

# SONGS AND BALLADS

by

## DUDLEY BUCK

### THREE SONGS FOR MEZZO-SOPRANO:

No. 1. WHERE ARE THE SWALLOWS FLED?	35
" 2. DOWN BY THE MILL	50
" 3. THE SUNSET'S SMILE HAS LEFT THE SKY	35

### FIVE SONGS FOR ALTO OR BARITONE:

No. 1. MORNING LAND	50
" 2. SPRING SONG	50
" 3. EXPECTANCY	50
" 4. SUNSET	60
" 5. STORM AND SUNSHINE	60

### FIVE SONGS FOR TENOR OR SOPRANO:

No. 1. THOU ART MINE!	50
" 2. SHADOW LAND	50
" 3. I LOVE THEE	50
" 4. THE SILENT WORLD IS SLEEPING	50
" 5. CREOLE LOVER'S SONG	60

THE SAME TRANSPOSED FOR BARITONE OR ALTO.

### FIVE SONGS FOR BARITONE:

No. 1. WHERE THE LINDENS BLOOM	60
" 2. BEDOUIN LOVE SONG	50
" 3. THE CAPTURE OF BACCHUS	50
" 4. THE GYPSIES	60
" 5. WHEN LIFE HATH SORROW FOUND	50

THE SAME TRANSPOSED FOR TENOR.

### FIVE SONGS FOR MEZZO-SOPRANO OR BARI-TONE.

No. 1. IN JUNE	40
" 2. LOVE'S REMORSE	40
" 3. ALONE!	40
" 4. SPRING'S AWAKENING	50
" 5. CROSSING THE BAR	60

THE SAME TRANSPOSED FOR ALTO OR BASS.

### MISCELLANEOUS SONGS:

BOOTS AND SADDLES. (A SOLDIER'S FAREWELL)	60
TEN., C (ORIG.). BAR., A <sub>b</sub> (TRANSP.).	
FALSTAFF'S SONG	60
BAR., E <sub>b</sub> (ORIG.). TEN., G (TRANSP.).	
THERE'S A MERRY BROWN THRUSH	50
SOP., G. M.-SOP., F. ALTO, E.	
THE TEMPEST. (DRAMATIC POEM)	50
WHERE DID YOU COME FROM, BABY DEAR?	60
WHY LOVE IS KING	60
SOP. OR TEN., Cm. M.-SOP. OR BAR., Am.	

NEW YORK · G. SCHIRMER

# SUN SET.

Poem by **SIDNEY LANIER.**

**DUDLEY BUCK.** Op. 76.  
No. 4.

*Molto moderato.*

*p* *cresc.*  
Ped \* Ped Ped \* Ped Ped \*

*mf* *p*  
Ped \* Ped \* Ped \*

Look

off dear love, a - cross the sal - low  
*sempre Ped*

sands, And mark you meet - ing of the  
*poco cresc.* *poco cresc.*

*mf*  
 sun ..... and sea : How long they

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 dotted quarter note 'sun', followed by a dotted half note 'and sea :', and then a quarter note 'How' followed by a dotted quarter note 'long' and a quarter note 'they'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with some chords in the left hand. A dynamic marking of *mf* is placed above the vocal line.

kiss, in sight of all the lands! Ah

The second system continues the vocal line with a dotted quarter note 'kiss,', followed by a dotted half note 'in sight of all the lands!', and ends with a quarter note 'Ah'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is also present above the vocal line.

long - - er long - - er, long - - er

*p*  
*senza Ped.*

The third system features a vocal line with a dotted quarter note 'long', a dotted half note '- - er', a quarter note 'long', another dotted half note '- - er,', and a quarter note 'long' followed by a dotted half note '- - er'. The piano accompaniment is marked *p* and *senza Ped.*, featuring a more active eighth-note pattern in the right hand. A dynamic marking of *mf* is also present above the vocal line.

we.

*mf*  
*p*  
*Ped*

The fourth system begins with a vocal line containing a dotted quarter note 'we.'. The piano accompaniment is marked *mf* and *p*, with a dynamic marking of *Ped* at the end of the system. The piano part features a rhythmic pattern of eighth and sixteenth notes. There are asterisks at the bottom of the page: one at the end of the first system, one at the end of the second system, and one at the end of the fourth system.

*tranquillo.*

Now in the sea's red vin - tage melts ..... the

sun ; As E - - - gypt's pearl dis -

solv'd in ro - - sy wine, And Cle - o - pa - tra

*poco rit.*

Night drinks all ; ..... And Cle - o - pa - tra

Lento

Night drinks all, drinks all. 'Tis

Lento. *p*

Ped \*

done! 'Tis done!

Tempo I°

*p*

Ped \*

Con Moto Appassionato.

Love, lay thy hand in mine. Come forth, O stars and

*mf*

com - fort heav - en's heart ; Glim - mer ye waves, round

*p*

else - un - light - ed sands ; *f* O Night, di -

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 key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time. The vocal line begins with the lyrics 'else - un - light - ed sands ;' followed by a rest and then 'O Night, di -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line at the start of the second measure.

voice our sky ..... and sun a - part

The second system continues the musical score. The vocal line has the lyrics 'voice our sky ..... and sun a - part'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed above the piano part in the second measure, and *sempre cresc.* (sempre crescendo) is written above the piano part in the final measure of the system.

Nev - - er our lips, our lips our

The third system of the musical score has the vocal line with lyrics 'Nev - - er our lips, our lips our'. The piano accompaniment continues with a steady rhythmic accompaniment. The vocal line has a long note on 'Nev' and a dotted note on 'er'.

hands, ..... O Night, di - voice our sky .....

The fourth system concludes the page with the vocal line lyrics 'hands, ..... O Night, di - voice our sky .....'. The piano accompaniment features a more active melodic line in the right hand. Dynamic markings of *f* (forte) and *p* (piano) are present in the piano part.

----- and sun a - part , Nev - - er, ah,

*mf*

nev - - er, ah, nev - - er our

*mp* *ff*

lips, our lips, our hands, -----

*mp* *p* *pp*

Ped \*

our lips, our hands! -----

*rall.* *Tempo.* *p* *pp*

Ped \*

# FOUR SONGS by OLEY SPEAKS

Published by G. SCHIRMER, 3 East 43d Street, New York

## "When June days come again"

Frederick H. Martens

Oley Speaks

Voice *Andante con moto*

Piano *mf*

*rit.* \* *mp*

The petals of the roses fall, a fragrant, fluttering

*poco rall.* *a tempo*

*rit.* \* *f*

rain, ... But skies as clear as these, my dear, will see them bloom another year, when

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## Sylvia

Clinton Scollard

Oley Speaks

Voice *Andantino espressivo*

Piano *mp*

*con pedale*

*mp*

Sylvia's hair is like the night, Touched with glancing starry beams;

*pp*

Such a face as drifts thro' dreams, This is Sylvia to the sight.

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To Madame Buckhout

## Eternity

Words anonymous

Oley Speaks

Voice *Andante*

Piano *mf*

*rit.*

The stars look down on the earth, The stars look down on the

*mp*

sea; The stars look up to the mighty God, The

*p a tempo*

*rit.* \* *f*

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To Mrs. Francis Fisher-Hosea

## Fair Rose

Jeanie Gallup Motter

Oley Speaks

Voice *Moderately, in swinging rhythm*

Piano *mf*

*mf*

Rose-bud, you

*poco rit.* *a tempo*

touched her, You breathed with her breath and her sighs; Fair rose, you kissed her,

*f*

*mf* *poco rit.* *ten.*

fair rose, you kissed her, You bloomed in the light of her

*mf* *colla voce* *poco rit.*

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