

148782

To Mrs. John A. James James  
Saint Louis, Missouri

# INLAND WATERS

A Cycle of Five Lyrics

WORDS BY

William Ellery Leonard

MUSIC BY

LOUIS ADOLPHE COERNE

Op. 76.

I. In Twilight

II. The Bells Are Ringing Far Away

III. Drifting At Midnight

IV. By Land And Water

V. Willow Walk

(Medium Voice)

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## I. In Twilight

Moon in the west,  
O'er hill and golden cloud and river:  
What would I pray thee give her?—  
Give her thy rest.

Star on the slope,  
O'er wave and wand'ring sail and twilight:  
What would I pray of thy light?—  
Give her thy hope.

## II. The Bells Are Ringing Far Away (CANOE SONG)

In low canoe by willow trees,  
Amid the rushes by a boulder,  
My paddle blade across my knees,  
The moon behind my lady's shoulder:  
"The bells are ringing far away?"

Across the hills the cattle come,  
The little steamer rounds the cove,  
And twilight calls the children home  
Along the pathway of the grove:  
"The bells are ringing far away?"

And if my paddle I must swing,  
Now back again along the shore,  
O love, you'll still have time to sing  
To lake and moon and me once more:  
"The bells are ringing far away."

## III. Drifting At Midnight

Just to be drifting, drifting,  
Out with the stars afloat,  
As the waters are lifting, lifting,  
Gently my little boat,  
And the shadowy trees are shifting,  
And the land-bird wails its note.

Love, you are dreaming, dreaming,  
Yonder at home by the pine,  
But your eyes they are gleaming, gleaming,  
Here through the star-dust on mine,  
And the peace of the midnight is teeming  
With eery things and divine.

## IV. By Land And Water

My pony is hid in a hollow  
(Up there with the thrush and the lark),  
And whatever good riders may follow,  
May they get to the inn before dark! . . .  
I've a bank in the shade at the end of the glade—  
Hark, hark!

Her boat in the cattails is hiding  
(Down there with the turtle and quail),  
And wherever her sisters be riding,  
May the sunset be gold on the sail! . . .  
She's coming in white, through the birches, alight—  
Hail! hail!

## V. Willow Walk

Lean across the rail, love, lean and look below,  
See the swampy waters by the rushes glow,  
And a thousand froggies, all in pea-green jacket!—  
What a-what a, what a-what a,  
What a, what a racket!

Lounge along the rail, love, lounge and look ahead,  
See the scraggly willows, round the wharf and shed,  
And a hundred black-birds, with the scarlet shoulder!—  
Cheep and chirp, O! cheep and chirp, O!  
Till the year is older!

*William Ellery Leonard.*

Madison, Wisconsin, February, 1915.

# IN TWILIGHT

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.  
Op. 76, No. 1.

*Very slowly and broadly.*

Moon in the

west, o'er hill and golden cloud and river:

What would I pray thee give her?... Give her thy rest.

*mf*

*p*

*mf*

*f*

*rit.* *p dim.* *pp*

*rit.* *p dim.* *pp*

*L.H.*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

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*a tempo* *mf*

Star on the slope, o'er wave and

*a tempo* *p* *mf*

*Red.* \*

wan - d'ring sail and - twi - light: What would I

*f* *L.H.* *f*

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

pray of thy light? ... Give her thy hope.

*rit.* *p dim.* *pp*

*rit.* *p dim.* *pp*

*Red.* \*

# THE BELLS ARE RINGING FAR AWAY

(Canoe Song)

(Companion song to "IN TWILIGHT" by the same authors.)

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE.  
Op. 76, No. 2.

*With flowing motion.*

*mp*

In low ca - noe by wil - low trees,

*p* *mp*

A - mid the rush - es by a bould - er, My pad - dle blade a - cross my

*poco f* *sostenuto* *rit.* *dolce* *p*

knees, The moon be - hind my la - dy's should - er: "The

*sostenuto* *rit.* *poco f*

Red. \*

*Faster*

bells are ring- ing far a - way." *pp*

*p dolce*

*a tempo* *mp*  
A- cross the hills the cat- tie come,

*a tempo*  
*p* *mp*

The lit- tle steam- er rounds the cove, — And twi- light calls the child- ren

home *sostenuto* *poco f* *rit.* *dolce* *p*  
A- long the path- way of the grove: — "The

*sostenuto* *poco f* *rit.*

*Faster*  $\textcircled{3}$  *pp* *mf*

bells are ring-ing far a - way." And

*p dolce* *pp* *mf*

*Red.* \*

*a tempo* *rallen.*

if my pad - dle I must swing, now back a - gain a - long the shore,

*a tempo* *rallen.*

*a tempo* *mp* *poco f* *sostenuto*

O love you'll still have time to sing To lake and moon and me once

*a tempo* *mp* *poco f* *sostenuto*

*rit.* *Faster*  $\textcircled{3}$  *p dolce* *ppp*

more: "The bells are ring-ing far a - way."

*rit.* *p dolce* *pp* *ppp*

*Red.* \* *Red.* \* *Red. sempre ppp* \*

# DRIFTING AT MIDNIGHT

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.  
Op. 76, No. 3.

*Quietly; not fast.*

*p* (WHIPPOORWILL.) *dolce*

The piano introduction is in 3/4 time, starting with a half rest followed by eighth-note patterns. The right hand features a melodic line with slurs and a trill-like figure. The left hand provides harmonic support with chords and single notes. The key signature has one flat (B-flat).

*mp* *Dreamily; with flowing motion.*

*a tempo* *rit.* *mp*

Just to be drift - ing,

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes a trill-like figure in the right hand and a melodic line in the left hand. The tempo is marked *a tempo* and *rit.* (ritardando).

drift - ing, Out with the stars - a - float,

The second line continues the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *mp*.

As the wa - ters are lift - ing, lift - ing,

The third line concludes the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *mp*.



Gent - ly my lit - tle boat, \_\_\_\_\_ And \_\_\_ the

*p*

sha - dow - y trees - are shift - ing, \_\_\_\_\_ And the land - bird

*Quietly dolce*

*dolce*

wails \_\_\_\_\_ its note. \_\_\_\_\_ Love, you are

*rit. a tempo*

*rit. a tempo*

*dolciss. rit. mp*

*Dreamily; mp as before*

dream - ing, dream - ing, Yon - der at home by the

pine, \_\_\_\_\_ But\_ your eyes they are gleam - ing,

gleam - ing, Here thro' the star - dust on mine, \_\_\_\_\_

And\_ the peace of the mid-night is teem - ing\_ With\_

*Quietly dolce*

ee - - ry things and di - vine. \_\_\_\_\_

*rit. dolciss. p mp p*

# BY LAND AND WATER

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.  
Op. 76, No. 4.

*Allegretto.*

My po - ny is hid in a hol - low (Up  
there with the thrush and the lark,) — And what - ev - er good rid - ers may  
fol - low, — May they get to the inn be fore dark!..... I've a  
bank in the shade at the end of the glade, — Hark! Hark! Hark!

*mf*  
*p* *ad libitum.* *pp*  
*mf*  
R.H. L.H.  
*accel.* *f* *ad libitum* *p* *lunga* *pp*  
*accel.* *f* *p* *pp*

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

*mf a tempo*

Her boat in the cat-tails is hid - ing — (Down

*ad lib. mp p mf a tempo*

Red. Red. \*

there with the tur-tle and quail,) — And wher - ev - er her sis - ters be

R.H. L.H.

rid - ing, — May the sun-set be gold on the sail! . . . . . She's

*accel. f ad lib. mf p*

com - ing in white, thro' the birch - es, a - light, — Hail! Hail! Hail!

*accel. f mp pp*

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

# WILLOW WALK

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.

Op. 76, No. 5.

*Moderately fast and playfully.*

*(Do not retard.)* Lean a-cross the rail, love,

lean and look be-low, See the swamp-y wa-ters

by the rush-es glow, And a hun-dred frog-gies,

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All in pea - green jack - et! - What a - what a, what a - what a,

*f*

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a similar key signature. The first measure is marked with a hairpin crescendo. The second measure is marked with a forte (*f*) dynamic and includes an accent (>) over the first note.

What a, what a rac - ket!  
(Do not retard.)

*ff*

*ff*

*f*

Detailed description: This system contains the next two measures. The vocal line has a fermata over the first measure. The piano accompaniment features a forte (*f*) dynamic in the second measure. The first measure of the piano part is marked with a fortissimo (*ff*) dynamic.

Detailed description: This system contains the next two measures of the piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems.

Lounge a - long the rail, love,

*mf*

*mf*

(Do not retard.)

Detailed description: This system contains the final two measures. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic. A fermata is present over the first measure of the piano part, and the instruction "(Do not retard.)" is written below it.

lounge and look a - head, See the scrag-gly wil - lows,

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 quarter rest, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "lounge and look a - head, See the scrag-gly wil - lows,".

round the wharf and shed, And a hun-dred black-birds,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a treble clef line and a bass clef line. The lyrics are "round the wharf and shed, And a hun-dred black-birds,".

with the scar - let should - er! — Cheep and chirp, O! cheep and chirp, O!

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a treble clef line and a bass clef line. The lyrics are "with the scar - let should - er! — Cheep and chirp, O! cheep and chirp, O!".

Till the year is old - er!

*ff* (Do not retard.)

The fourth system features a vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a treble clef line and a bass clef line. The lyrics are "Till the year is old - er!". The system concludes with a double bar line and a dynamic marking of *ff* (Do not retard.).

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