

R. Birch

THE ROMANCE OF THE DAWN

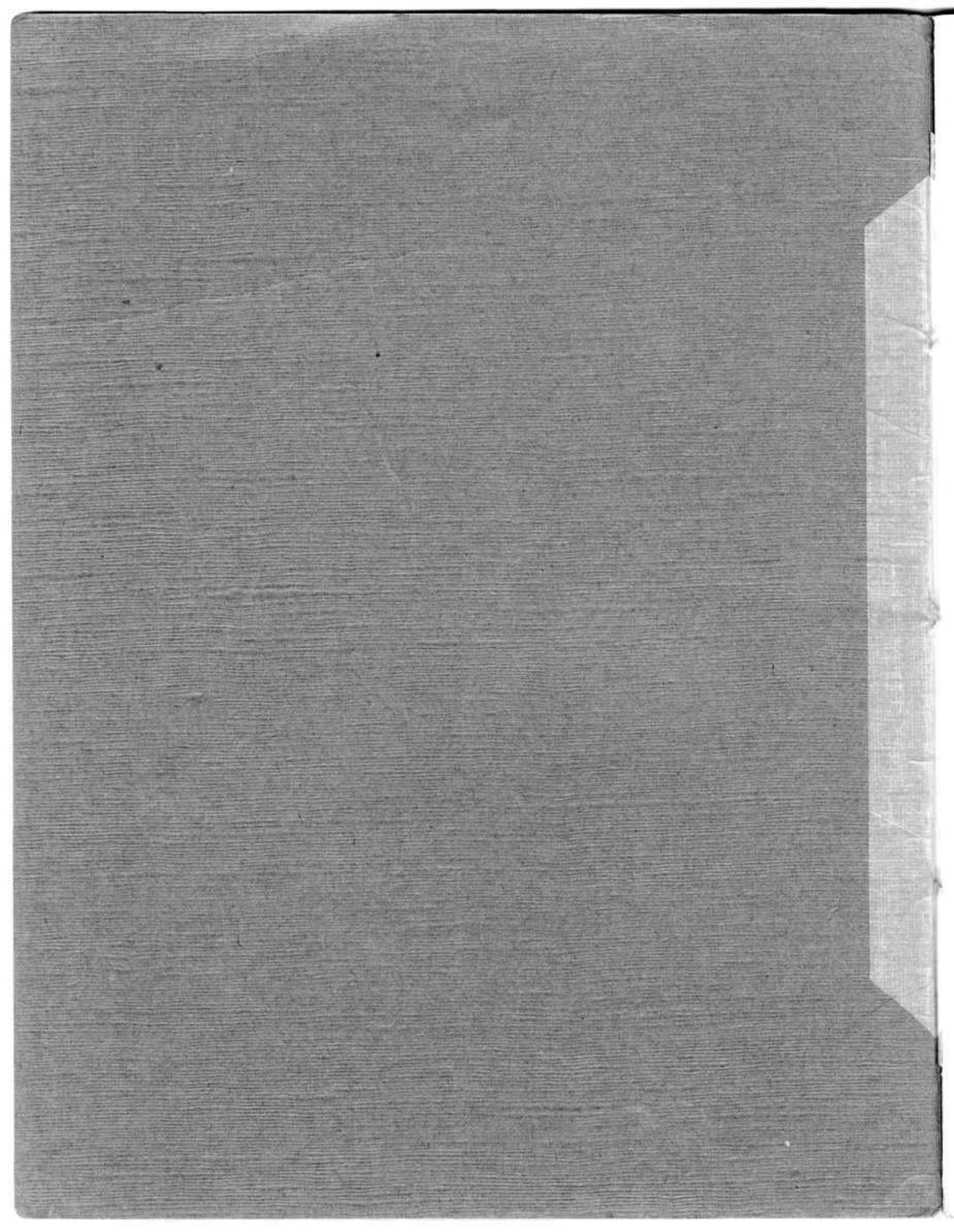
Recitation
with Pianoforte Accompaniment

Poem by
Elizabeth K. Reynolds.

Music by
Ernest R. Kroeger
Op. 61.

Published by
THE WILLIS MUSIC COMPANY
CINCINNATI, OHIO

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1911
NEW YORK, N. Y.
125 N. W. 4th ST.
CINCINNATI, OHIO





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The Romance of the Dawn.

RECITATION WITH PIANOFORTE ACCOMPANIMENT.

POEM BY ELIZABETH K. REYNOLDS.

MUSIC BY ERNEST R. KROEGER.

Night :

Day :

Dawn : (The daughter of Night and Day.)

Mist : (The young God-lover of Dawn.)

Moonlight : }
Sunrise : } (Friends of Night and Day.)

Wind : (The friend of Mist.)

The Ocean, the Waves, the Storm, the ship-wrecked crew, the Clouds, the Shepherd and his flock, the pestilence, the gloom, the clouds, the city, the earth, etc., etc.

SYNOPSIS:- Night and Day had a beautiful daughter named Dawn, whom they loved passionately, yet feared that sometime they might lose her. Their old friends, Moonlight and Sunrise, reassured them. One morning Wind came riding over the land and brought with him his friend Mist, who upon beholding Dawn, conceived a violent passion for the beautiful child of Night and Day and wooed her for his bride. Night and Day found they must give Dawn to her lover Mist, but she, always faithful to them, returned from her home in the clouds whither Mist bore her to minister still to Night and Day.

Dawn.

Dawn, radiant daughter, born of Night and Day!
Softly she glides—a pale and pensive shade—
From Night's enfolding arms, to cross the glade,
That at her presence sweet, sings roundelay
In notes of waking birds. The waves at play,
In silver ripples break, to greet the maid,
Ere Day arising clasps her unafraid
Within the effulgence of his burning ray.

Far, far and near is Dawn, the beauteous maid,
Known as the duteous daughter of the Night -
The Day.

The Sun and Moon, the Waves and Wind
Her loveliness adore; and when afraid
Their child might sometime leave for aye their sight,
Their friends to cheer, poured comfort in their mind.

When Day, arising, sings of Dawn, his pride:

(SONG OF THE DAYBREAK.)

"The Sun loves her,
And the Moon loves her,
And the Winds and the Waves rejoice,
When Dawn comes gently, softly
The Storm god's wrath to allay.
O Sunlight, O Moonrise,
Dost hear my pleading voice?
Oh! tell me, must I lose her?
Or will she with me stay?"

Moonlight, in tender accents, soft replied:-

(SONG OF THE NIGHTINGALE.)

The Nightingale in liquid notes a-singing
Poured forth his pensive song:-
"O Moonlight, through the forest one-time winging
Beheld I fairest Dawn.
Now all my heart with passion's fire is burning;
Love all my being thrills;
Ah, Moonlight, like a shadow from me turning
Fled Dawn o'er distant hills."

"Fear not," both Moonlight and the Sunrise cried
To the Day and to the Night,
"Fair Dawn will not be lured from thee away,
Nor thus thy love requite."

(SONG OF THE SUNRISE.)

"How much would I, too, miss her,"
Sunrise said,
"More fair she never shines
Than when she comes to meet me -
So lovingly to greet me,
And all my glowing light her form entwines:
Aurelian floats her golden hair about her -
Ah, Night! Ah, Day! fear not, nor ever doubt her -
Pale, pensive, sweet - she's thine till time is sped."

(THE MEETING.)

One morn the storm-god, Mist,
Came riding over the land.
He met the beautiful Dawn so fair-
Ah, she was a goddess beyond compare.

As she rose from the sea with its tints of green,
Her eyes and her hair caught the golden gleam
Of a faint shell-tint from a stray sunbeam
As it peeped from its hidden lair.

Ah! that was a meeting of gods, I wist,
As Mist came over the land-
The Wind, fair Dawn, and the young god Mist,
While Love clasped the maiden's hand!

Mist.

Behold the young god, Mist!
He rides on the wings of the Wind.
Up from the waves of the sea they fly-
Crossing the dunes and the moorlands by-
A cloud-enveloping pall, I wist,
The eyes of the Night to blind:
The eyes of the Night- the stars serene-
Glimmer and glow- pale fires a gleam,
Mirrored in placid pool and stream
Till the Wind and the Mist arise.

(THE WOOING.)

"Dawn, fairest child," sang Mist,
"I claim thee, love, as bride.
Far in my cloud-land home
Wilt thou with me abide?
Come, Dawn, I wait for thee!
Fair love, now smile on me,
Come, Dawn, shy maiden, come,
Nor fate resist."

The Wind and the Mist-
Ah, Dawn, fair child!
What pow'r to resist
With Love to blind?
What pow'r to resist-?
Love's arms enshroud
Fair Dawn and the Mist
In encircling cloud.

Morn after morn, when Dawn had slipped from Night's
 Caressing care, came Mist to woo the maid,
 Ere yet she stepped to meet effulgent Day.
 Soon both to Night and Day the knowledge came
 That Dawn, their child so fair, was won by Mist,
 To him, her young god-lover, did Dawn list,
 Until her heart was burning with the flame
 Enkindled by the God-love's mighty name
 Evoked to plead at each appointed tryst:
 Nor longer could the Night and Day resist,
 But yielded beauteous Dawn to love's acclaim,
 But Dawn so dearly loved the Night and Day
 She wandered ever back 'twixt earth and heav'n
 To those with love for whom her bosom burns.
 Sunlight and Moonlight meet her on her way
 When she- her pale sweet presence gently giv'n-
 Unto her cloud-land home with Mist returns.
 Sometimes Dawn's presence gleams
 To show the shipwrecked crew where danger lies;
 Sometimes when Pestilence 'neath Night's sad beams
 A terror flies,
 Dawn's coming lights the gloom.
 She cheers the lonely little lad
 Who faithful tends his father's flocks,
 And maketh glad
 His plaintive, piping song,
 That echoes far o'er list'ning rocks;
 Or gently rising o'er the wooded hills,
 Dawn, in a low-thatched cottage near the sea,
 Beholds a mother soothing tenderly
 Her little child, while she in sadness waits
 For him who from the ocean's deep will ne'er return.
 She sings in lullaby to soothe her child:-

"Rock thee, baby, rock-a-bye,
List not to the wind's low sigh.
Softly sleep, love will keep
Tender vigil at thy side,
Darkly creep shadows deep,
Still with thee will love abide.

Rock thee, baby, rock-a-bye,
Louder moans old ocean's cry,
Souls so brave 'neath the wave
Sink, lest God shall be their stay.
God to save, lend Thine aid,
Lest he sink for whom we pray!"

Low moans still the sad sea breaking;
Hush'd sleeps soft, till God's awaking,
He, for whom a message - dying -
Sadly moans old ocean, crying:-

(SONG OF THE OCEAN.)

"Farewell, beloved, fare-thee-well!
Thine is my last sad sigh-repeating:-
"Farewell!" "Farewell!"
Tender vigil keeping
Thine my soul's last greeting:-
"Farewell!"

Low moans now the sad sea sighing,
Soft the mother's voice replying-

"Rock thee, baby, rock-a-bye,
List not to the wind's low sigh.
Softly sleep, love will keep
Tender vigil at thy side.
Darkly creep shadows deep,
Still with thee will love abide,
Sleep, Sleep."

Softly she glides a pale and pensive shade— From Night's enfolding arms, to

mf

* Led. *

cross the glade, That at her presence sweet, sings roundelay In notes

mf *mf* *mf*

of waking birds. The waves at play, In silver ripples break, to

accel.

* Led. *

Un poco più animato. (♩ = 160)

greet the maid, Ere Day arising clasps her unafraid within th' ef-

cresc. *f*

* Led.

when afraid Their child might sometime leave for aye their sight, Their friends to cheer,

* Led. * Led. * Led. * Led. * Led.

poured comfort in their mind.

* Led. * Led. * Led.

When Day, arising, sings of Dawn, his pride:

Allegro. (♩ = 88)

* Led. * Led. * Led. * Led. * Led.

* Led.

Moonrise!

Dost hear my pleading voice?

Oh

p

Lento *Lento* *Lento*

tell me,

must I lose her?

Or will she with me stay?"

cresc. *sf*

Lento *Lento*

Moderato. (♩ = 108)

Moonlight, in tender accents soft replied:

mf *p*

Lento *Lento* *Lento* *Lento*

Lento. (♩ = 88)

"The Nightingale in liquid notes a -

p dolce

Lento *Lento* *Lento* *Lento* *Lento* *Lento*

singing Poured forth his pensive song:

* Led. * Led. * Led. * Led. * Led. * Led.

Moonlight, thro' the forest one time winging, Beheld I fairest Dawn.

* Led. * Led. * Led. * Led. * Led. * Led.

Now all my heart with passion's fire is burning,

* Led. * Led. * Led. * Led. * Led. * Led.

Love all my being thrills; Ah, Moonlight, like a shadow from me turning Fled

* Led. * Led. * Led. * Led. * Led. * Led.

Dawn o'er distant hills."

Musical score for the first system, featuring a piano accompaniment with triplets and dynamic markings. The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

Allegro energico (♩ = 126)

"Fear not," both Moonlight and the Sunrise cried To the Day and to the Night,

Musical score for the second system, starting with "Allegro energico" and including the instruction "rinforz". The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

"Fair Dawn will not be lured from thee away, Nor thus thy love re - quite.

Musical score for the third system, including the instruction "alleg" and dynamic markings. The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

"How much would I, too, miss her," Sunrise said, "More fair she never shines Than

Musical score for the fourth system, starting with a mezzo-forte (*mf*) dynamic marking. The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

when she comes to meet me, So lovingly to greet me, And all my glowing light Her form en - twines:

*Led *Led *Led. *Led *Led *Led. *Led. *Led. *Led. *Led. *Led.

Aurelian floats her golden hair about her, - Ah, Night! ah, Day! Fear not, nor ever doubt

*Led. *Led. *Led. *Led.

her, - Pale, pensive, sweet, she's thine till time is sped."

Vivo. (♩ = 100)

One morn, the storm-god, Mist, Came

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

riding over the land. He met the beautiful Dawn so fair. Ah, she was a goddess beyond compare. As she
cresc. poco a poco

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

rose from the sea with its tints of green, Her eyes and her hair caught the golden gleam Of a

* Led. * Led. * Led. * Led. * Led. * Led. * Led.

faint shell - tint from a stray sun - beam As it peeped from its hidden

lair.

* Led. * Led. * Led.

Ah, that was a meeting of gods, I wist, As

* Led. * Led. * Led. * Led. * Led.

Mist came over the land, The Wind, fair Dawn, and the young god, Mist, While

Musical score for the first system, featuring piano accompaniment with fingerings and dynamic markings.

Love clasped the maiden's hand!

Musical score for the second system, including a *poco rit.* marking and dynamic markings.

Musical score for the third system, featuring a *f con anima* marking and dynamic markings.

hold the young god, Mist! He rides on the wings of the Wind. Up from the waves of the

Musical score for the fourth system, featuring piano accompaniment with fingerings and dynamic markings.

sea they fly, Crossing the dunes and the moorlands by, A cloud enveloping pall, I wist, The eyes of the Night

*Led. *Led. *Led. Led. *Led. *Led. *Led.*

to blind: The eyes of the Night, the stars serene Glimmer and glow, Pale

**Led. *Led. *Led. *Led.*

fires agleam, Mirrored in placid pool and stream Till the Wind and the Mist arise.

**Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.*

"Dawn, fairest child," sang Mist, "I claim thee, love, as bride. Far in my cloud-land

**Led. *Led. *Led. *Led. *Led. *Led.*

home Wilt thou with me a - bide? Come, Dawn, I wait for thee! Fair

The first system of music features a vocal line with a long, sweeping melisma over the words "Come, Dawn, I wait for thee!" and a piano accompaniment with a steady eighth-note bass line. The key signature has one flat (B-flat).

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

love, now smile on me! Come, Dawn, shy maiden, come, Nor fate resist."

The second system continues the vocal line with more melisma and includes piano markings: *gr* (grace notes), *ff* (fortissimo), and *dimin.* (diminuendo). The piano accompaniment features various fingering numbers (1-5) and slurs.

* *Ad.* * *Ad.*

The Wind and the Mist, - Ah, Dawn, fair child! What

The third system features a vocal line with melisma and piano markings: *fp* (forzando piano). The piano accompaniment has a complex rhythmic pattern with many slurs and ties.

* *Ad.* *

pow'r to resist With Love to blind?

The fourth system continues the vocal line with melisma and piano markings: *fp*. The piano accompaniment features a steady eighth-note bass line and various fingering numbers.

What

p

pow'r to resist? Love's arms en-shroud Fair Dawn and the Mist In en-

circling cloud.

molto rit.

Andante. (♩ : 96)

p

And. *And. *And. *And. *And. And. *And. *And. *And. *And. And. *And. *And. *And. *And.

Morn after morn, when Dawn had slipped from Night's Caressing care, came Mist to woo the

cresc. e accel.

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

maid, Ere yet she stepped to meet effulgent Day.

mf dolce *dim.*

*Led. *Led. *Led. *Led.

Soon both to Night and Day the knowledge came That Dawn, their child so fair, was won by

*Led. * Led. *

Mist, To him, her young god-lover, did Dawn list, Until her

p

Un poco più mosso. (♩ = 112)

heart was burning with the flame En - kindled by the God - love's mighty name

Musical notation for the first system, including treble and bass staves with fingerings and dynamics.

Evoked to plead at each appointed tryst: Nor longer could the Night and Day resist, But

Musical notation for the second system, including treble and bass staves with fingerings and dynamics.

*Red. **

*Red. **

yielded beautiful Dawn to love's acclaim.

Musical notation for the third system, including treble and bass staves with fingerings, dynamics like "stringendo", and performance markings.

*Red. **

*Red. **

*Red. **

*Red. **

But Dawn so dearly loved the Night and Day

Musical notation for the fourth system, including treble and bass staves with fingerings, dynamics like "dimin" and "p", and performance markings.

*Red. **

*Red. * Red. **

*Red. **

*Red. * Red. **

She wandered ever back 'twixt earth and heav'n To those with love for whom her bosom burns.

Led. * Led. * Led. * Led. * Led. * Led. * *Led. *

Sunlight and Moonlight meet her on her way When she, her pale sweet presence gently giv'n,

Led. * Led. *

Unto her cloud-land home with Mist returns.

Allegretto. (♩ = 126)

Sometimes

Led. * Led. * mf p

Dawn's presence gleams To show the ship wrecked crew where danger lies; Sometimes

*Led.

when Pestilence heath Night's sad beams A terror flies, Dawn's

mf *p*

* Led. *

coming lights the gloom. She cheers the lonely little

mf *p*

* Led. *

lad, Who faithful tends his father's flocks And maketh glad His plaintive, piping song, That echoes far o'er list'ning rocks;

mf *p*

* Led.

Or gently rising o'er the wooded hills, Dawn, in a low thatched cottage near the sea, Be-

Con moto. (♩ = 144)

Con moto. *p*

* Led. * Led. * Led. * Led. *

holds a mother soothing tenderly Her little child, while she in sadness waits For him who from the ocean's

Allegro. (♩ = 63)

p subito

* Led. * Led. * Led. * Led. * Led. * Led. * Led.

deep will ne'er return.

She sings in lullaby to soothe her child: —

* Led. * Led. * Led. * Led. * Led. * Led.

Andantino. (♩ = 152)

rit *p* *R.H.* *R.H.*

* Led. *

Led. * Led.

"Rock thee, baby, rock - a - bye, List not to the wind's low sigh. Softly sleep, love will keep

B.H. *R.H.* *R.H.*

Led. * Led. * Led. * Led. * Led. * Led.

Tender vigil at thy side, Darkly creep shadows deep, Still with thee will love abide."

R. H. *cresc.* *R. H.*

* *Led.* * *Led.* * *Led.*

dimin. *R. H.* *R. H.* *R. H.*

* *Led.* *Led.* * *Led.* * *Led.*

"Rock thee, baby, rock-a-bye, Louder moans old ocean's cry, Souls so brave 'neath the wave

p. *R. H.* *R. H.* *cresc.* *R. H.*

* *Led.* * *Led.* * *Led.*

Più animato. (♩ = 160)

Sink, lest God shall be their stay. God to save, lend Thine aid, Lest he sink for whom we pray!"

R. H. *sfz* *sfz*

* *Led.* * *Led.* * *Led.*

Allegro. (♩ = 88)

Loud moans still the sad

Led. * *Led.* * *Ossia*

sea breaking; Hush'd sleeps soft, till God's awaking, He, for whom a message, dying,

Sadly moans old ocean, crying:

dim. sempre

"Farewell,

beloved,

largamente

fare - thee - well!

Thine is my last sad sigh, re -

5

cresc.

peating :

"Fare - well!"

"Fare -

f

well!"

Tender vigil keeping,

Thine my

dim.

soul's last greeting :

"Fare - well!"

p

Andantino. (♩ = 152)

Soft the mother's voice replying: "Rock thee, baby, rock-a-bye,

The first system of music features a piano accompaniment in G major, 6/8 time. The right hand (R.H.) plays a simple harmonic accompaniment with chords and single notes. The left hand (L.H.) plays a rhythmic pattern of eighth notes. The tempo is marked 'Andantino' with a quarter note equal to 152 beats per minute. The dynamics are marked 'p' (piano). The system includes fingerings and articulation marks such as 'Led.' and '*'.

List not to the wind's low sigh. Softly sleep, love will keep Tender vigil at thy side.

The second system continues the piano accompaniment. The right hand (R.H.) plays chords and single notes. The left hand (L.H.) continues the rhythmic pattern. The tempo remains 'Andantino'. The system includes fingerings and articulation marks such as 'Led.' and '*'.

Darkly creep shadows deep, Still with thee will love abide, Sleep,

The third system continues the piano accompaniment. The right hand (R.H.) plays chords and single notes. The left hand (L.H.) continues the rhythmic pattern. The tempo remains 'Andantino'. The dynamics are marked 'cresc.' (crescendo). The system includes fingerings and articulation marks such as 'Led.' and '*'.

Sleep!"

Con moto. (♩ = 144)

The fourth system transitions to a new tempo, 'Con moto', with a quarter note equal to 144 beats per minute. The right hand (R.H.) plays a more complex melodic line with fingerings (2, 1, 3, 1, 4, 1, 2, 5, 2, 4, 2, 3, 4, 1, 3, 5, 3, 1) and articulation marks. The left hand (L.H.) continues the rhythmic pattern. The dynamics are marked 'molto rit.' (molto ritardando) and 'p' (piano). The system includes fingerings and articulation marks such as 'Led.' and '*'.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, starting with a dynamic marking of *mf* and ending with *p*. The lower staff is in bass clef and contains a melodic line of eighth notes. A *dim.* marking is placed between the staves. Below the staves, there are ten asterisks with a clef symbol: *Ced. *Ced. *Ced. *Ced. *Ced. *Ced. *Ced. *Ced. *Ced.

The second system of music consists of two staves. The upper staff is in bass clef and contains a series of chords, with a dynamic marking of *p*. The lower staff is in bass clef and contains a melodic line of eighth notes. Below the staves, there are six asterisks with a clef symbol: *Ced. *Ced. *Ced. *Ced. *Ced. *Ced.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, with dynamic markings of *p*, *mf*, and *p*. The lower staff is in bass clef and contains a melodic line of eighth notes. Below the staves, there are four asterisks with a clef symbol: *Ced. *Ced. *Ced. *Ced.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, with a dynamic marking of *mf* and a *poco rit.* marking. The lower staff is in bass clef and contains a melodic line of eighth notes. Below the staves, there are five asterisks with a clef symbol: *Ced. *Ced. *Ced. *Ced. *

