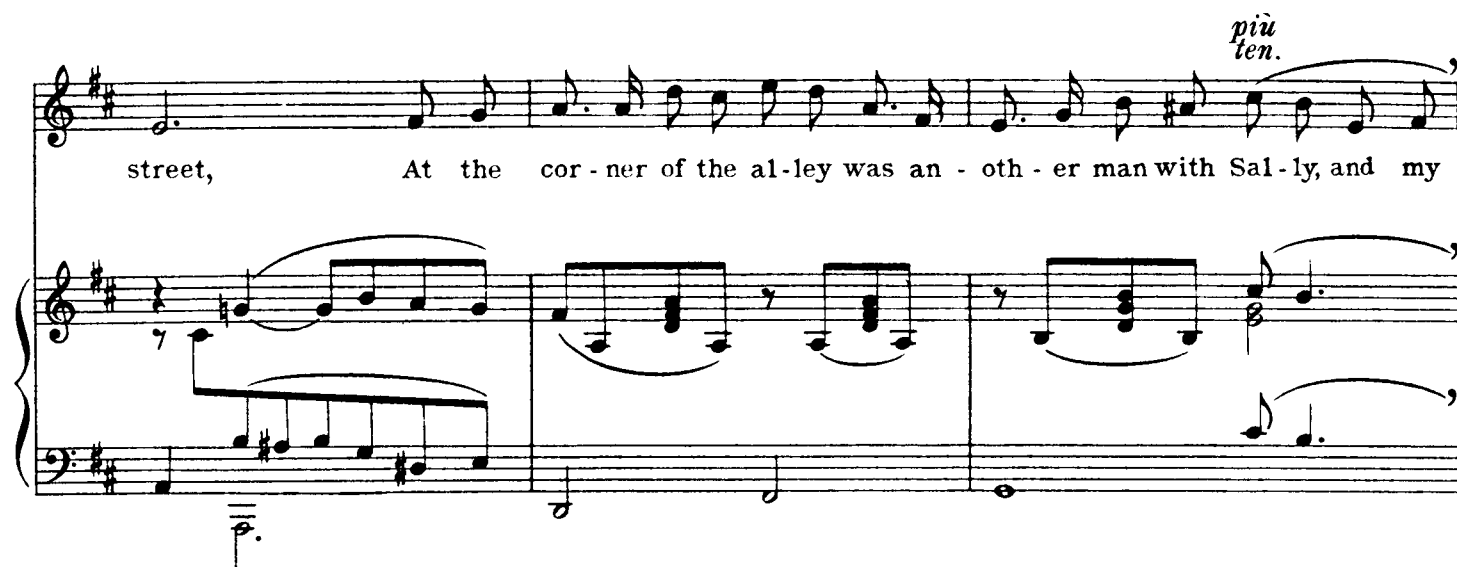
eyes. So that eve - ning, dressed up smart and neat, I wan - dered down her



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

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

*più ten.*




The second system continues the musical score. The vocal line includes the lyrics "street, At the cor - ner of the al - ley was an - oth - er man with Sal - ly, and my". Above the final part of the vocal line is the instruction *più ten.* The piano accompaniment features a prominent bass line in the left hand and chords in the right hand.

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

*rit.*

*p* change "swipe" ad lib.



The third system concludes the musical score. The vocal line has the lyrics "eyes grew dim, She smiles on him, and on - ly on him!". Above the vocal line is the instruction *rit.* Above the piano accompaniment is the instruction *p* change "swipe" ad lib. The piano accompaniment features a complex harmonic structure with many chords and a bass line. A box containing the number "8" is located at the bottom left of the system.

## A Son of a Gambolier

(1895)

In a fast two-step time

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

*f* *ff*

*mf* *p*

1. 2. *f*

Come  
I

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

© Copyright 1956 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U. S. A.

All rights reserved including the right to public performance for profit.

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

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

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

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

2.  
lier.  
p.r.h.

tr

p.

Sad lib. Sad lib. Sad lib.  
ff marcato

fff

Kazoo Chorus  
Flutes, fiddles and flageolets

The first system of the musical score consists of three staves. The top staff is a single melodic line with a dynamic marking of *ff*. The middle and bottom staves are a grand staff (treble and bass clefs) with complex chordal accompaniment. The bottom staff includes the instruction *tr* and *trills* written below the notes.

The second system continues the musical score with three staves. The top staff has a melodic line with various articulations. The middle and bottom staves provide harmonic support with chords and moving lines.

add piccolos, ocarinas and fifes

The third system features four staves. The top staff is a melodic line. The second and third staves are a grand staff. The bottom staff includes the instruction *Trombones* with an arrow pointing to specific notes. The system concludes with a double bar line and a repeat sign.

The fourth system consists of four staves. The top staff has a melodic line with a dynamic marking of *ff*. The second and third staves are a grand staff. The bottom staff includes the instruction *trills* written below the notes. The system ends with a first and second ending bracket.

## Down East

(1919)

*Very slowly**p*

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

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

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

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

and with songs from moth - er's heart; Way — down east in a vil - lage by the

*p*

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

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

© Copyright 1958 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit.

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

*p* *l.h.*

*Slower*

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

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

*pp*

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

*pp* *r.h. più ten.*

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

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

*p* *più cresc. e rit.* *pp*

# 56 The Circus Band

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

ff

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

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

repeat (ad lib.)

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

*p* etc. lower notes carry tune

*cresc.*

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

repeat (ad lib)

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

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit



(♩ = ♩)

*a little slower*  
about ♩ = 120

Where is the lady all in pink? Last

*p*

*sva lower*

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

She is passing but she sees me not.

*mf*

*f*

*sva lower*

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

8

*ff* *f* *fff marcato*

Where is the

Hear the trombones!

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

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

# 57 Mists

(1910)

Largo sostenuto *p*

Low lie the mists; they  
*\* See foot note*

hide each hill and dell; The grey skies weep with

us who bid fare - well.

*Sva r.h. only*

*l.h.*

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

But hap - pier days — through mem - ory weaves

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

*f* *r.h.* *p*

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of a right hand (labeled 'r.h.') and a left hand (labeled 'l.h.'). The right hand starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The left hand provides a steady accompaniment. Performance markings include *più animando* and *poco rall. e dim.* for the right hand, and *f* and *p* for the left hand.

a spell, — And — brings new —

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

Detailed description: This system contains measures 4 and 5. The vocal line continues with the lyrics 'a spell, — And — brings new —'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *p* (piano), *rit.* (ritardando), *a tempo*, and *pp* (pianissimo). A fermata is placed over the final note of the vocal line.

hope to — hearts who bid fare - well.

*pp* *ppp* *rall.*

Detailed description: This system contains measures 6 and 7. The vocal line concludes with the lyrics 'hope to — hearts who bid fare - well.'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo), along with a *rall.* (ritardando) marking. A fermata is placed over the final note of the vocal line.

# 58 Evidence

(1910)

Andante tenuto *dolce*

There

*p* *pp* *mf* *dolce*

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

*p*

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

*mf*

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

*dim.*      *p*

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

*dim.*      *p dim. e più rit.*

night!

*pp*      *rall.*

*rall.*

# 59 Tolerance

(1909)

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

Slowly *mf* *3*

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

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

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

*with more and more animation to the end.*

*cresc. e più accel.*

*ff*

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

# 60 Autumn

(1908)

Adagio *p*

Earth rests!

*p* *sempre legato*

*p*

Her work is done, her fields lie bare,

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



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

*più animato*

*cresc.* *f* *cresc.*

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

*vo*

glow, he smiles and brings the Peace of

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

God!

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

# 61 Nature's Way

(1908)

Adagio  
Moderato

*p*

When the distant eve - ning bell

*pp*

*p*

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

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

*p.* *più ten.*

*più ten.*

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

*rall.*

*ppp*

# The Waiting Soul

(1908)

Cowper

Andante

The piano introduction consists of three measures. The first two measures are in common time (C) with a key signature of three sharps (F#, C#, G#). The third measure changes to 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand, featuring chords and moving lines.

*p*  
Breathe from the gen- tle— south,      Cheer me from the— north;—  
*p*

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady accompaniment with chords and moving lines in both hands.

Blow— on      the trea- sures of Thy word,      of Thy— word,  
*cresc.* *f*

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The piano part includes a crescendo and a fortissimo section.

*poco cresc.*

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

*rit.* *pp più animando*

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

soul, That faints for love, for love of Theel

*pp*

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

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

*ff*

*poco cresc.*

*ff*

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "so, it yields some hope of life di-vine,". The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the piano part is marked *poco cresc.* and the final measure is marked *ff*. There are various musical notations including slurs, ties, and dynamic markings.

life di-vine, Till the

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "life di-vine, Till the". The piano accompaniment continues with similar musical notation, including slurs and dynamic markings.

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

*pp*

*rit.*

*pp slowly*

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

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

*ppp*

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

## Those Evening Bells

(1907)

Moore

Moderato con moto

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

*pp*

*ped.* ..... \* *ped. sempre*

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

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

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

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

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

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

# 64 The Cage

(1906)

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

*f* A leopard went a-round his cage from one side  
back to the oth-er side; he stopped on-ly when the keep-er came a-round with meat;  
A boy who had been there three hours be-gan to won-der, "Is life an-y-thing like that?"

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



# 65 Spring Song

(1904)

Allegretto

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff and begins with a whole rest. The piano accompaniment is written on grand staff notation (treble and bass clefs) and starts with a *mf* dynamic marking. The key signature has one flat (Bb) and the time signature is 3/4.

The second system continues the musical score. The vocal line has the lyrics "A cross the hill of late, came spring— and stopped and". The piano accompaniment continues with chords and moving lines in both hands. The *mf* dynamic marking is present at the beginning of the system.

The third system concludes the musical score. The vocal line has the lyrics "looked in-to this wood and called and called— and called." The piano accompaniment features a *f* dynamic marking and includes a specific instruction for the left hand: "l.h." with a downward-pointing arrow. The system ends with a final cadence.

*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

*pp*

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

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

Copyright 1950, Mercury Music, Inc. Bryn Mawr, PA 19010

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit.

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

*p*

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

*cresc.*

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

*pp*

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

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

# Walking

(1902)

*Allegro con spirito*

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

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

The piano accompaniment for the first system of the vocal entry. It features a rhythmic accompaniment in the left hand and a more melodic accompaniment in the right hand. The dynamic is marked *mp* (mezzo-piano).

*(marked and not too legato)*

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

The vocal line begins with a forte (f) dynamic. The piano accompaniment is also marked *f*. The lyrics are: "A big October morning, the village church-bells, the".

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

The vocal line continues with a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: "road a long the ridge, - the chest-nut burr and su-mach, the hills a bove the".

*più ten.*

bridge— with au-tumn col - ors glow.

*più ten.*

*mf*

*evenly*

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

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

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

*mp slower*

*pp*

*ped. sempre*

This system features a vocal line at the top with a long note and rests. Below it is a piano accompaniment in G major, 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mp slower* and *pp*. A *ped. sempre* instruction is at the bottom left.

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

*ppp*

*mp (faster)*

This system continues the piano accompaniment. The right hand has long notes and chords, while the left hand continues the eighth-note accompaniment. Dynamics include *ppp* and *mp (faster)*.

*f*

This system shows the piano accompaniment continuing. The right hand has more active melodic lines, and the left hand continues the eighth-note accompaniment. A dynamic of *f* is present.

hold with Pedal

*pp*

*f*

This system concludes the piano accompaniment. The right hand has complex chords and moving lines. Dynamics include *pp* and *f*. A *hold with Pedal* instruction is at the top right.

*f*

But

*l.h.* *mp* *f*

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

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

to live and walk.

*più decresc. non rallen.*



# Ilmenau

## Over All the Treetops

(1902)

Goethe  
Trans. H. T. I.

Lento ben tenuto

*pp*

Ue - ber al - len  
O - ver all the

*pp* *pp sempre pianissimo*

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

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

*p*

Copyright 1952 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed In U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

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

*più animando*

*più animando* — *più cresc.*

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

*rit.*

*più cresc.*

*pp*

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

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

# 69 Rough Wind

(1902)

Shelley

Allegro maestoso

The musical score is set in 3/4 time with a key signature of one flat (B-flat). It begins with a piano introduction in the left hand, marked *f* and *>*, consisting of a rhythmic pattern of eighth notes. The right hand has a few notes in the first measure. The vocal line enters in the second measure with the lyrics "Rough wind, that". The piano accompaniment continues with a steady eighth-note pattern, featuring triplets in the right hand. The vocal line continues with "moan - est loud grief - - - - - too - - - - -". The piano accompaniment remains consistent. The vocal line then says "sad for song; Rough - - - - - wind, that". The piano accompaniment concludes with a final chord.

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

song; Wild ——— wind when

sul - len cloud ——— knells ———

all night long; Wild ——— wind when

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

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

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

*accel.* *ff*

*fff*  
Wail, for the worlds wrong!

*fff* *con fuoco* *sf*

# 70 Mirage

(1902)

C. G. Rossetti

Moderato

*p*

The hope I dreamed of was a  
 dream, was but a dream; and now I wake ex - ceed - ing com - fort -  
 less, and worn and old, for a dream's sake My si - lent heart lie still and break;  
 Life, and the world, and my own self are changed, for a dream's sake.

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

71  
There is a Lane

(1902)

Adagio sostenuto *p sostenuto*

There is a lane which winds towards the

*pp*

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

*cresc.* *più rit. dim.*

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

*a tempo*

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

*dim. pp ppp*

*rall. pp ppp*

# Tarrant Moss

(1902)

Kipling

Allegro maestoso

*f*

\* I closed and drew etc...

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



## Harpalus

(An Ancient Pastoral)

from "Reliques"  
Thomas Percy

(1902)

Allegretto

*mp*

(Bright and doleful)

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

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

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

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

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

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

We are all sorry for Harpalus, notwithstanding the music.

# The Childrens' Hour

(1901)

Longfellow

Adagio sostenuto

*p*

Be -

*pp*

*ad.*

tween the dark and the day - light, When the

night is be-gin-ning 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 - scending the broad hall stair, Grave

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

*più cresc. e moto* *più rallen.*

hair. ....

*rit.*

*pp*

Be - tween the dark and day - light,

*pp a tempo*

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

*più rit.* *più rit.*

## I travelled among unknown men

(1901)

Wordsworth

*Andante con moto* *mp*

*p* *mp*

I trav-elled a-mong

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

*p* *e più moto*

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

*f* *mf*

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

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

*broaden ff marcato ff*

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

*più rit. ff più ten. dim.*

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

*p p a tempo*

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

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

# 76

## Qu'il m'irait bien

(1904)

Allegretto vivace

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'Qu'il m'irait bien, ce ru-ban vert! Ce soir à la'. The piano accompaniment features a series of chords and arpeggiated figures. The second system continues the vocal line with 'fê - te a plus d'u - ne co - quet - te le coeur bat -'. The piano accompaniment continues with similar harmonic patterns. The third system concludes the vocal line with '- trait moins fier, Ain - si ta voix - ché - ri - e - ex - pri - mait un na -'. The piano accompaniment includes dynamic markings such as *p* and *poco cresc.* and ends with a final chord.

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

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

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

*p* *poco cresc.*

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

Copyright 1954 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit



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

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

*più animato*

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

*poco a poco cresc.*

*ff*

The third system continues the piano accompaniment. The dynamics are marked as *poco a poco cresc.* (poco a poco crescendo) and *ff* (fortissimo). The music shows a clear increase in volume and intensity towards the end of the system.

*mf*

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

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

*f*

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

# 77 Elégie

171

(1901)

Gallet

Largo sostenuto

O, doux prin-

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

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

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

Nos. 76 to 79, Four French Songs

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

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

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

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

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

*mp*  
*più mosso*  
*cresc.*

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

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

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

*cresc.*

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

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

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

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

*Tempo primo*

The second system continues the vocal line with dynamics *f*, *dim. e rit.*, and *p*. It includes a *Tempo primo* marking and a piano accompaniment with a *pp* dynamic. The piano part features a triplet of eighth notes and a five-fingered scale in the bass line. The key signature remains one flat.

*decresc.*

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

The third system shows the vocal line with a *decresc.* marking and a piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment consists of chords and a steady bass line. The key signature is one flat.

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

The fourth system concludes the vocal line with the word "jours!" and a piano accompaniment. The piano part features a triplet of eighth notes and a final chord. The key signature is one flat.

# 78

## Chanson de Florian

(1901)

J. P. Claris de Florian

Allegro (Tempo di Scherzo)

*mf* Ah! — sil est dans — vo-tre

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

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

Nos. 76 to 79, Four French Songs

Copyright 1950, Mercury Music, Inc. Bryn Mawr, PA 19010

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit

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

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

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

### Moderato

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

*animato*

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

*rall. e dim.*

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

*poco rit.* *p* *f*

**Allegro scherzo***f*

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

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



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

The first system of 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 three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "l'é - cho — Si les — ac - cents — de son haut bois, Ren - dent — la". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ber - gè - re — pen - si - ve Oh! — C'est en - cor lui ren - dez le". The piano accompaniment maintains the same rhythmic pattern, with some chordal changes and melodic movement in the right hand.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "moi. J'ai — son a - mour, Il a — ma foi J'ai son a - mour, — il". The piano accompaniment continues with its characteristic accompaniment, showing some dynamic markings like accents.

a — ma foi, — ma foi.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "a — ma foi, — ma foi." The piano accompaniment ends with a ritardando ("rit.") and piano ("p") dynamic marking. The system concludes with a double bar line.

De la drama:  
RosamundeBélanger  
From v. Chezy

(1898)

Andante

*p* J'at - tends, he - las! — dans

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

viens, re - viens: sans ta pré - sence, pour — moi plus de — bon — heur! —

*Sva ad lib.*

*Sva ad lib.*

*poco accel.*

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

## Nos. 76 to 79, Four French Songs

Copyright 1955 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit.

*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

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

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

# 80

## Weil' auf mir

(1902)

Lenau  
Westbrook-trans.

Moderato sostenuto

*p*

Weil auf mir, du  
Eyes so dark, on

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

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

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

Copyright 1955 by PEER INTERNATIONAL CORPORATION  
International Copyright Secured Printed in U.S.A.

All rights reserved including the right of public performance for profit.

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

*pp*

Nacht. night. Nimm mit  
 Take

*pp* *pp*

dei - nem Zau - ber dun - kel die - se  
 now with thy som - bre ma - gic from my

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

*cresc.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'Welt' followed by a quarter note 'von', then a half note 'hin - nen mir,'. The piano accompaniment consists of a steady eighth-note pattern in the bass line and a more complex melodic line in the treble. A 'cresc.' marking is placed above the vocal line, and three '2' markings are placed above the notes 'du', 'ü', and 'ber'.

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

*f* *p*

The second system continues the musical score. The vocal line has a half note 'mei - nem', a quarter note 'Le - ben', a half note 'ein - sam', and a quarter note 'schwe - best'. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) between the first and second measures. The '2' markings continue above the notes 'nem', 'ben', 'sam', and 'best'.

für und für.  
 tend thy sway.

*ppp*

The third system concludes the musical score. The vocal line has a half note 'für', a quarter note 'und', and a half note 'für.'. The piano accompaniment ends with a *ppp* (pianissimo) marking. The '2' markings continue above the notes 'für', 'und', and 'für.'.

# 81 The Old Mother

(1900)

Vinje  
Corder-trans.

Andante con moto, quasi allegretto

*p*

Du  
My

*pp*

This system shows the beginning of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Andante con moto, quasi allegretto'. The piano part starts with a *pp* dynamic. The vocal line begins with the lyrics '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

This system continues the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics are: '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.*

This system concludes the piece. The tempo is marked 'poco a poco accel.' and the dynamics are 'cresc.' and 'poco rall.'. The piano part features a *cresc.* marking and a *poco rall.* marking. The lyrics are: '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'.

Nos. 80 to 83, Four German Songs

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

*f legato, largamente*

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

*pp*

*tenuto*

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

*poco rit.*  
*cresc. e rall. poco a poco*

*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 -

Nos. 80 to 83, Four German Songs

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

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

wun - der - sam um - wo - ben, um - wo  
blue of Heavn sur - round - ed, sur - round

ben.  
ed. Die  
The

*p*

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

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

Meno mosso

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

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

*mf*

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

*mf*

*rall.* *a tempo*

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

*a tempo*

*rall.* *pp*

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

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*

Nos. 80 to 83, Four German Songs

*più animando*

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

*poco cresc.*

*f*

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

*f*

*pp*

längst, das weiss ich längst.

*pp*

*p* *cresc.* *animato*

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

*p* *cresc.* *animato*

*cresc.* *animato*

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

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

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

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



## from "Night of Frost in May"

(1899)

Meredith

Andante con moto

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

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

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

stores. But would I con-jure in - to

*p*

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

*cresc.*

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

*mf*

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

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

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

© Copyright 1956 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U. S. A.

All rights reserved including the right to public performance for profit.

*tempo*

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

*tempo*

dream of thee, I dream of thee, love! And thou art near, art near till I a-  
 dream of thee, I dream of thee, love! And thou art near, art near till I a-

*p*

*f* *p*

1  
 wake. 2. When I look

*piu rit.* *a tempo*

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

2 *pp*

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

*pp* *ppp*

*pp*

# 86 Omens and Oracles

197

(about 1900)

Author unknown  
to composer

Andante moderato

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic. The vocal line is mostly rests, with a few notes appearing later in the system. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more melodic line in the treble, including some triplets.

The second system continues the musical score. The vocal line begins with the lyrics "Phan - toms of the fu - - ture,". The piano accompaniment continues with the same eighth-note pattern and melodic lines, including triplets. The dynamic is marked *mp*.

The third system continues the musical score. The vocal line begins with the lyrics "spec - tres of the past, In the". The piano accompaniment continues with the same eighth-note pattern and melodic lines, including triplets. The dynamic is marked *mp*.

Nos. 85 to 92, "Sentimental Ballads"

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

*animando*

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

*f*

*rit.*

*a -*

*tempo*

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

*tempo*

*accel.*

*cresc.*

Let thy first love be thy last,

*accel.*

*poco a poco accel. e cresc.*

Or if love a - gain thou must at

*cresc.*

*accel.*

least this fa - tal love for bear, A -

*ff*

*3*

*ff*

*a -*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "least this fa - tal love for bear, A -". The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble. A triplet of eighth notes is marked with a '3' and a slur. The system concludes with a dynamic marking of *ff* and a fermata over the final note.

ma - ral A - ma - ral A

*tempo*

*dim.*

Detailed description: This system contains the next two measures. The tempo is marked *tempo*. The vocal line continues with the lyrics "ma - ral A - ma - ral A". The piano accompaniment maintains the eighth-note accompaniment. A dynamic marking of *dim.* (diminuendo) is placed above the piano part in the second measure. The system ends with a fermata over the final note.

ma - - - ra.

*p*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "ma - - - ra.". The piano accompaniment continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the piano part in the first measure. The system ends with a fermata over the final note.

*dim. e rit.*

*3*

Detailed description: This system contains the final two measures. The tempo is marked *dim. e rit.* (diminuendo e ritardando). The vocal line is mostly silent, with a fermata over the final note. The piano accompaniment continues with the eighth-note accompaniment. The system concludes with three triplet eighth notes, each marked with a '3' and a slur, followed by a final chord.

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 treble clef with a 6/8 time signature. The lyrics are "Now the dark breaks, now the lark wakes; Now the voi - ces fleet a - way,". The piano accompaniment is in grand staff (treble and bass clefs) with a 6/8 time signature. It begins with a *mf* dynamic and includes a *cresc.* marking. The piano part consists of chords and moving lines in both hands.

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

The second system continues the vocal line with the lyrics "Now the breeze a - bout the blos - som; Now the rip - ple in the reed;". The piano accompaniment continues with *cresc.* dynamics and includes several double-measure rests (marked with a '2' over the bar line) in the vocal line. The piano part features rhythmic patterns and chords.

Tempo primo sed più mosso

Beams \_\_\_\_\_ and \_\_\_\_\_ buds \_\_\_\_\_ and \_\_\_\_\_

The third system starts with the lyrics "Beams \_\_\_\_\_ and \_\_\_\_\_ buds \_\_\_\_\_ and \_\_\_\_\_". The piano accompaniment is in grand staff with a 3/4 time signature. It begins with a *f* dynamic and features a prominent triplet pattern in the bass line. The vocal line has long horizontal lines indicating sustained notes.

birds be gin to \_\_\_\_\_ sing \_\_\_\_\_ and say,

*poco animando*

The fourth system continues with the lyrics "birds be gin to \_\_\_\_\_ sing \_\_\_\_\_ and say,". The piano accompaniment continues with a *cresc.* dynamic and includes a *f* dynamic marking. The tempo is marked *poco animando*. The piano part features rhythmic patterns and chords.



"Love her for she loves thee,

*cresc.*

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

*ff* *più lento*

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

*pp* *pp*

*pp*  
ma - ra.

*ppp* *ppp*

# 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.

*p* *cresc.* *mf* *più rit.*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with the lyrics 'When dreams en-fold me,' and the piano accompaniment. The second system continues the vocal line with 'Then I be-hold thee, See thee, the same lov-ing sweet-heart of old.' The third system features a crescendo in the piano part and the vocal line with lyrics 'Through seasons glid-ing, Thou art a-bi-ding In the depths of my heart un-told;'. The fourth system begins with a piano dynamic and 'a tempo' marking, with the vocal line singing 'For I do love thee, May God a-bove His guard-ing care un-fold.' The piano accompaniment includes various dynamics like *p*, *cresc.*, *mf*, and *più rit.*

Nos. 85 to 92, "Sentimental Ballads"

© Copyright 1958 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit.

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

*p*

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

*f*

*cresc.*

*f*

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

*p*

*più rit.*

*più ten.*

*rall.*

*pp*

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

*rall.*

*ad lib.*

*ad lib.*

*rall.*

*pp*

# 88 A Night Song

(1895)

Moore

Allegretto vivace

*pp*

The young May moon is

*pp* *sempre staccato*

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

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

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

*mf* *mf*

Nos. 85 to 92, "Sentimental Ballads"

Copyright 1952 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

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—

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

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

## A Song - for Anything

(1892)

Andante moderato

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

*con espressione (per verse)*

*mp legato*

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

*rit.*

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

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

Nos. 85 to 92, "Sentimental Ballads"

Copyright 1955 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U.S.A.

All rights reserved including the right of public performance for profit.

# The World's Highway

*Allegretto (but not too fast)*

The piano introduction consists of two systems of music. The first system shows the vocal line (treble clef) with a whole rest, followed by the piano accompaniment (grand staff) in G major, 4/4 time. The piano part features a melodic line in the right hand and a bass line in the left hand, both with a mezzo-piano (*mp*) dynamic.

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

The second system shows the vocal line with the lyrics "For long I wander'd hap-pi - ly ——— Far — out on the world's high-". The piano accompaniment continues with the same melodic and bass lines.

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

The third system shows the vocal line with the lyrics "way ——— My heart was brave for — each new thing and I loved — the far - a -". The piano accompaniment continues.

*f* *Più mosso*

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

The fourth system shows the vocal line with the lyrics "way. I watch'd the gay bright peo-ple dance, We laughed, for the". The piano accompaniment changes to a 3/4 time signature and a forte (*f*) dynamic. The tempo is marked *Più mosso*.

Nos. 85 to 92, "Sentimental Ballads"

*rit.* *f*

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

*rit.* *f* *agitando*

*p* **Meno mosso**

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

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

*f*

*rall.* **Tempo 1<sup>o</sup>**

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

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



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

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

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

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

# 91 Kären

(1894)

Author unknown  
to composer

Allegro moderato

*mp*

Doſt re-

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

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

Nos. 85 to 92, "Sentimental Ballads"

Copyright 1954 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

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

*mf* *animato*

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

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

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

*rit.* *rit.*

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

then?

*mf a tempo* *p*

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with a long note followed by a rest, with the lyrics "then?". The bottom two lines are piano accompaniment. The piano part includes a dynamic marking of *mf a tempo* and a *p* (piano) marking above the right-hand part.

# 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

The score consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Poco andante'. The first system shows the beginning of the piece with a piano dynamic marking 'p'. The second system contains the first two lines of lyrics. The third system contains the final line of lyrics and features a triplet of eighth notes in the piano accompaniment.

Nos. 85 to 92, "Sentimental Ballads"

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

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major (one sharp) and 3/4 time. The lyrics are: "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". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with some arpeggiated figures.

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-

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics: "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-". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

vine.  
 rie.

1 2

2. How

Detailed description: This system contains the final two lines of the musical score. The vocal line has the lyrics "vine. rie." and then a repeat sign with two endings. The first ending is marked "1" and the second is marked "2". Below the first ending, the text "2. How" is written. The piano accompaniment includes a dynamic marking of *p* (piano) and concludes with a final cadence in both hands.

## 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.*

*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, For in my wak - ing  
still\_ the fan - cies teem, And on my rest -

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



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

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

nights\_ a - bode — to fare up - on the  
days\_ a - bode — to fare up - on the

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

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line includes a triplet of eighth notes marked with a '3' above it. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line has a long note on 'de - cline' and a phrase 'sun - shine' with a dash between 'sun' and 'shine'. The piano accompaniment features a prominent chordal texture in the right hand.

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

The third system is divided into two measures, each marked 'Largo' and 'pp' (pianissimo). The vocal line has a long note on 'mine!' in both measures. The piano accompaniment provides harmonic support with chords and moving lines.

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 musical score is written in 4/4 time and consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "Grove, Rove, Night, De- light Heart, Im - part, Prove Love, Heart, Im - part, Love,". The score includes dynamic markings such as *p* and *piu ten.*, and a tempo change *rit. a poco* in the final system. The key signature has one flat (B-flat).

**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.

*pp* *rall.* *ppp* *morendo*

Some twenty years ago, an eminent and sure-minded critic of music in New York told a young man that \_\_\_\_\_ was one of our great composers; what he meant by "our" is not recorded, nor is it remembered that this profound statement was qualified by the word "living"—probably not, as this arbiter of tears and emotions is quite enthusiastic over his enthusiasms. The above collection of notes and heartbeats would show, but does so very inadequately, the influence, on the youthful mind, of the master in question.

# The South Wind

(1899)

Andante con moto

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

*p*

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

go - eth where long a tree has stood. He  
 Haup - te er - war - tet sie träu - mend die Nacht. Der

*pp più rit.* *ten. p*

NOTE:- Composed originally to "Die Lotosblume" but as the setting was unsatisfactory, the other words were written for it.

lifts the lea - fy cov-'ring that lies close at its base, and  
Mond, der ist ihr Buh - le, er weckt sie mit sei - nem Licht, und

*p*

*piu ten.*

there with sweet-est wel - come, looks up his old love's face.  
ihm entschleiert sie freund - lich ihr from-mes Blu - men ge - sicht.

*piu animando*

*piu ten.*

*p*

2. Be - neath the snow she waits him and keeps her leaves' brave dress,  
Sie blüht und glüht und leuch-tet, starret stumm in die Höh;

*pp* *p*

Her fair\_blos-som o - pens at his first ca - ress. Each  
 Sie duf-tet...wei-net und zit - tert vor Lie-be und Lie-bes weh, Sie

*più ten.*

year that flow-er greets him, For him, for him a - lone her heart with love's  
 blüht und glüht und leuch-tet, und starret stumm in die Höh; sie duf-tet...weinet und -

*più animando*

*p più rit.*

beau - ty, through her brief day has shone.  
 zit - tert vor Lie-be und Lie - bes weh.

*p più rit.* *pp* *ppp*

NOTE:- The music for the second verse may be used for both.

# Naught that Country needeth

Aria for Baritone (from a Cantata, "The Celestial Country")

(1899)

Alford  
from St. Bernard

Moderato

Naught that coun-try

need - - eth of these aisles of stone;

Nos. 98 and 99, from a Cantata

Copyright 1955 by PEER INTERNATIONAL CORPORATION  
International Copyright Secured Printed in U.S.A.

All rights reserved including the right of public performance for profit.



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

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

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

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

*mp*

dark - ness, On through sign and to - ken, On through

*p*

stars a-midst the night, On to light, On through

*poco espress.*

dark - ness, On through sign and to - ken, for - ward in - to

*cresc.*

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

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

*p a tempo*

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

*Quasi recit.* *f*

Forward, forward in-to light!

*p* *f* *mf a tempo*

Forward, forward in-to light! On thro' sign and

*p* *pp* *dim. poco a poco*

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

# Forward into Light

Aria for Tenor (or Soprano) (from a Cantata "The Celestial Country")

Alford

from St. Bernard

(1898)

Allegretto

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a steady accompaniment of eighth-note triplets in both hands. The dynamic marking is *p* (piano).

The second system begins with the vocal line on a treble clef staff. The lyrics "For - ward" are written below the notes. The piano accompaniment continues with the triplet accompaniment. Dynamic markings include *mp* (mezzo-piano) at the start of the vocal line, *pp* (pianissimo) in the piano accompaniment, and *rit.* (ritardando) in the piano accompaniment. The tempo marking *a tempo* is placed above the vocal line.

The third system continues the vocal line and piano accompaniment. The lyrics "flock of Je - - sus Salt of all the" are written below the notes. The piano accompaniment maintains the triplet accompaniment. Dynamic markings include *pp* (pianissimo) in the piano accompaniment.

The fourth system continues the vocal line and piano accompaniment. The lyrics "earth, Till each year - ing pur - -" are written below the notes. The piano accompaniment maintains the triplet accompaniment. Dynamic markings include *mp* (mezzo-piano) at the end of the system.

Nos. 98 and 99, from a Cantata

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

pose springs to glo - rious birth; Sick they

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a half note 'pose', followed by a quarter note 'springs', a quarter note 'to', a quarter note 'glo', a quarter note 'rious', a quarter note 'birth;', a quarter note 'Sick', and a quarter note 'they'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand. Dynamics include *p* (piano) and *pp* (pianissimo).

ask for heal - - ing, Blind they grope, they

The second system continues the vocal line with 'ask for heal - - ing,' followed by 'Blind they grope, they'. The piano accompaniment continues with similar chordal textures and moving lines. Dynamics include *p* (piano).

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

The third system features the vocal line with 'grobe for day; Pour up-on na-tions wis-doms lov-ing,'. The piano accompaniment continues. Dynamics include *poco rall. e cresc.* (poco rallentando e crescendo).

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

The fourth system features the vocal line with 'lov - ing ray. Sick they ask for heal - -'. The piano accompaniment continues. Dynamics include *rit.* (ritardando), *p* (piano), *a tempo*, and *col voce* (with voice).

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "ing, Blind they grope, they grope — for day;". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes with chords, and the left hand plays a simple bass line.

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

*poco rall.*

*cresc.* *f* *3*

The second system continues the vocal line with the lyrics "Pour on na - tions wis - dom's lov - ing ray, wis - doms lov - ing". The piano accompaniment features a more complex texture with chords and moving lines. Performance markings include *poco rall.*, *cresc.*, *f*, and a triplet of eighth notes.

ray, lov - ing ray.

*rit.* *più animato* *a tempo*

*col voce* *p.* *p.*

The third system continues with the lyrics "ray, lov - ing ray.". The piano accompaniment includes a *rit.* marking followed by *più animato* and *a tempo*. The vocal line has a *col voce* marking and dynamic markings of *p.* and *p.*.

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

*mf* *3*

The fourth system concludes with the lyrics "For - ward out of er - ror, Leave be -". The piano accompaniment features a prominent triplet of eighth notes in both hands, marked *mf*.

hind the night. For - - ward out of

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'hind', followed by a quarter note 'the', and a half note 'night.' with a fermata. The piano accompaniment consists of a right hand with eighth-note triplets and a left hand with quarter notes. The key signature has one sharp (F#).

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

*cresc.*

The second system continues the vocal line with 'dark - - ness.' and 'For - - ward in - - to'. The piano accompaniment includes a *cresc.* marking above the vocal line and another *cresc.* marking below the piano part. The right hand features eighth-note triplets, and the left hand has quarter notes. The key signature remains one sharp.

light. For - - ward when in

The third system shows the vocal line with 'light.' and 'For - - ward when in'. The piano accompaniment continues with eighth-note triplets in the right hand and quarter notes in the left hand. The key signature is one sharp.

child - - hood buds the in - fant mind,

The fourth system concludes the vocal line with 'child - - hood buds the in - fant mind,'. The piano accompaniment features eighth-note triplets in both hands. The key signature is one sharp.

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "buds the in - fant mind." and ends with a fermata. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a dynamic marking of *f* and the instruction "All poco string."

through youth and man - hood, Youth and

The second system continues the vocal line with the lyrics "through youth and man - hood, Youth and". The piano accompaniment continues with similar rhythmic patterns. The system ends with a dynamic marking of *p*.

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

The third system features the lyrics "man - hood for - - ward till the veil be". The piano accompaniment includes several triplet markings in the left hand. The system concludes with a dynamic marking of *f* and the instruction "poco".

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

The fourth system contains the lyrics "lift - ed; Climb height to height!". The piano accompaniment continues with triplet markings. The system ends with a dynamic marking of *p*.



*ff* broader

Climb height to height! For - ward out of

dark - ness: On \_\_\_\_\_ ev - er on - ward,

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

*rit. - - - e dim.* *p* til our faith \_\_\_\_\_ be sight \_\_\_\_\_ *pp* *mf* *mp*

*col voce* *pp* *pp* *mp*

# 100

## A Christmas Carol

Larghetto

*p*

Lit - tle Star of Beth - le - hem! Do - we - see Thee now?  
O'er the cra - dle of a King, Hear the An - gels sing:

*pp*

*piu ten.*

Do - we see Thee shin - ing o'er the tall trees? Lit - tle Child of  
In - Ex - cel - sis Glo - ri - a, - Glo - - ria! - From His Fa - ther's

*p*

*piu ten.*

*p*

Beth - le - hem! Do we hear Thee in our hearts? Hear the An - gels sing - ing:  
home on high, Lo! for us He came to die; Hear the An - gels sing: Ve -

*pp*

*pp*

Peace on earth good will to men! No - ell  
ni - te a - dor - e - mus Do - - min - um.

## My Native Land

(1897)

(Traditional)

Adagio

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

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

Copyright 1954 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

# 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,

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

beat time— with the drum. *Whistle* . . . . . We

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a rest for the words "beat time— with the drum." This is followed by a whistle section indicated by a dashed line, and then the word "We". The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

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

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

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

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

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

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

feel-ing of ex-pec-tan-cy, a cer-tain kind of ec-sta-sy, ex-pec-tan-cy and

ec-sta-sy, ex-pec-tan-cy and ec-sta-sy— Sh...s's's.—

Curtain!

(1897)  
Adagio

B.

*p*

From the street a strain on my ear doth fall, A

*Ad.* \* *Ad. sempre*

tune as thread-bare as that "old red shawl," It is tat-tered, it is torn, it shows

signs of be - ing worn, It's the tune my Un - cle hummed from ear - ly morn, 'Twas a

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* *d* *d* *d*

*ppp*

# The White Gulls

(from the Russian)

(1921)

Maurice Morris

Largo

*p*

The white gulls dip and wheel

*pp*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second, a quarter note A4 in the third, and a quarter note G4 in the fourth. The piano accompaniment starts with a half note chord of G4 and B4 in the first measure, followed by a half note chord of G4 and B4 in the second, a half note chord of G4 and B4 in the third, and a half note chord of G4 and B4 in the fourth. The key signature has one sharp (F#) and the time signature is 2/4.

*più ten.*

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

*pp*

*più ten.*

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note A4 in measure 5, a quarter note B4 in measure 6, a quarter note A4 in measure 7, and a quarter note G4 in measure 8. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has one sharp (F#) and the time signature is 2/4.

*pp*

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

*pp*

*l.h.*

Detailed description: This system contains measures 9 through 12. The vocal line has a whole rest in measure 9, followed by a half note G4 in measure 10, a quarter note A4 in measure 11, and a quarter note G4 in measure 12. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has one sharp (F#) and the time signature is 2/4.

by permission of the author and the "Evening Sun," New York.



*mf più animando*

breast. Souls of men that turn and wheel

*l.h.*

*mf più animando*

*poco cresc.*

O - ver wa - ters cold as steel. Souls of men that call and cry\_

*pp*

As they know not where to fly. Souls of

*l.h.* *more tranquilly*

*f* *pp*

men that sink to rest On an all re - ceiv - ing breast.

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

# 104

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

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

The second system of the musical score. The vocal line continues with the lyrics: '— saw, ill, mood - y,— and tongue - tied. A— babe was in her arms, and'. The piano accompaniment continues with various chords and melodic lines.

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

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

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

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

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

*p* *pp*

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

*mp* *rit.* *mf*

*slower and with dignity*

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

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

*f* *mf*  
*mp*

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

*ff*

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

*a little slower* *f* *slowly* *ppp*  
*pp*

# 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

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

with young beech - es;....

*più mosso*

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

*f*

fright - ened, As dashed a - bout the drunk-en leaves, The sun-shine

*più rit.* *a tempo*

light - ened, The ran - dom sun - shine light - - ened.

*f* *più rit.* *a tempo*



## A Night Thought

(1895)

Moore

Adagio

*p*

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

light — Which seems so mo - dest - ly to steal a - long the waste of

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

keen, Some tim-id heart which on-ly longs to live and die un-seen.

*dim. e rall.*

*pp*

*dim. e rall.*

# Songs my Mother taught me

(1895)

Heyduk  
translation adapted

*Largo* *p*

Songs my mother taught me in the days long vanished,

*pp*

*più rit.*

Sel - dom from her eye-lids were the tear drops ban-ished, were\_ the tear drops

*pp*

*più rit.*

*mp*

ban - ished Now I teach my chil - dren

*pp*

*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 - o - ry'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's the fame of

*mf*

*octs. ad lib.*

*p*

dance ground, Went the whirl-ing thron-, moved with wine and song; Lit-tle An-nie  
the bride, Al - so of her beau, eve-ry one knows it's "Joe;" Lit-tle An-nie

*p*

*(non octs.)*

Rooney, (now Mrs. Moon - ey,) Was as gay as birds in May, her Wed - ding Day.  
Rooney, (Mrs. J. P. Moon - ey,) All that day, held full sway o'er Av' - nue All

1 *ppp* *più ten.*  
"An old sweet - heart"

*più rall.*

*ppp* *più ten.*

## The World's Wanderers

(1895)

Shelley

*Adagio sostenuto* *p*

1. Tell me, star whose wings of light  
2. Tell me, moon, thou pale and grey

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

*a tempo*

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

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

# 111

## Canon

(1894)

Moore

Allegro

*f* Oh, the days are gone, when beauty bright

— My hearts chain—wove; When my dream— of life, from

morn till night was— love, still love, was— still love.—

Oh! the days are gone, when beauty bright, When my— dream of life, from morn till night

was \_\_\_\_\_ love, still love, from morn till night, My dream of life was love. \_\_\_\_\_

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

*f*  
New hope may bloom, and days may come

*mf*

*f*

The second system continues the musical score. The vocal line has a rest for two measures before entering with a half note, followed by quarter notes. The piano accompaniment features a triplet of eighth notes in the right hand and eighth notes in the left hand. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *f* again.

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

*oct. (ad lib.)*

The third system shows the vocal line with a half note, quarter notes, and eighth notes. The piano accompaniment includes a section marked *oct. (ad lib.)* (octave, ad libitum) in the right hand, indicated by a dashed line. The key signature changes to two sharps (F#, C#).

life \_\_\_\_\_ as love's young dream, as love's young dream.

The fourth system concludes the musical score. The vocal line features a half note, quarter notes, and eighth notes. The piano accompaniment continues with chords and rhythmic patterns. The system ends with a double bar line and repeat dots.

# 112 To Edith

(1892)

Andante moderato (quietly)

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

*pp* *ppp*

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

*rit.* *a tempo*

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

*rit.* *pp*

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

*rit.* *dim. rit.* *ppp*

*cresc.*

Words and revised piano part, 1919.

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Rights of Public Performance for Profit



# When Stars are in the Quiet Skies

(1891)

Bulwer-Lytton

Adagio

*p*

When stars are  
There is an

*legato*

*rit.*

*p.*

in the qui - et skies, Then most I long for thee. ———— O  
hour when ho - ly dreams Throughslum - ber fair - est glide. ———— And

*p.*

bend ——— on me thy ten - der eyes, As stars look down up-on the  
in ——— that mys - tic hour ——— it seems, Thou should'st be ev - er, ev - er

peace - ful sea. For thoughts like waves that glide by night are  
 at my side. The thoughts of thee too sa - cred are for

*accel.* *a tempo*

still - est when they shine; All my love lies hushed in light be - neath the  
 day - light's com - mon beam, I can but know thee as my star, my guid - ing

8

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

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

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

# 114 Slow March

Inscribed to the Children's Faithful Friend

(1888)

Largo *p*

One

*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-lemn march and slow, from the

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

*pp* Handel

8

Detailed description: 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 rest, followed by the piano accompaniment. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics and ends with a fermata. The piano accompaniment features a steady bass line of eighth notes and chords in the right hand. Dynamic markings include *pp* (pianissimo) and *p* (piano). The tempo is marked 'Largo'.

Copyright 1953 by PEER INTERNATIONAL CORPORATION

Copyright Renewed

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

None of the songs in this book have been published. Where the words are covered by copyright, permission has been given to use the verse in this volume only.

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.

Greek philosophers, ward-politicians, unmasked laymen, and others, have a saying that bad-habits and bad-gardens grow to the "unintendedables"; whether these are a kind of "daucus carota," "men," "jails" or "mechanistic theories of life" is not known,—but the statement is probably or probably not true. The printing of this collection was undertaken primarily, in order to have a few clear copies that could be sent to friends who, from time to time, have been interested enough to ask for copies of some of the songs; but the job has grown into something different,—it contains plenty of songs which have not been and will not be asked for. It stands now, if it stands for anything, as a kind of "buffer state,"—an opportunity for evading a question, somewhat embarrassing to answer,—"Why do you write so much ———, which no one ever sees?" There are several good reasons, none of which are worth recording.

Another, but unconvincing, reason for not asking publishers to risk their capital or singers their reputation, may be charged to a theory,—(perhaps it is little more than a notion, for many do not agree with it,—to be more exact, a man did agree with it once; he had something to sell,—a book, as I remember, called, "The Truth about Something," or "How to write Music while Shaving!") Be that as it may,—our theory has a name—it is, "The balance of values," or "The circle of sources"; (in these days, of chameleon efficiency, every whim must be classified under a scientific sounding name, to save it from investigation). It stands something like this: That an interest in any art-activity, from poetry to baseball is better, broadly speaking, if held as a part of life, or of a life, than if it sets itself up as a whole,—a condition verging, perhaps, towards a monopoly or possibly a kind of atrophy of the other important values, and hence reacting unfavorably upon itself. In the former condition, this interest, this instinctive impulse, this desire to pass from "minor to major," this artistic-intuition, or whatever you call it, may have a better chance to be more natural, more comprehensive, perhaps, freer and so more tolerant,—it may develop more muscle in the hind legs and so find a broader vantage ground for jumping to the top of a fence, and more interest in looking around,—if it happens to get there.

Now all this may not be so; the writer certainly cannot and does not try to prove it so by his own experience, but he likes to think the theory works out somewhat in this way. To illustrate further (and to become more involved): if this interest, and everyone has it, is a component of the ordinary life,—if it is free primarily to play the part of the, or a, reflex, subconscious-expression, or something of that sort, in relation to some fundamental share in the common work of the world, as things go, is it nearer to what nature intended it should be, than if, as suggested above, it sets itself up as a whole,—not a dominant value only, but a complete one? If a fiddler or poet does nothing all day long but enjoy the luxury and drudgery of fiddling or dreaming, with or without meals, does he or does he not, for this reason, have anything valuable to express?—or is whatever he thinks he has to express less valuable than he thinks?

This is a question which each man must answer for himself. It depends to a great extent, on what a man nails up on his dashboard as "valuable." Does not the sinking back into the soft state of mind

(or possibly a non-state of mind) that may accept "art for art's sake," tend to shrink rather than toughen up the hitting muscles,—and incidentally those of the umpire or the grand stand, if there be one? To quote from a book that is not read:—"Is not beauty in music too often confused with something which lets the ears lie back in an easy-chair? Many sounds that we are used to, do not bother us, and for that reason are we not too easily inclined to call them beautiful? . . . Possibly the fondness for personal expression,—the kind in which self-indulgence dresses up and miscalls freedom,—may throw out a skin-deep arrangement, which is readily accepted at first as beautiful—formulae that weaken rather than toughen the musical-muscles. If a composer's conception of his art, its functions and ideals, even if sincere, coincide to such an extent with these groove-colored permutations of tried out progressions in expediency, so that he can arrange them over and over again to his delight—has he or has he not been drugged with an overdose of habit-forming sounds? And as a result do not the muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes,—even the sensual outbursts of an emasculated rubber-stamp,—a 'Zaza,' a 'Salome' or some other money-getting costume of effeminate manhood? In many cases probably not,—but there is this tendency."

If the interest, under discussion, is the whole and the owner is willing to let it rest as the whole, will it not produce something less vital than the ideal which underlies, or which did underlie it? And is the resultant work from this interest as free as it should be from a certain influence of reaction which is brought on or, at least, is closely related to the artist's over-anxiety about its effect upon others?

And to this, also, no general answer must be given,—each man will answer it for himself,—if he feels like answering questions. The whole matter is but one of the personal conviction. For as Mr. Sedgwick says in his helpful and inspiring little book about Dante, "in judging human conduct,"—and the manner in which an interest in art is used has to do with human conduct,—"we are dealing with subtle mysteries of motives, impulses, feelings, thoughts that shift, meet, combine and separate like clouds."

Every normal man,—that is, every uncivilized or civilized human being not of defective mentality, moral sense, etc., has, in some degree, creative insight (an unpopular statement) and an interest, desire and ability to express it (another unpopular statement). There are many, too many, who think they have none of it, and stop with the thought or before the thought. There are a few who think (and encourage others to think) that they and they only have this insight, interest, etc. . . . and that (as a kind of collateral security) they and they only know how to give true expression to it, etc. But in every human soul there is a ray of celestial beauty (Plotinus admits that), and a spark of genius (nobody admits that).

If this is so, and if one of the greatest sources of strength,—one of the greatest joys, and deepest pleasures of men, is giving rein to it in some way, why should not every one instead of a few, be encouraged, and feel justified in encouraging everyone including himself to make this a part of every one's life and his life,—a value that will supplement the other values and help round out the substance of the soul?

Condorcet, in his attitude towards history,—Dryden, perhaps when he sings, “—from heavenly harmony, This universal frame began . . . . The diapason closing full in man,”—more certainly Emerson in the “Over-soul” and “common-heart” seem to lend strength to the thought that this germ-plasm of creative-art, interest and work is universal, and that its selection-theory is based on any condition that has to do with universal encouragement. Encouragement here is taken in the broad sense of something akin to unprejudiced and intelligent examination, to sympathy and unconscious influence,—a thing felt rather than seen. The problem of direct encouragement is more complex and exciting but not as fundamental or important. It seems to the writer that the attempts to stimulate interest by elaborate systems of contests, prizes, etc., are a little overdone nowadays. Something of real benefit to art may be accomplished in this way,—but perhaps the prizes may do the donors more good than the donees. Possibly the pleasure and satisfaction of the former in having done what they consider a good deed, may be far greater than the improvement in the quality of the latter’s work. In fact, the process may have an enervating effect upon the latter,—it may produce more Roderick Hudsons than Beethovens. Perhaps something of greater value could be caught without this kind of bait. Perhaps the chief value of the plan to establish a “course at Rome” to raise the standard of American music (or the standard of American composers—which is it?) may be in finding a man strong enough to survive it. To see the sunrise a man has but to get up early, and he can always have Bach in his pocket. For the amount of a month’s wages, a grocery-clerk can receive “personal instruction” from Beethoven, and other *living* “conservatories.” Possibly, the more our composer accepts from his patrons, “et al.,” the less he will accept from himself. It may be possible that a month in a “Kansas wheat field” will do more for him than three years in Rome. It may be, that many men—perhaps some of genius—(if you won’t admit that all are geniuses) have been started on the downward path of subsidy by trying to write a thousand dollar prize poem or a ten thousand dollar prize opera. How many master-pieces have been prevented from blossoming in this way? A cocktail will make a man eat more, but will not give him a healthy, normal appetite (if he had not that already). If a bishop should offer a “prize living” to the curate who will love God the hardest for fifteen days, whoever gets the prize would love God the least,—probably. Such stimulants, it strikes us, tend to industrialize art, rather than develop a spiritual sturdiness—a sturdiness which Mr. Sedgwick says shows itself in a close union between spiritual life and the ordinary business of life, against spiritual feebleness which shows itself in the separation of the two. And for the most of us, we believe, this sturdiness would be encouraged by anything that will keep or help us keep a normal balance between the spiritual life and the ordinary life. If for every thousand dollar prize a potato field be substituted, so that these candidates of “Clio” can dig a little in real life, perchance dig up a natural inspiration, art’s-air might be a little clearer—a little freer from certain traditional delusions,—for instance, that free thought and free love always go to the same café—that atmosphere and diligence are synonymous. To quote Thoreau incorrectly: “When half-Gods talk, the Gods walk!” Everyone should have the opportunity of not being over-influenced. But these unpopular convictions should stop,—“On ne donne rien si liberalement que ses conseils.”

A necessary *part* of this *part* of progressive evolution (for they tell us now that evolution is not always progressive) is that every one should be as free as possible to encourage every one, including himself, to work, and to be willing to work where this interest directs,—“to stand and be willing to stand, unprotected, from all the showers of the absolute which may beat upon him,—to use or learn to use or, at least, to be unafraid of trying to use, whatever he can, of any and all lessons of the infinite which humanity has received and thrown to him—that nature has exposed and sacrificed for him,—that life and death have translated for him,” *until* the products of his labor shall beat around and through his ordinary work,—shall strengthen, widen and deepen all his senses, aspirations, or whatever the innate power and impulses may be called, which God has given man.

Everything from a mule to an oak, which nature has given life has a right to that life, and a right to throw into that life all the values it can. Whether they be approved by a human mind or seen with a human eye, is no concern of that right. The right of a tree, wherever it stands, is to grow as strong and as beautiful as it can whether seen or unseen,—whether made immortal by a Turner,—translated into a part of Seraphic architecture or a kitchen table. The instinctive and progressive interest of every man in art, we are willing to affirm with no qualification, will go on and on, ever fulfilling hopes, ever building new ones, ever opening new horizons, until the day will come when every

man while digging his potatoes will breathe his own Epics, his own Symphonies (operas if he likes it); and as he sits of an evening in his back-yard and shirt sleeves smoking his pipe and watching his brave children in *their* fun of building *their* themes, for *their* sonatas of *their* life, he will look up over the mountains and see his visions, in their reality,—will hear the transcendental strains of the day’s symphony, resounding in their many choirs, and in all their perfection, through the west wind and the tree tops!

It was not Mark Twain but the “Danbury News Man” who became convinced that a man never knows his vices and virtues until that great and solemn event, that first sunny day in spring when he wants to go fishing, but stays home and *helps* his wife clean house. As he lies on his back under the bed,—under all the beds,—with nothing beneath him but tacks and his past life,—with his soul (to say nothing of his vision), full of that glorious dust of mortals and carpets,—with his finger-tips rosy with the caresses of his mother-in-law’s hammer (her annual argument),—as he lies there taking orders from the hired girl, a sudden and tremendous vocabulary comes to him. Its power is omnipotent, it consumes everything,—but the rubbish heap. Before it his virtues quail, hesitate and crawl carefully out of the cellar window; his vices,—even they go back on him,—even they can’t stand this,—he sees them march with stately grace (and others) out of the front door. At this moment there comes a whisper,—the still small voice of a “parent on his father’s side”—Vices and Virtues! Vices and Virtues! they ain’t no sech things,—but ther’e a tarnal lot of ‘em.” Wedged in between the sewing machine and the future he examines himself, as every man in his position should do;—“What has brought me to this?—Where am I? Why do I do this?”—“these are natural inquiries. They have assailed thousands before our day; they will afflict thousands in years to come and probably there is no form of interrogation so loaded with subtle torture,—unless it is to be asked for a light in a strange depot by a man you’ve just selected out of seventeen thousand as the one man the most likely to have a match. Various authors have various reasons for bringing out a book, and this reason may or may not be the reason they give to the world; I know not and care not. It is not for me to judge the world unless I am elected. It is a matter which lies between the composer and his own conscience, and I know of no place where it is less likely to be crowded. . . . Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all”—I have merely cleaned house. All that is left is out on the clothes line,—but it’s good for a man’s vanity to have the neighbors see him—on the clothes line.

For some such or different reason; through some such or different process this volume,—this package of paper, uncollectible notes, marks of respect and expression, is now thrown, so to speak, at the music fraternity, who for this reason will feel free to dodge it on its way—perhaps to the waste basket. It is submitted as much or more in the chance that some points for the better education of the composer may be thrown back at him, than that any of the points the music may contain may be valuable to the recipient.

Some of the songs in this book, particularly among the later ones, cannot be sung,—and if they could perhaps might prefer, if they had a say, to remain as they are,—that is, “in the leaf,”—and that they will remain in this peaceful state is more than presumable. An excuse (if none of the above are good enough) for their existence, which suggests itself at this point, is that a song has a *few* rights the same as other ordinary citizens. If it feels like walking along the left hand side of the street—passing the door of physiology or sitting on the curb, why not let it? If it feels like kicking over an ash can, a poet’s castle, or the prosodic law, will you stop it? Must it always be a polite triad, a “breve gaudium,” a ribbon to match the voice? Should it not be free at times from the dominion of the thorax, the diaphragm, the ear and other points of interest? If it wants to beat around in the valley, to throw stones up the pyramids, or to sleep in the park, should it not have some immunity from a Nemesis, a Rameses, or a policeman? Should it not have a chance to sing to itself, if it can sing?—to enjoy itself, without making a bow, if it can’t make a bow?—to swim around in any ocean, if it can swim, without having to swallow “hook and bait” or being sunk by an operatic greyhound? If it happens to feel like trying to fly where humans cannot fly,—to sing what cannot be sung—to walk in a cave, on all fours,—or to tighten up its girth in blind hope and faith, and try to scale mountains that are not—Who shall stop it!

— In short, must a song  
always be a song!