

WA-WAN SERIES OF AMERICAN COMPOSITIONS

**MEMORY**  
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**A**  
**SONG CYCLE**



BY

**E. R. KROEGER**  
—

Voice type  
=

VOLUME V [AUTUMN QUARTER—PART I] No. 39

THE WA-WAN PRESS

NEWTON CENTER, MASSACHUSETTS, 1906

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# MEMORY.

## A SONG CYCLE.

*Ernest  
Richard*

Poem by ELIZABETH K. REYNOLDS.

Music by E. R. KROEGER.  
Opus 66.

### I

### "Grey Skies and Leafless Trees."

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Copy 1

Moderato.

The musical score is written for voice and piano. It consists of four systems of music. The first system is an instrumental introduction for the piano, marked *mp* (mezzo-piano), in 6/4 time. The second system begins with the vocal melody, marked *mf* (mezzo-forte), with the lyrics: "Grey skies and leaf-less trees, The drip of fall-ing rain". The piano accompaniment continues with a steady accompaniment. The third system continues the vocal melody with the lyrics: "A sod-den path, a lone-ly hut, And mem - o - ries,". The piano accompaniment remains consistent. The fourth system concludes the piece with the lyrics: "And mem - o - ries." and a *calando.* (ritardando) marking. The piano part ends with a *p* (piano) dynamic marking.

II

“Bird Notes are Hushed.”

*Lento.* *pp*

Bird notes are hush'd; No more the wood and hill Bath'd in the sum-mer

*p*

light Of ec - sta-sy. No more the sun-kiss'd waves Gleam crest - ed white To

*murmurando.*

*accel. e cresc.* *Allegro.* *f*

break on sum-mer sands With hur-rying rush As

*accel. e cresc.* *f*

if some sea-god strong In haste pur - sued.

*1 precipitato.* *rit.*

Andante.

*p*

Now dead the sum-mer days, And dead all

*mf* *mp* *mf espressivo.* *dim.*

Lento. *espressivo.*

joys save mem-o-ry! —

*mf* *dim.* *p* *mf* *pp*

III

“O Memory! Our Joy art Thou, and Pain.”

Andante. *mf espressivo.*

*rit.*

O mem-o-ry! our joy Art thou, and pain! — Thou

*p* *rit.*

Un poco più mosso.  
*crescendo.*

*f*

with thy an-guish'd touch Doth ope to us Those por-tals once so fair Of life and

*crescendo.* *f*

*Tempo primo.*

love, and love, Life's trea - sure house Where

*f con fervore.*

*mf*

rich - es rare are stor'd Nor van-ish at the touch of Time's re - morse-less hand.

*p ritard.*

*a tempo.*

Of Time's remorse-less hand.

IV

“Life! Thou Art Fair.”

*Agitato.*

*sfz*

Life! thou art fair, Thou art young, thou art free! Take me, O life,

*mf*

Bind my sad heart to thee; — Back roll the days, — O fair days of de-sire, —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a mezzo-forte (*mf*) dynamic and includes accents (^) over the notes 'e' and 'e' in the first two phrases. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

When together we roam'd Touch'd by love's mag - ic fire. —

*f*

*il melodia marcato.*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A tempo marking *il melodia marcato* is placed above the piano part.

*a tempo.*

*mf*

Life, thou wert fair, — Thou wert young, thou wert free,

*ritard.*

*mp*

*p*

The third system shows a change in tempo to *a tempo*. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic and includes a *ritard.* (ritardando) marking. The piano part then transitions to a piano (*p*) dynamic.

*dim. e rit.* *a tempo.*

In the gar-den of life — Now blooms pale Mem - o - ry.

*rit.*

*dim. e rit.*

*p*

The fourth system concludes the piece. The vocal line features a *dim. e rit.* (diminuendo e ritardando) marking. The piano accompaniment includes a *rit.* (ritardando) marking and ends with a piano (*p*) dynamic. The piece concludes with a final chord in the piano part.

“A Stretch of Burning Sand.”

Adagio.

Piano introduction in G major, 4/4 time, Adagio. The piece begins with a series of chords in the right hand and a more active bass line in the left hand. Dynamics include *p*, *sfz*, *f*, and *mf*. There are two first endings marked with a dotted line and the number 8.

*p parlando.*

*mp*

A stretch of burn-ing sand, with here and there The

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment features sustained chords and a melodic line in the left hand. Dynamics include *mp* and *p*. A first ending is marked with a dotted line and the number 8.

droop-ing branch-es of some tow-ring tree

That stands grim sen-ti-nel

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with sustained chords and a melodic line. Dynamics include *mf* and *cresc.*

Allegro.

'twixt land and sea; The na - ked pier juts sharp in-to the waves, And

Vocal line and piano accompaniment for the third line of lyrics. The tempo is marked Allegro. The piano accompaniment features a more active bass line with triplets. Dynamics include *f*.



*ff*

high the sea-gulls whitewith pier-cing cry Up dart in-to the az-ure sky se-

*diminuendo.* *mf*

rene — Then sink far out to float on am-ber wave And

*espress.*

shrill and clear the child-ren's voi - ces ring In hap-py play a -

*Tempo primo.* *p*

build-ing cas-tles fair — Up - on the shift-ing sands.

Musical score for the first system, featuring a treble clef staff with rests and a grand staff with piano accompaniment. The piano part includes dynamic markings *sfz*, *f*, and *mf*, and contains several triplet patterns in the bass line.

Musical score for the second system, continuing the piano accompaniment. It includes dynamic markings *mp*, *p*, and *ritard.*, along with triplet patterns and a long melodic line in the bass staff.

VI  
Life! Thou Art Fair.

Vivo.

Life! thou art fair, Thou art sweet as the

Musical score for the first system of the vocal piece "Life! Thou Art Fair." It includes a vocal line with lyrics and piano accompaniment. The tempo is marked *Vivo.* and the dynamics are *f*.

day. \_\_\_\_\_ Come to me, haste to me,

Musical score for the second system of the vocal piece. It includes a vocal line with lyrics and piano accompaniment. The dynamics are *rinf.*

*mf*

Make no de - lay. Life thou art fair, Ere the grey skies ap -

*mf*

pear, Ere the rains break and beat On a

*stringendo.*

*stringendo.*

*f ritard.* *Lento. espressivo.* *a tempo. mf poco a poco rit. e dim.*

heart des - o - late. On a heart des - o -

*il melodia marcato.*

*f ritard.* *mf poco a poco rit. e dim.*

late.

*calando.*

## VII

## "What Mocks the Garish Light of Summer Day?"

Andante sostenuto.

*molto espressivo.*

What mocks the gar-ish light of sum-mer day? Still white the sands out-stretch

to meet the waves; Still floats the sound of care-less, hap-py mirth But

Con moto.

'twixt my heart and thine, My best be - lov'd, A sha-dow deep obscures the light of

day. Now thro' the leaves faint

stir - ring of the trees, ritard. *p*  
A

Con moto. *mf* *f*

sigh that breaks my heart a-lone is heard And o'er the wide ex-panse of empty wave

*p* *cresc.* *f*

Tempo Iº *espress.*

No vis-ion fair, — No vis-ion fair — A - ri-ses from the gloom of so-li-

*p* *espress.*

tude. — *espress.*

*f* *mf* *mp dim. e rit.* *p*

*marcato.*

## VIII

## "What Mocks the Garish Light but Solitude?"

Andante e mesto.

*p* *mf*

What mocks the gar-ish light but so-li-tude?— Where once my love and

*p* *mf*

I had hap-p'ly rov'd — Now stretch-es bleak and cold the emp-ty sand, — And

*f* *p*

*f molto espress.*

pale the light that rests on sea and wave, — And cold the si-len-

*p* *sfz*

ces of so-li-tude. —

*mf* *mf* *p*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment. The second system features a forte (*f*) dynamic in the vocal line and a piano (*p*) dynamic in the piano accompaniment. The third system is marked *f molto espress.* and features a piano (*p*) dynamic in the vocal line and a sforzando (*sfz*) dynamic in the piano accompaniment. The fourth system concludes the piece with a mezzo-forte (*mf*) dynamic in the vocal line and a piano (*p*) dynamic in the piano accompaniment. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

IX

“Could I in Crowded Street or Ways Remote.”

Moderato con grazia. *p*

Could I in crowd-ed streets Or ways — re-

*p legato sempre.*

mote A - gain — in hap-py com-rade-ship but walk With one I

love Then cold the wind might blow The rains in fu - ry

beat, But I con - tent Could feel one pre-sence

*p*

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near, No long - er des - o - late, No

*f* *espress.*

long - er des - o - late.

*mf* *p* *mf*

*p* *mf* *p*

*p* *ritard. e dim.* *pp*



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NEWTON CENTER  
MASSACHUSETTS

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