

For Michael Litten.

Old Song

Poem by Hart Crane: 1899-1932.

Setting by Melvin Bird: August 20th 2002.

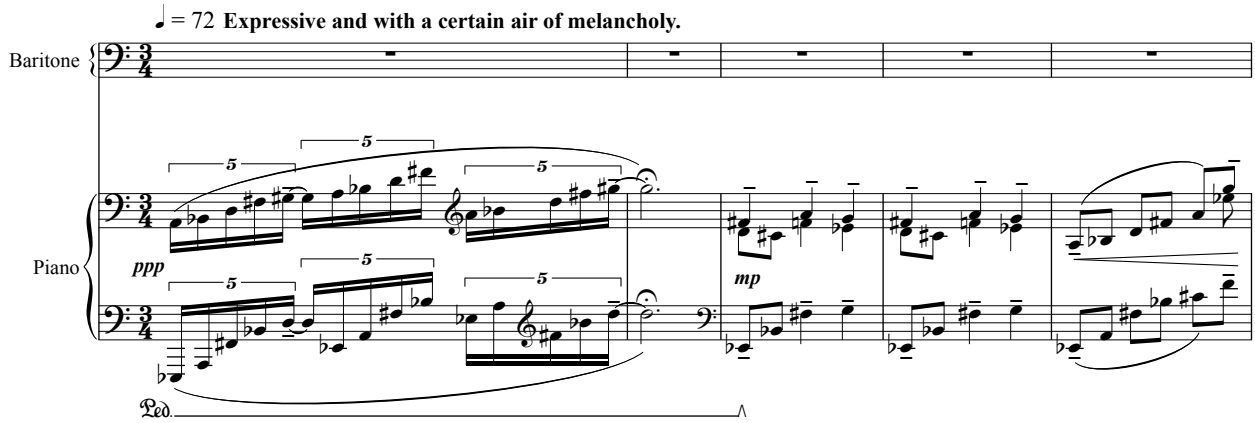
$\text{♩} = 72$ Expressive and with a certain air of melancholy.

Baritone

Piano

ppp *mp*

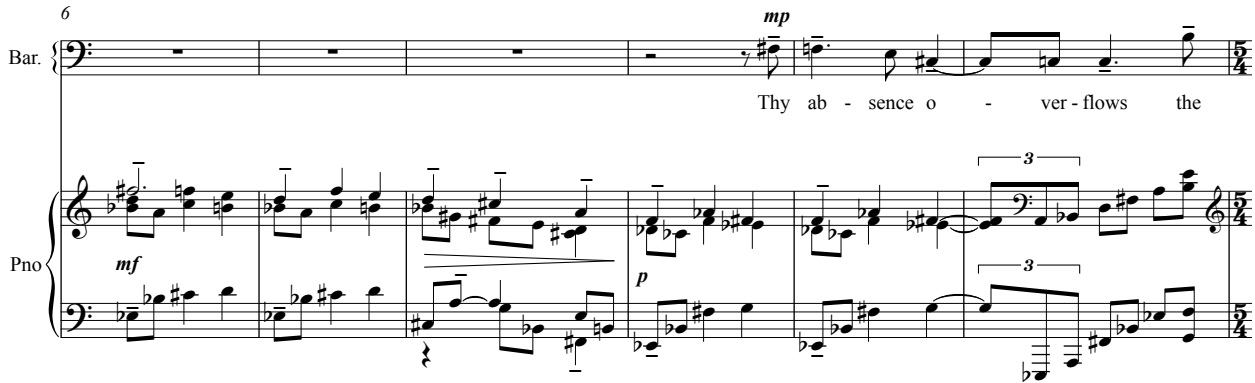
Ped.



6 *mp*

Bar. Thy ab - sence o - ver - flows the

Pno *mf* *p*



12

Bar. rose, From e - very pe - tal gleam. Such words as it were vain to

Pno *mp* *mf*



16 *p* *mf*

Bar. close, Such tears as crowd the dream.

Pno *p* *mf*



Bar.

Piano: *pressing forwards.* *f* *p* *a tempo.*

27 *mp* *mf*

Bar.

Vocal: So eyes that mind thee fair and gone, Be -

Piano: *mp* *mf*

30 *mf* *mp*

Bar.

Vocal: mused at wa-king, spend On skies that gild thy re-mote dawn

Piano: *mf* *mp*

35 *p*

Bar.

Vocal: More hopes than here a-ttend.

Piano: *p* *pulling back.*

38 $\text{♩} = 60$ *mp*

Bar. *mp* The bur - den of the rose will

Pno *p* *mp*

42 *mp*

Bar. fade Sped in the spec - trum's kiss, —

Pno *mp*

45 $\text{♩} = 40$ *ff* *p*

Bar. *ff* But here the thorn in shar - pened shade —

Pno *ff* *p*

Red.

47 *mp*

Bar. *mp* Wea - thers all lone - li -

Pno *mp*

50

Bar.

ness.

Pno

pp

The image shows a musical score for measures 50 through 54. The top staff is for the Baritone (Bar.) and the bottom two staves are for the Piano (Pno). The Baritone part starts with a rest in measure 50, followed by a half note G2 in measure 51, and remains silent through measure 54. The Piano part begins in measure 51 with a piano (*pp*) dynamic. The right hand features a melodic line with a triplet of eighth notes in measure 51, followed by a series of eighth notes with various accidentals (sharps and flats) and slurs. The left hand provides a harmonic accompaniment with chords and eighth notes, also including a triplet in measure 51. Both hands conclude with a half note chord in measure 54, marked with an accent (^).