

For Kitty Cheatham Thompson

HENRY HADLEY

Op. 47

Five Poems of Childhood

By Eugene Field

For a Solo Voice

With Piano Accompaniment



- | | |
|--|-----|
| 1. LITTLE BOY BLUE (<i>Medium</i>) | .60 |
| 2. THE SONG OF LUDDY-DUD (<i>High</i>) | .60 |
| 3. THE BLUE PIGEON (<i>High</i>) | .60 |
| 4. THE DOLL'S WOOING (<i>Medium</i>) | .75 |
| 5. THE SHUT-EYE TRAIN (<i>Medium</i>) | .60 |

CLOSED
SHELF.

NEW YORK : G. SCHIRMER

Boston : Boston Music Co.

Little Blue Pigeon

Eugene Field*

Henry Hadley. Op. 47, No 3

Not fast, gentle motion

p *sweetly*

Voice: Sleep, lit-tle pi-geon, and

Piano: *p*

fold your wings, Lit-tle blue pi-geon with vel-vet eyes;

Sleep to the sing-ing of moth-er-bird swing-ing, Swing-ing the nest where her

lit-tle one lies. *pp* A-way out yon-der I see a star,

Piano: *pp*

* From "With Trumpet and Drum" Copyright, 1892, by Mary French Field. Published by Charles Scribner's Sons
21702 c
Copyright, 1910, by G. Schirmer

Sil - ver - y star with a tink - ling song; To the soft dew fall - ing I

p

p

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 two flats (B-flat and E-flat). The lyrics are "Sil - ver - y star with a tink - ling song; To the soft dew fall - ing I". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

hear it call - ing, Call - ing and tink - ling the night a - long. —

slower

slower

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "hear it call - ing, Call - ing and tink - ling the night a - long. —". The piano accompaniment features a *slower* tempo marking. The music concludes with a long note in the vocal line and sustained chords in the piano accompaniment.

In through the win - dow a moon - beam comes, —

a little faster
mf

a little faster
mf

Detailed description: This system contains the third two lines of music. The vocal line begins with the lyrics "In through the win - dow a moon - beam comes, —". The piano accompaniment is marked *a little faster* and *mf* (mezzo-forte). The piano part features a rhythmic pattern of eighth and sixteenth notes.

Lit - tle gold moon - beam with mist - y wings; —

Detailed description: This system contains the final two lines of music. The vocal line continues with the lyrics "Lit - tle gold moon - beam with mist - y wings; —". The piano accompaniment continues with the same rhythmic pattern as the previous system, ending with a final chord.

p
All si - lent - ly creep - ing it asks: "Is he sleep - - ing -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "All si - lent - ly creep - ing it asks: "Is he sleep - - ing -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic and includes various chordal textures and melodic lines.

Sleep - ing and dream - ing while moth - er sings?"

The second system continues the vocal line with the lyrics "Sleep - ing and dream - ing while moth - er sings?". The piano accompaniment continues with similar textures, including sustained chords and moving lines in both hands.

agitated
Up from the sea there floats the sob Of the waves that are break - ing up -

p agitated *cresc. poco a poco*

The third system is marked *agitated*. The vocal line begins with "Up from the sea there floats the sob Of the waves that are break - ing up -". The piano accompaniment is marked *p agitated* and *cresc. poco a poco*. It features a prominent, low-register bass line with a strong upward trajectory, creating a sense of tension and movement.

on the shore, As though they were groan - ing in an - guish, and moan - ing, Be -

f *diminishing*

The fourth system continues the vocal line with "on the shore, As though they were groan - ing in an - guish, and moan - ing, Be -". The piano accompaniment is marked *f* and *diminishing*. It features a powerful, low-register bass line that gradually softens and tapers off towards the end of the system.

holding back *original time*
pp

moan - ing the ship that shall come no more. But

holding back *pp*

sleep, lit - tle pi - geon, and fold your wings, Lit - tle blue pi - geon with mournful eyes;

pp

Am I not sing - ing? see, I am swing - ing, Swing - ing the nest where my

mf *f*

getting slower

mf *f*

p

dar - ling lies.

In time

p *pp*

A GROUP OF SONGS BY HENRY HADLEY

For Malvina

Love-Song

Lawrence Hope
From "Stars of the Desert"

Henry Hadley, Op. 72, No. 3

Slowly, tenderly *p*

Voice Give me your-self one

Piano *p*

hour, I do not crave for an-y love, or e-ven thought of me;

Come, as a Sul-tan may ca-ress a slave, And

• By permission of Lawrence Hope and The John Lane Company.
Copyright, 1915, by G. Schirmer

PRICE 50 CENTS

For John McCormack

A California Troubadour

Clarence Urmy

Henry Hadley, Op. 72, No. 1

Not fast *mf*

Voice My

Piano *p*

heart, my heart's a bon-my bird, That car-ols songs the sweet-est

heard. My heart, my heart's a foun-tain fair, That

Copyright, 1915, by G. Schirmer

PRICE 50 CENTS

For Helen Stanley

Nectar

Clarence Urmy

Henry Hadley, Op. 72, No. 2

Allegro vivace *mf*

Voice In a gold-en

Piano *ff*
con pedale

bowl I brew Leaf of rose and vio-let dew,

And the es-senc-es of things Na-tal to Pi-

Copyright, 1915, by G. Schirmer

PRICE 60 CENTS

For Yvonne de Tréville

"My love the lily used to wear"

David Stevens

Henry Hadley, Op. 72, No. 5

Joyfully, with motion *f*

Voice My love the lil-y used to wear That,

Piano *f*

thro' the mead-ow trip-ping, She ga-thered while the ea-ger wind The

morn-ing dew was sip-ping. But some-thing she has late-ly learned No

Copyright, 1915, by G. Schirmer

PRICE 60 CENTS