

The Morning of the Year

A SONG-CYCLE

FOR FOUR SOLO VOICES

(Soprano, Alto, Tenor and Bass)

With Piano Accompaniment

THE WORDS SELECTED FROM WORKS OF
MODERN POETS

By

NELLE RICHMOND EBERHART

THE MUSIC COMPOSED

By

CHARLES WAKEFIELD CADMAN

Op. 46



Price, \$1.50 net

All the Solo Numbers in this work are so arranged as to
permit of separate performance

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

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THE MORNING OF THE YEAR

PART I

MARCH AND APRIL

CHORUS

Spirit of Spring, thy coverlet of snow
Hath fallen from thee, with its fringe of frost,
And where the river late did overflow,
Sway fragile, white anemones, wind-tost;
And in the woods stand snow-drops, half asleep,
With drooping heads — sweet dreamers so long lost.

RECIT. AND SOLO (*Bass*)

With rushing winds and gloomy skies
The dark and stubborn Winter dies:
Far off, unseen, Spring faintly cries,
Bidding her earliest child arise:
Arise, arise! O March, arise!

I Martius am! Once first, and now the third;
To lead the year was my appointed place;
A mortal dispossess'd me by a word,
And set there Janus with a double face

Hence I make war on all the human race,
I shake the cities with my hurricanes;
I flood the rivers and their banks efface,
And drown the farms and hamlets with my rains.

RECIT. (*Soprano*)

Spirit, arise! for crimson flushes creep
Into the cold grey east, where clouds assemble
To meet the sun; and earth has ceased to weep.
His tears tip every blade of grass, and tremble,
Caught in the cup of every flower.

SOLO (*Alto*)

My tears are falling with the early rain,
My tears, that spring from heartache and from pain,
The chill wind blowing coldly from the sea
Unfolds my sorrow in its sad refrain.

Yet rains renew, and soon the sun shall glow
To wake the buds that stir the mold below;
So thro' my grief the sun of love shall break,
And in my heart the rose of joy shall blow.

RECIT. AND SOLO (*Tenor*)

Ah!
Sweet laggard, come! Waste not the vernal time,
Enjoy the breath of love's delicious prime.
The Spring is here, come thou and be my Spring!

All the world is Spring to-day,
Love's a blowing rose,
I'm the bee that garners sweets
Ere the summer goes.

Who the sweets of love would miss?
Bending to my fond caress,
Last night Rosalind said, "Yes!"
Oh, the honey in a kiss!

CHORUS

I hear the whispering voice of Spring,
The thrush's trill, the cat-bird's cry,
Like some poor bird with prisoned wing,
That sits and sings, but longs to fly.

Oh, for one spot of living green,
One little spot where leaves can grow,
To love unblamed, to walk unseen,
To dream above, to sleep below!

RECIT. (*Alto*)

April is here, coy April, shy coquette,
Enchanting us with laughter and with tears,
She wakes in us a rapture for the years,
And coaxes us to smile, tho' eyes be wet.

ARIA (*Soprano*)

Welcome! sweet wind, you bring
A breath of Spring
From some far, fragrant rose,
That blows
In some dear, coming May, or half-forgotten Spring.

Welcome, sweet dream; you bear
Your wings of air
From some far isle of love,
A dove.
Flying with gentle bough from some far, lovelier air.

What tho' the sweet wind knows
A vanished rose —
(My dream the Past, alone,
Has known).
Bloom from my heart, sweet dream; climb from my dream, sweet
rose!

PART II

MAY

RECIT. (*Tenor*)

Again the sun is over all,
Again the robin's evening call.
I hear the stir about the farms,
I see the earth with open arms,
I feel the breath of May.

RECIT. (*Soprano*)

Alas, that my heart is a lute,
Whereon you have learned to play!
For many years it was mute,
Until one summer's day
You took it and touched it and made it thrill,
And it thrills, and throbs, and quivers still!

DUET (*Sop. and Ten.*)

I had known you, dear, so long!
Yet my heart did not tell me why
It should burst one morn into song,
And wake to new life with a cry!
Like a babe that sees the light of the sun,
And for whom this great world has just begun.

RECIT. (*Alto*)

The softly warbled song
Comes from the pleasant woods, and colored wings
Glance quick in the bright sun, that moves along
The forest openings.

SOLO (*Bass*)

The brooklet came from the mountain,
As sang the bard of old,
Running with feet of silver
Over the sands of gold.

Far away in the briny ocean
There rolled a turbulent wave,
Now singing along the sea-beach,
Now tumbling along the cave.

And the brooklet has found the billow,
Tho' they flowed so far apart,
And has filled with its freshness and sweetness
That turbulent, bitter heart.

CHORUS

I saw the bud-crowned Spring go forth,
Stepping daily onward north
To greet staid ancient cavaliers
Filing single in stately train.
And who are the travelers?
They were Night and Day and Day and Night.
The merry Spring threw wreaths on them.

SOLO (*Alto*)

The moon behind the cottonwood is white and weird and cold,
In sobbing swells beneath the wind the bending grass is rolled;
The night is eerie, pale and chill, there is no pulse, no glow;
Ah, who would guess it still is June with roses all ablow?

If I could feel your love-warm kiss upon my lips to-night,
No need would be of balmy air, of rose or mellow light;
My heart would burst in singing, that has so long been dumb,
If you would welcome me to-night, dear heart, if you would come!

RECIT. AND SOLO (*Tenor*)

Love's exultant sign is in the sky! Look forth!

I cannot sing to thee as I would sing
If I were quicken'd like the holy lark,
With fire from Heaven and sunlight on his wing,
Who wakes the world with witcheries of the dark,
Renewed in rapture in the reddening air.
A thing of splendor do I deem him then,
A feather'd frenzy with an angel's throat,
A something sweet that somewhere seems to float
'Twixt earth and sky to be a sign to men.
I long to kiss thy locks, so golden bright,
As he doth kiss the tresses of the sun.
Oh! bid me sing to thee, my chosen one,
And do thou teach me, love, to sing aright!

CHORUS

O Spirit of the Spring, delay!
And in all fields keep thou a jealous sway;
Scatter not yet the orchard's scented snows,
Nor break the cage that holds the butterfly,
Nor let the blowball wander up the sky.
What! flown so lightly? By yon upstart rose,
Summer is here with all her gaudy shows!
O Spirit of the Spring, good-bye!

Words selected from works of modern poets by
NELLE RICHMOND EBERHART

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To Mr. James Stephen Martin, Pittsburgh

The Morning of the Year

M
1558
C/24 m 9'

PART I

772075

March and April

Words selected from
works of modern poets* by
Nelle Richmond Eberhart

Charles Wakefield Cadman. Op. 46

Prelude

Accarezzevole (♩ = 100)

Piano

pp poco a poco crescendo

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The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of eighth notes marked with a '3' and an 'x' above it. The bass staff features a triplet of eighth notes marked with a '3' and an accent (>) above it. The system concludes with another triplet of eighth notes in the treble staff, also marked with a '3' and an accent (>).

The second system continues the piece. The treble staff contains a triplet of eighth notes marked with a '3' and an accent (>). The bass staff features a triplet of eighth notes marked with a '3' and an accent (>), followed by a series of eighth notes with accents (>) above them. The system ends with a triplet of eighth notes in the treble staff, marked with a '3' and an accent (>).

The third system of music includes a dynamic marking of *ff* (fortissimo) in the bass staff. The treble staff has a triplet of eighth notes marked with a '3' and an accent (>). The bass staff features a triplet of eighth notes marked with a '3' and an accent (>), followed by a series of eighth notes with accents (>) above them. The system concludes with a triplet of eighth notes in the treble staff, marked with a '3' and an accent (>).

The fourth system of music features a triplet of eighth notes in the treble staff, marked with a '3' and an accent (>). The bass staff has a triplet of eighth notes marked with a '3' and an accent (>), followed by a series of eighth notes with accents (>) above them. The system ends with a triplet of eighth notes in the treble staff, marked with a '3' and an accent (>).

The fifth system of music includes a dynamic marking of *marcato* in the bass staff. The treble staff has a triplet of eighth notes marked with a '3' and an accent (>). The bass staff features a triplet of eighth notes marked with a '3' and an accent (>), followed by a series of eighth notes with accents (>) above them. The system concludes with a triplet of eighth notes in the treble staff, marked with a '3' and an accent (>).

Soprano *ff*

Alto *ff*

Tenor *ff*

Bass *ff*

Spir - it of Spring, thy cov - er - let of snow Hath

Spir - it of Spring, thy cov - er - let of snow Hath

Spir - it of Spring, thy cov - er - let of snow Hath

Spir - it of Spring, thy cov - er - let of snow Hath

(♩ = 120)

ff

fall - en from thee, with its fringe of frost, _____ Spir - it of Spring, thy

fall - en from thee, with its fringe of frost, _____ Spir - it of Spring, thy

fall - en from thee, with its fringe of frost, _____ Spir - it of Spring, thy

fall - en from thee, with its fringe of frost, _____ Spir - it of Spring, thy

8

cov - er - let of snow Hath fall - en from thee, with its fringe of
cov - er - let of snow Hath fall - en from thee, with its fringe of
cov - er - let of snow Hath fall - en from thee, with its fringe of
cov - er - let of snow Hath fall - en from thee, with its fringe of

accel.

frost, hath fall - en from thee, from, from thee, from
frost, hath fall - en from, from thee, from
frost, hath fall - en from thee, from
frost, hath fall - en from, from thee, from

accel.

Lento

pp
And
pp
And
pp
And

Lento

Lento
mf

dolce con grazia, molto legato

where the riv - er late did o - ver - flow, Sway
where the riv - er late did o - ver - flow, Sway
where the riv - er late did o - ver - flow, the riv - er late did o - ver -
where the riv - er late did o - ver - flow, Sway

mf

fra - gile, white a - nem - o - nes, wind - tost; And
fra - gile, white a - nem - o - nes, wind - tost; And
flow, Sway white a - nem - o - nes, wind - tost, sway white a - nem - o - nes, wind -
fra - gile, white a - nem - o - nes, wind - tost; And

in the woods stand snow-drops, half a - sleep, — With drooping heads_ sweet dreamers so long

in the woods stand snow-drops, half a - sleep, — With drooping heads_ sweet dreamers so long

tost; In woods stand snow-drops, half a - sleep, — With drooping heads_ sweet dreamers so long

in the woods stand snow-drops, half a - sleep, — With drooping heads_ sweet dreamers so long

lost; And where the riv - er late did o - ver -

lost; And where the riv - er late did o - ver -

lost; And where the riv - er late did o - ver -

mf legato
lost, sweet dream-ers so long lost; And where the riv - er late did o - ver -

flow, Sway fra - gile, white a - nem - o - nes, wind -

flow, Sway fra - gile, white a - nem - o - nes, wind -

mf
flow, the riv - er late did o - ver - flow, Sway white a - nem - o - nes, wind -

flow, Sway fra - gile, white a - nem - o - nes, wind -

tost; And in the woods stand snow-drops, half a - sleep, — With
 tost; And in the woods stand snow-drops, half a - sleep, — With
mf tost, sway white a - nem - o - nes, wind - tost; In woods stand snow-drops, half a - sleep, — With
 tost; And in the woods stand snow-drops, half a - sleep, — With

rall. droop-ing heads_ sweet dreamers so long lost.
rall. droop-ing heads_ sweet dreamers so long lost.
rall. droop-ing heads_ sweet dreamers so long lost.
rall. droop-ing heads_ sweet dreamers so long lost.

a tempo
mf

5 5 1 5 3 2 1

rit. e dim. *pp*

Red. *

(♩ = 120)

pp

Tempo I

ff Spir - it of Spring, thy cov - er - let of snow Hath
ff Spir - it of Spring, thy cov - er - let of snow Hath
ff Spir - it of Spring, thy cov - er - let of snow Hath
ff Spir - it of Spring, thy cov - er - let of snow Hath

Tempo I

ff

fall-en from thee, with its fringe of frost, Spir-it of Spring, thy
 fall-en from thee, with its fringe of frost, Spir-it of Spring, thy
 fall-en from thee, with its fringe of frost, Spir-it of Spring, thy
 fall-en from thee, with its fringe of frost, Spir-it of Spring, thy

ff

accel.

cov - er - let of snow Hath fall - en from thee, with its fringe of

accel.

cov - er - let of snow Hath fall - en from thee, with its fringe of

accel.

cov - er - let of snow Hath fall - en from thee, with its fringe of

accel.

cov - er - let of snow Hath fall - en from thee, with its fringe of

frost, ——— hath fall - en from thee! ———

frost, ——— hath fall - en from, ——— from thee! ———

frost, ——— hath fall - en from thee! ———

frost, ——— hath fall - en from, ——— from thee! ———

mf misterioso

cresc.

rit. *ff* (♩ = 88)

Bass (Recit.) *declamato*

With rushing winds and gloom - y

furioso

skies _____ The dark and stub-born win - ter

dies, dies: Far off, unseen, Spring faint-ly

cries, Bid-ding her ear-li-est child a - rise:

rise, a-rise! O March, a-rise! March, a - rise!

glissando

Bass Solo

Maestoso-(♩ = 100)

I Mar - ti - us am! Once first, — and now the

third; To lead the year was my ap - point - ed place; A —

mor - tal dis - pos - sess'd me by a word, And set there Ja - nus with a

dou - ble face. Hence I make war on all the hu - man race,
(♩ = 144)

rapido

hence I make war on all the hu-man race; I shake the cit-ies

The first system of music features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line contains the lyrics "hence I make war on all the hu-man race; I shake the cit-ies". The piano accompaniment consists of chords and moving lines in both the treble and bass staves.

with my hur - ri - canes, I shake the cit - ies

The second system continues the vocal line with the lyrics "with my hur - ri - canes, I shake the cit - ies". The piano accompaniment continues with similar harmonic and melodic patterns.

robusto

with my hur - ri - canes, I shake, I

The third system begins with the lyrics "with my hur - ri - canes, I shake, I". A fermata is placed over the word "shake" in the vocal line. The piano accompaniment features a more rhythmic and driving texture.

rit.

shake the cit - ies with my hur - ri - canes, I shake the cit - ies with my hur - ri -

The fourth system concludes the phrase with the lyrics "shake the cit - ies with my hur - ri - canes, I shake the cit - ies with my hur - ri -". The tempo is marked as *rit.* (ritardando). The piano accompaniment features a final, sustained chord.

canes;

ff furioso, con brio

pp

I flood the riv-ers and their banks ef-face, And drown the farms and ham-lets

(♩ = 76)

pp

with my rains, I flood the riv-ers and their banks ef-face, And

drown the farms and ham-lets with my rains, — I flood the riv-ers and their

banks ef - face, And drown the farms and ham-lets with my rains, —

rit.

rit. *pp*

I flood the riv-ers and their

mf con moto e cresc.

mf sotto voce

banks ef-face, I flood the riv-ers and their banks ef-face, And

ff

drown the farms and ham-lets, and drown the farms and ham-lets, and

ff

rit.

drown the farms and ham-lets with my rains.

rit.

Tempo I

I Mar-ti-us am! Once first, and now the

glissando

third; To lead the year was my ap-point-ed place; A—

mor - tal dis - pos - sess'd me by a word, And set there Ja - nus with a

dou - - ble face.

glissando
furioso 21

Invocation
Soprano (Recit.)

mf agitato *impetuoso* 3

Spir - it, a -

rise! for crim-son flush-es creep In - to the cold grey

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *v* (forte) and a slur over the first two notes. The lyrics are "rise! for crim-son flush-es creep In - to the cold grey". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

east, where clouds as - sem - ble To meet the

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *cresc.* (crescendo) and a slur over the final two notes. The lyrics are "east, where clouds as - sem - ble To meet the". The piano accompaniment continues with its complex texture, including a change in the right hand's rhythmic pattern.

sun; and earth hath ceased to weep.

The third system features a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *v* and a slur over the first two notes. The lyrics are "sun; and earth hath ceased to weep.". The piano accompaniment is highly textured with many beamed sixteenth notes and includes a dynamic marking of *p* (piano) in the later part of the system.

His tears tip ev - 'ry blade of grass, and trem - ble,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *v* and a slur over the final two notes. The lyrics are "His tears tip ev - 'ry blade of grass, and trem - ble,". The piano accompaniment continues with its complex texture, including a change in the right hand's rhythmic pattern.

mp

Caught in the cup of ev - 'ry flow'r.

mp

Alto Solo

Con espressione (♩ = 69)

My tears are fall - ing with the ear - ly rain,

mp *pp*

My tears, that spring from heart-ache and from pain; The chill wind blow - ing

cold - ly from the sea Un - folds, un - folds my sor - row in its

3 *3*

sad re - frain.

mf *ff accentato*

senza pedale

Yet rains re - new, and soon — the sun shall glow

To wake the buds that stir — the mold be - low; So

mf

thro' my grief the sun of love — shall break, — And

mf

rall.

in my heart the rose of joy shall blow.

rall.

Andante (♩ = 80)

pp

mf

Tenor (Recit.)

giocoso

Ah! Sweet lag-gard, come! Waste not the ver-nal

time, En-joy the breath of love's de-li-cious

prime. The Spring is here, come thou and be my

Spring! Come and be my Spring! Sweet lag-gard, come, sweet lag-gard,

come!

vivo

Tenor Solo

All the world is Spring to - day, Love's a blow - ing

(♩. = 92)

ff

rose, — I'm the bee that gar - ners sweets Ere the sum - mer

largamente

goes. — Who the sweets of love would miss? Bend - ing to my fond ca - res, Last

pp *cresc.*

night. Ros - a - lind said, "Yes!"

Vivamente, con espressione
ad lib.

Oh, the hon-ey in a kiss!

colla voce *ff* *brillante*

All the world is

Spring to - day, Love's a blow - ing rose, Love's a blow - ing

robusto *rit.*

rose! _____

a tempo

This system contains a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a melisma on the word "rose!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

mp

il basso marcato

This system continues the piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand provides harmonic support with chords and moving bass lines. The dynamic marking is mezzo-piano (*mp*).

Soprano *pp*

Alto *pp*

Tenor *pp*

Bass *pp*

I

I

I

I

This section contains four vocal staves for Soprano, Alto, Tenor, and Bass. All parts are currently silent, indicated by a horizontal line across each staff. The dynamic marking for all parts is pianissimo (*pp*). A first ending bracket labeled "I" is shown at the end of each staff.

rall.

This system continues the piano accompaniment. The tempo is marked as *rall.* (rallentando). The music features a mix of chords and moving lines in both hands, with some notes marked with an 'x'.

Andante placido ($\text{♩} = 40$)

hear the whis-p'ring voice of Spring, The thrush-'s trill,— the cat - bird's

hear the whis-p'ring voice of Spring, The thrush-'s trill,— the cat - bird's

hear the whis-p'ring voice of Spring, The thrush-'s trill,— the cat - bird's

hear the whis-p'ring voice of Spring, The thrush-'s trill,— the cat - bird's

cry, Like some poor bird with pris - on'd wing,— That sits and

cry, Like some— poor bird with pris - on'd wing,— That sits and

cry, Like some— poor bird with pris - on'd wing,— That sits and

cry, Like some poor bird with pris - on'd wing,— That sits and

sings, but longs to fly.— Oh, for one spot of liv - ing

sings, but longs— to fly.— Oh, for one spot of liv - ing

sings, but longs— to fly.— Oh, for one spot of liv - ing

sings, but longs to fly, but longs to fly. One spot of liv - ing

rall.

green, — One lit - tle spot where leaves can grow, To

green, — One lit - tle spot where leaves can grow, To

green, — One lit - tle spot where leaves can grow, To

green, — One lit - tle spot where leaves can grow, To

rall.

love unblamed, to walk un - seen, — To dream a - bove, to sleep be -

love unblamed, to walk un - seen, — To dream a - bove, to sleep be -

love unblamed, to walk un - seen, — To dream a - bove, to sleep be -

love unblamed, to walk un - seen, — To dream a - bove, to sleep be -

pp

low! To dream a - bove, to sleep be - low!

low! To dream a - bove, to sleep be - low!

low! To dream a - bove, to sleep be - low!

low! To dream a - bove, to sleep be - low!

Alto (Recit.) *mf*

(♩ = 92) *marcata la melodia*

A-pril is here, coy A - pril, shy co -

poco a poco cresc.

quette, En-chant-ing us with laugh-ter and with tears, —

poco a poco cresc.

brighter

She wakes in us a

rap-ture for the years, *ff* And coax-es

us to smile, tho' eyes be wet. A-pril is here, A-pril is

cresc.

ff

here!

rit.

(♩. = 88)

mf

Soprano (Aria) *

mf

Wel - - - - come! sweet wind, you

* This song inscribed to Olive Annette Wheat

bring _____ A breath of Spring From

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lyrics "bring" are under the first two notes, "A breath of Spring" under the next four, and "From" under the final note. The middle staff is the piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature has two sharps (F# and C#).

some _____ far, fra - grant rose, That

sempre legato

The second system continues the musical score. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note D5. The lyrics "some" are under the first two notes, "far, fra - grant rose," under the next four, and "That" under the final note. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. The instruction "sempre legato" is written below the piano part. The key signature remains D major.

blows _____ In

The third system of the musical score. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note D5. The lyrics "blows" are under the first two notes, and "In" under the final note. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature remains D major.

some _____ dear, com - ing May, or

The fourth and final system of the musical score. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note D5. The lyrics "some" are under the first two notes, "dear, com - ing May," under the next four, and "or" under the final note. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature remains D major.

half - - - for - got - ten Spring, in

some _____ dear, com - ing May, or half - for - got - ten

Spring. _____

Quasi Recit.
 Wel - come, sweet dream; you bear _____ Your wings of air From some far isle of

(♩ = 108)
mp

love, — A dove, —

cresc.

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics "love, — A dove, —" are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The piano part begins with a *cresc.* marking. The music is in a 4/4 time signature.

Ah! — ah! — ah!

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Ah! — ah! — ah!". The piano accompaniment continues with a similar texture. The *cresc.* marking from the previous system is still present.

ah! — ah! — ah! ah!

mp

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "ah! — ah! — ah! ah!". The piano accompaniment continues. A *mp* (mezzo-piano) dynamic marking is introduced in the vocal line.

cresc. Fly - ing with gen - tle — bough — from some — far, — love - lier air, —

rit.

cresc. *rit.*

This system contains the seventh and eighth staves of music. The vocal line begins with the lyrics "Fly - ing with gen - tle — bough — from some — far, — love - lier air, —". The piano accompaniment continues. The *cresc.* marking is present in both the vocal and piano parts, and a *rit.* (ritardando) marking is also present.

a tempo *rit.*

fly - ing with gen - tle bough from some far, love - lier air.

a tempo *rit.*

Tempo I

What tho' the sweet wind

sempre legato

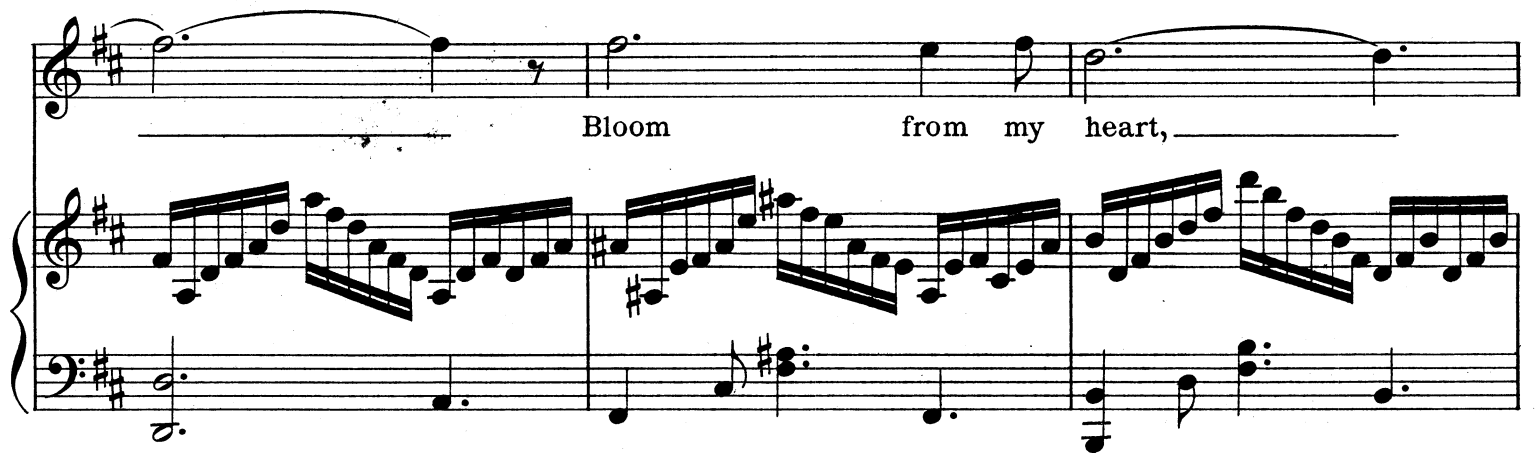
knows A van - ish'd rose - (My

knows A van - ish'd rose - (My

dream the Past, a - lone, Has known,)



Bloom from my heart,



Bloom from my heart, sweet dream;



poco a poco cresc.
climb from my dream, climb from my dream,
(♩ = 126)
poco a poco cresc.



stringendo

climb, _____ climb, _____ climb _____ from my dream,

stringendo *colla voce*

climb, my rose!

Ossia *vivo*

climb from my dream, sweet rose! — sweet, sweet rose!

vivo

End of Part I

Intermezzo

Andante con moto

(♩ = 98)

mf

marcato

rit.

a tempo

5 2 1 3 2 5 3 2 1 2 3 5 1 2 3 5

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of chords and melodic lines in both staves, with a fermata over the final chord of the system.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in the treble and bass staves.

Third system of musical notation, showing more complex chordal structures and melodic movement in both staves.

Fourth system of musical notation, featuring a mix of chords and melodic lines, with a fermata over the final chord.

Fifth system of musical notation, concluding the piece. It includes dynamic markings: *ritard.* (ritardando), *dim.* (diminuendo), and *ppp* (pianississimo). The system ends with a double bar line and repeat signs.

PART II

May

Tenor (Recit.)

accentato

(♩ = 80)

mf

A -

gain the sun is o-ver all,

A - gain the rob-in's eve-ning call.

ff

parlando

I hear the stir a-bout the farms,

I see the earth with o - pen arms, I

feel _____ the breath of May, _____ I feel the breath _____ of

The first system of the score features a vocal line in G major with lyrics: "feel _____ the breath of May, _____ I feel the breath _____ of". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

Note. Tenor should remain standing for duet on page 43

May. _____

rapido

The second system continues the vocal line with the word "May." followed by a long rest. The piano accompaniment features a rapid triplet pattern in the right hand, marked "rapido". The left hand continues with a steady bass line. A trill is indicated in the right hand towards the end of the system.

Soprano (Recit.)

A - las, that my heart is a lute, _____ Where - on you have learned to

(♩. = 69)

The third system is a recitative for the soprano, with lyrics: "A - las, that my heart is a lute, _____ Where - on you have learned to". The tempo is marked "(♩. = 69)". The piano accompaniment is sparse, consisting of chords in the right hand and a simple bass line in the left hand, marked "mp".

play! _____ For man - y years it was mute, it was mute, Un -

The fourth system continues the recitative with lyrics: "play! _____ For man - y years it was mute, it was mute, Un -". The piano accompaniment remains sparse with chords and a simple bass line.

rit. *a tempo accel.*

til — one sum - mer's day ——— You took it and touched it and

a tempo accel.

made it thrill, you — took it and touched it and made it thrill, you

took it and touched it and made — it thrill, — And it

thrills, — and throbs, — and quiv-ers still! ———

Soprano *pp con tenerezza*

I had known you, dear, so long! Yet my

Tenor *pp con tenerezza*

(♩ = 82) I had known you, dear, so long, known you long! Yet my

tranquillo *pp* *colle voci*

heart did not tell me why It should burst one morn, it should

heart did not tell me why, tell me why It should burst one morn, it should

burst in - to song, And_ wake to new life with a cry! I had

burst_ in - to song, And_ wake to new life with a cry! I had

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

known you, dear, so long! Yet my heart did not tell me

known you, dear, so long, known you long! Yet my heart did not tell me

why It should burst one morn, it should

why, tell me why It should burst one morn, it should

burst in - to song, And wake to new life with a

burst in - to song, And wake to new life with a

con gusto

cry, _____ Like a babe _____ that sees _____ the

con gusto

cry, with a cry, Like a babe _____ that sees _____ the

con moto

light _____ of the sun, And for whom _____ this great world _____ has

light _____ of the sun, And for whom _____ this great world _____ has

cresc.

just _____ be - gun: It should burst _____ one morn _____ in - to

cresc.

just _____ be - gun: It should burst _____ one morn _____ in - to

cresc.

song, And wake to new life with a
 song, And wake to new life with a

con passione

con passione

colle voci

ff a tempo

ff a tempo

ff a tempo

rall.

rall.

rall.

pp

Alto (Recit.) *mp*

(♩ = 80) The soft - ly - war - bled song Comes from the pleas - ant woods, and

mp

col - - - - ored wings _____ Glance quick in the

bright sun, that moves a - long _____ The for - est o - - pen -

cantabile

ings, _____ the for - est o - pen - - ings.

Bass Solo *mp*

The brook-let came from the moun - tain, As sang the bard of

(♩ = 92)

old, Run - ning with feet of sil - - ver

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note 'old,' followed by a series of eighth notes: 'Run - ning with feet of sil - - ver'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

O - ver the sands of gold. The brook-let came from the moun - tain,

sempre legato

The second system continues the vocal line with 'O - ver the sands of gold. The brook-let came from the moun - tain,'. The piano accompaniment includes a section marked 'sempre legato' with a slur over the right-hand part.

As sang the bard of old, Run - ning with feet of

The third system features the vocal line with 'As sang the bard of old, Run - ning with feet of'. The piano accompaniment has a more complex texture with some chromaticism in the right hand.

sil - - - ver O - ver the sands of gold.

The fourth system concludes the vocal line with 'sil - - - ver O - ver the sands of gold.' and ends with a double bar line and a 3/4 time signature.

Allegro

ff

Far a-way in the bri - ny o - cean There rolled — a tur-bu-lent

(♩ = 116)

wave, there rolled a wave, — a tur-bu-lent wave, there

rolled — a wave, Now sing - ing a - long the

sea - beach, Now tum - bling a - long the cave, now tum-bling a -

long, a - long the cave, now tum - bling a-long the cave.

rit. ad lib.

f

Lento

And the brook - let has found the bil - low, Tho' they flowed so far a -

pp

pp

part, — And has filled — with its fresh-ness and sweet - ness That

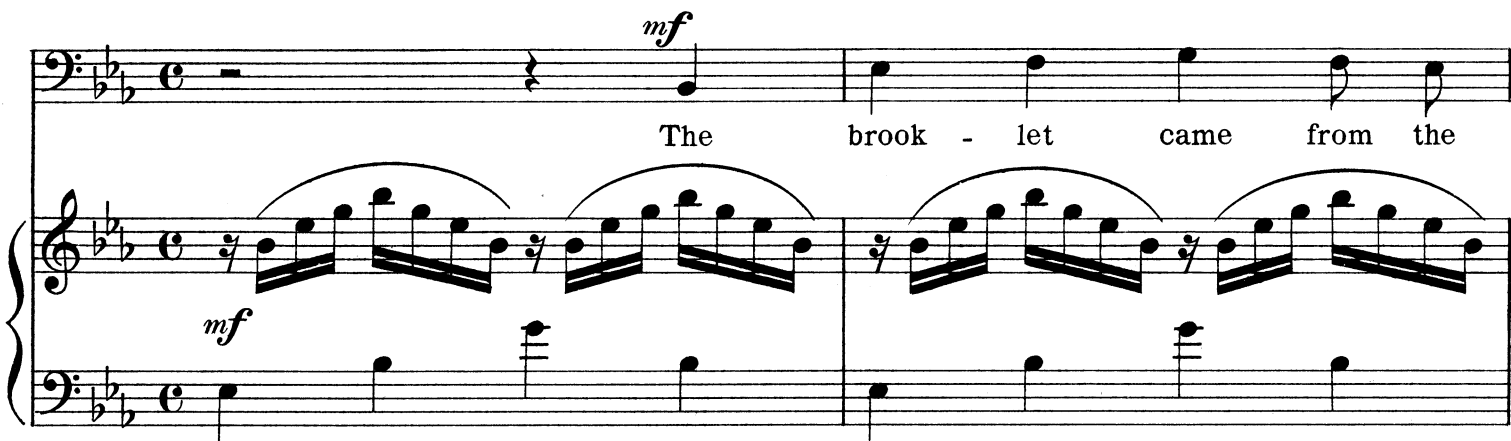
tur - bu - lent, bit - ter heart, that tur - bu - lent, bit - ter

heart.



mf

The brook - let came from the



moun - - - tain, As sang the bard of



old, Run - ning with feet of



sil - - ver O - ver the sands of

gold. The brook - let came from the

rit. *a tempo*

moun - - tain, As sang the bard of

old, Run - ning with feet of

sil - - - ver O-ver the sands of gold. *ten.*

This system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a long note on 'sil' followed by a series of eighth notes for 'ver O-ver the sands of gold.' The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

rall. *pp* *ppp*

This system continues the piano accompaniment. It features a prominent eighth-note melody in the right hand. The dynamics transition from piano (*pp*) to pianissimo (*ppp*) towards the end of the system.

mf ($\text{♩} = 120$)

This system shows a change in dynamics to mezzo-forte (*mf*) and includes a tempo marking of quarter note = 120 ($\text{♩} = 120$). The piano accompaniment continues with a similar eighth-note texture.

ff

This system features a forte (*ff*) dynamic. The piano accompaniment continues with a similar eighth-note texture.

This system concludes the piano accompaniment with a series of eighth-note chords and a final cadence. The tempo marking $\text{♩} = 120$ is repeated at the end of the system.

Con moto, molto allegro

Soprano *ff con spirito*

I saw the bud-crowned Spring go forth,

Alto *con spirito*

I saw the bud-crowned Spring go forth,

Tenor *ff*

I

Bass *ff*

I

Con moto, molto allegro (♩. = 126)

Step - ping dai - ly.

Step - ping dai - ly

con spirito

saw the bud-crowned Spring go forth, Step - ping dai - ly

con spirito

saw the bud-crowned Spring go forth, Step - ping dai - ly

on - ward north _____ To

on - ward north _____ To

on - ward north _____

on - ward north _____

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "on - ward north _____ To". The fifth staff is a grand staff for piano accompaniment, showing the right and left hand parts.

greet staid, an - cient cav - a - liers

greet staid, an - cient cav - a - liers

To greet staid, an - cient cav - a - liers

To greet staid, an - cient cav - a - liers

The second system consists of five staves. The top four staves are vocal parts with lyrics "greet staid, an - cient cav - a - liers" and "To greet staid, an - cient cav - a - liers". The fifth staff is a grand staff for piano accompaniment, which is mostly empty in this system.

Fi - ling sin - gle in state - ly train.

Fi - ling sin - gle in state - ly train.

Fi - ling sin - gle in state - ly train.

Fi - ling sin - gle in state - ly train.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "Fi - ling sin - gle in state - ly train." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

And who, and who are the trav-el-lers?

And who, and who are the trav-el-lers?

And

And

The second system continues with the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics "And who, and who are the trav-el-lers?". The piano accompaniment continues with similar rhythmic patterns. The system concludes with the word "And" on the vocal staves.

They were Night and Day, — and
 They were Night and Day, — and
 who, and who are the trav - el - lers? They were Night and Day, — and
 who, and who are the trav - el - lers? They were Night and Day, — and

(Unaccompanied, if preferred)

Day — and Night. — The mer - ry Spring threw wreaths on them, the
 Day — and Night. — The mer - ry Spring threw wreaths on them, the
 Day — and Night. — The mer - ry Spring threw wreaths on them, the
 Day — and Night. — The mer - ry Spring threw wreaths on them, the

Musical score for vocal and piano. The vocal part consists of four staves, each with the lyrics "saw the bud-crowned Spring, the Spring go forth!". The piano accompaniment is on two staves. The score includes dynamic markings such as *rit.* and *fff*. The piano part features a complex rhythmic pattern with many accents.

saw the bud-crowned Spring, the Spring go forth!

saw the bud-crowned Spring, the Spring go forth!

saw the bud-crowned Spring, the Spring go forth!

saw the bud-crowned Spring, the Spring go forth!

rit. *fff* *rit.* *fff* *rit.* *fff* *rit.* *fff*

fff *alla Fine e stretto*

Piano accompaniment for the second system of the musical score. It consists of two staves (treble and bass clef) with complex rhythmic patterns and many accents. The score includes dynamic markings such as *rit.* and *fff*.

rit. *fff*

Allegro moderato
Alto Solo

mf

molto legato

The moon be-hind the cot - ton-wood is

rall.

mp

white and weird and cold, In sob - bing swells be -

p.

neath the wind the bend - ing grass is rolled; The

p.

parlando

night is eer - ie, pale and chill, there is no pulse, no

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'night' followed by eighth notes 'is eer - ie'. The piano accompaniment consists of chords and moving lines in both hands.

glow; Ah, who would guess it still is June with

The second system continues the vocal line with a half note 'glow;' followed by eighth notes 'Ah, who would guess it still is June with'. The piano accompaniment features a more active texture with eighth-note patterns in the right hand and sustained chords in the left hand.

teneramente

ros - es all a - blow?

cresc.

The third system shows the vocal line with a half note 'ros - es' followed by eighth notes 'all a - blow?'. The piano accompaniment includes a 'cresc.' (crescendo) marking and features a more complex harmonic structure with moving lines in both hands.

f If

rit.

The fourth system begins with a vocal line that has a rest followed by a half note 'If' marked with a forte (*f*) dynamic. The piano accompaniment features a 'rit.' (ritardando) marking and includes a complex chordal texture with moving lines in both hands.

con passione

I could feel your love - warm kiss up - on my lips to -

mf

ff marcata la melodia

mf

night, No need would be of balm - y air, of

rose or mel - low light; My heart would burst in

pp poco a poco cresc.

pp poco a poco cresc.

sing - ing, that has long - so long - been dumb, my

heart would burst in— sing - ing, that has long— so long— been

con molta passione
dumb, If you would come to me to - night, dear

Ossia. rall.
would come!

heart, if you would come!

più moto

Tenor (Recit.)

fervente

Look forth, be - lov - - - ed!

Love's ex - ult - ant sign is in the sky! Look forth!

Tenor Solo (Serenade)

(♩ = 84)

I can-not sing to thee as I would sing If

I were quick - en'd like the ho - ly lark, With

> marcato
fire from Heav'n and sun - light on his wing, Who

wakes the world with witch - ries of the dark, Re -

poco a poco cresc.
newed ³ in rap - ture in the red - - d'ning air. A

poco a poco cresc.

thing _____ of splen - dor do I deem _____ him then, A *impetuoso*

feath - - - er'd fren - zy with an an - gel's throat, _____ A

allegro

some - - thing sweet that _____ some-where seems to float 'Twi'x earth and

rit.

sky, _____ to be a sign to men. _____

marcato

marcato la melodia

pp fervente

I can-not sing to thee as I would sing If

pp

I were quick - en'd like the ho - ly lark, With

fire from Heav'n and sun - light on his wing, Who

wakes the world with witch-ries of the dark. I

poco a poco accel.
long to kiss thy locks, so gold - - en bright, As

poco a poco accel.

he doth kiss the tress-es of the sun. Oh!

bid me sing to thee, to thee, my cho-sen one, And do thou

appassionato

teach me, Love, and do thou teach me, Love, to sing a - right! _____ Oh!

Love! _____

fff

Lento

pp

r.h.

l.h.

Soprano *mp*

Alto *mp*

Tenor *mp*

Bass *mp*

mp

dolce con grazia

Spir - it of the Spring, — de - lay, de - lay! And

dolce con grazia

Spir - it of the Spring, — de - lay, de - lay! And

dolce con grazia

Spir - it of the Spring, — de - lay, de - lay! And

dolce con grazia

Spir - it of the Spring, de - lay, de - lay! And

dolce con grazia

in all fields keep thou a jeal - ous sway;

in all fields keep thou a jeal - ous sway;

in all fields keep thou a jeal - ous sway;

in all fields keep thou a jeal - ous sway;

Scat-ter not yet the or- chard's scent - ed snows, Nor

Scat-ter not yet the or- chard's scent - ed snows, Nor

Scat-ter not yet the or- chard's scent - ed snows, the or- chard's scent - ed snows, Nor

Scat-ter not yet the or- chard's scent - ed snows, Nor

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break the cage that holds the but - ter - fly, Nor

break the cage that holds the but - ter - fly, Nor

break the cage that holds the but - ter - fly, Nor

break the cage that holds the but - ter - fly, Nor

(unaccomp.)

rall.

rapido let the blow - ball wan - der up the sky. *parlando* What!

rapido let the blow - ball wan - der up the sky. *parlando* What!

rapido let the blow - ball wan - der up the sky. *parlando* What!

rapido let the blow - ball wan - der up the sky. *parlando* What!

rapido

flown so light - ly? By yon up - start rose, _____

flown so light - ly? By yon up - start rose, _____

flown so light - ly? By yon up - start rose, by yon rose, -

flown so light - ly? By yon up - start rose, _____

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "flown so light - ly? By yon up - start rose, _____". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

con vigore
Sum-mer is here with all her gau - dy shows! _____

con vigore
Sum-mer is here with all her gau - dy shows! _____

con vigore
Sum-mer is here with all her gau - dy shows! _____

con vigore
Sum-mer is here with all her gau - dy shows! _____

con vigore
Sum-mer is here with all her gau - dy shows! _____

rit.

The second system features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "Sum-mer is here with all her gau - dy shows! _____". The piano accompaniment is marked *con vigore* and features a strong, rhythmic accompaniment. The system concludes with a *rit.* (ritardando) marking.

The first system of the score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. All staves are in the key of D major (two sharps). The music is marked with a dynamic of *mp* (mezzo-piano). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A *rit.* (ritardando) marking is present in the middle of the system. The system concludes with a whole note chord in the right hand and a whole note chord in the left hand.

a tempo

Spir - it of the Spring, — good - bye, good - bye! good -

Spir - it of the Spring, — good - bye, good - bye!

Spir - it of the Spring, — good - bye, good - bye!

Spir - it of the Spring, good - bye, good - bye!

a tempo

pp

The second system of the score includes vocal parts and piano accompaniment. It begins with the tempo marking *a tempo*. There are four vocal staves (three treble clefs and one bass clef) and a piano accompaniment section with two staves (treble and bass clefs). The key signature remains D major. The vocal parts sing the lyrics: "Spir - it of the Spring, — good - bye, good - bye! good -". The piano accompaniment is marked with a dynamic of *pp* (pianissimo). The system concludes with the tempo marking *a tempo* and the piano dynamic *pp*.

bye! *pp* O Spir - it of the Spring, good - bye!

O Spir - it of the Spring,

O Spir - it of the Spring,

O Spir - it of the Spring,

O Spir - it of the Spring,

l.h. *pp*

mp O Spir - it of the Spring,

pp mezzo voce O Spir - it of the Spring, good - bye!

Spir - it of the Spring,

pp

deiberato *pp*

Spring, good - bye! Good - - bye!

pp

Spring, good - bye! Good - - bye!

pp

Spring, good - bye! Good - - bye!

pp

Spring, good - bye! Good - - bye!

l.h.

decresc. *pp*

Red. *

dim. e rit. *ppp*

* *Red.* * *Red.* * *Red.* *

(220)

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