

## The Blackbird

In the far corner  
Close by the swings,  
Every morning  
A blackbird sings  
His bill's so yellow  
His coat so black  
That he makes a fellow  
Whistle back  
Ann my daughter  
Thinks that he sings  
For us two especially

Humbert Wolfe (1885-1940)

# The Blackbird



Words by Humbert Wolfe

Tenderly ♩ = 70 ca.

VOICE

*p* In the cor - ner *f* Close by the

PIANO

*p* *f*

*con Ped.*

*mp* swings, E - ve - ry mor - ning *mp* A black - bird

*mp* *f* *mp*

sings *f*

*f*

*p* His bill's so yel - low His coat so

black

*mf* That he makes a fel - low Whis - tle back

*p* Ann my daugh - ter *f* Thinks that

he sings *f*

*mf* *p* *f* *dim.* . . . . .

*appog. lento*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole note 'he' followed by a half note rest, then a quarter note 'sings' with a fermata. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. The key signature has one flat (Bb). The time signature is 4/4. Dynamics include *mf*, *p*, *f*, and *dim.*. Performance markings include *appog. lento* and accents.

For us two es-pec - ial - ly *p*

*mp*

Detailed description: This system contains measures 3 through 6. The vocal line continues with 'For us two es-pec - ial - ly' in a half note, ending with a fermata. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one flat. The time signature changes to 6/4 at measure 4 and 2/2 at measure 6. Dynamics include *p* and *mp*.

## Wander Thirst

Beyond the East the sunrise, beyond the West the sea,  
And East and West the wander-thirst that will not let me be;  
It works in me like madness, dear, to bid me say good-bye;  
For the seas call, and the stars call, and oh! the call of the sky!

I know not where the white road runs, nor what the blue hills are;  
But a man can have the sun for a friend, and for his guide a star;  
And there's no end of voyaging when once the voice is heard,  
For the rivers call, and the roads call, and oh! the call of the bird!

Yonder the long horizon lies, and there by night and day  
The old ships draw to home again, the young ships sail away;  
And come I may, but go I must, and, if men ask you why,  
You may put the blame on the stars and the sun and the white road and the sky.

Gerald Gould (1885–1936)

# Wander-Thirst



Words by Gerald Gould

**Moderato**

The musical score is written for voice and piano. It begins with a treble clef, a 3/4 time signature, and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The piano accompaniment starts with a piano (*p*) dynamic and a 'legato' marking. The first system shows the piano introduction. The second system features the vocal line with the lyrics 'Be - yond the East the' and a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The third system shows the vocal line with the lyrics 'sun - rise, be -' and a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

*p* *legato* *mf*

*con Ped.*

*mf* Be - yond the East the

sun - rise, *p* be -

*f* *p*

yond the West the sea,

*sempre legato* *mf* *accel.* *p dolce*

And East and West the

*mf* *f*

wan - der - thirst that will

*molto legato e cresc.*

not let me be;

*f* *subito p*

*f* It works in me like mad - ness, dear, \_\_\_\_\_

16 *dim.*

to bid me\_ say good-bye; *p* For the

18 *f.*

seas \_\_\_\_\_ call, \_\_\_\_\_ and the stars

*quasi echo* *p subito* *cresc.* *ff* *8va*

21

call, \_\_\_\_\_ and \_\_\_\_\_ oh!

*rall.* *dim.* *rall.*

23



26 *mp* the call of the sky!

*pp* *mp*

This system contains measures 26 through 29. The vocal line begins with a whole rest in measure 26, followed by the lyrics "the call of the sky!" in measures 27-29. The piano accompaniment starts in measure 26 with a *pp* dynamic and changes to *mp* in measure 27. The time signature changes from 2/4 to 3/4 in measure 27 and back to 2/4 in measure 28.

30 I know not where

*f* *poco agitato*

This system contains measures 30 through 32. The vocal line has a whole rest in measure 30, followed by the lyrics "I know not where" in measures 31-32. The piano accompaniment features triplets in measures 31 and 32, with a *f* dynamic and *poco agitato* marking. The time signature changes to 4/4 in measure 31.

33 the white road runs, nor what the blue

*ff*

This system contains measures 33 through 34. The vocal line has a whole rest in measure 33, followed by the lyrics "the white road runs, nor what the blue" in measure 34. The piano accompaniment features triplets in measure 33 and a *ff* dynamic in measure 34. The time signature changes to 4/4 in measure 33 and to 3/8 in measure 34.

35 hills are; But a man can have the

This system contains measures 35 through 38. The vocal line has a whole rest in measure 35, followed by the lyrics "hills are; But a man can have the" in measures 36-38. The piano accompaniment features a 3/8 time signature in measure 35, changes to 2/4 in measure 36, and back to 4/4 in measure 37.

sun for a friend, and for his guide a star;

38

And there's no end of vo-ya-ging when once the voice is heard,

41

For the ri-vers call, and the roads call,

44

and oh! the call of the bird!

47

Musical score for measures 48-50. The system includes a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D minor). The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. The piano part features a triplet of eighth notes in measure 49, marked *8va* and *3*.

Musical score for measures 51-53. The system includes a vocal line and a piano accompaniment. The key signature changes to two sharps (D major/F# minor). The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. The piano part features a triplet of eighth notes in measure 52, marked *3*. The lyrics are: "Yon-der the long ho-ri - zon lies, — and there by night and day".

Musical score for measures 54-56. The system includes a vocal line and a piano accompaniment. The key signature changes to one sharp (E major/C# minor). The time signature changes from 4/4 to 3/4, then 2/4, and back to 4/4. The piano part features a triplet of eighth notes in measure 55, marked *3*. The lyrics are: "The old ships draw to home a - gain, the young ships *rit.* sail a - way;".

Musical score for measures 57-59. The system includes a vocal line and a piano accompaniment. The key signature changes to two sharps (D major/F# minor). The time signature changes from 4/4 to 5/4, then 2/4, and back to 4/4. The piano part features a triplet of eighth notes in measure 58, marked *3*. The lyrics are: "And come".

I may, but go I must, and, if men ask you why,

61

Detailed description: This system contains measures 61 through 65. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "I may, but go I must, and, if men ask you why,". The piano accompaniment is written for grand staff (treble and bass clefs). Measure 61 is marked with the number "61".

You may put the blame on the stars and the sun and the white

66

Detailed description: This system contains measures 66 through 70. The vocal line continues with the lyrics: "You may put the blame on the stars and the sun and the white". The piano accompaniment continues. Measure 66 is marked with the number "66".

road and

70

*8va*  
*ff*

Detailed description: This system contains measures 70 through 73. The vocal line continues with the lyrics: "road and". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and an *8va* (octave) marking. Measure 70 is marked with the number "70".

the sky.

73

*p*  
*dim.*  
*pp*

Detailed description: This system contains measures 73 through 77. The vocal line concludes with the lyrics: "the sky.". The piano accompaniment features dynamic markings of *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). Measure 73 is marked with the number "73".

## Sleep not so Soundly

Sleep not so soundly, remember, in times past,  
God tarried not when at Work, though He could Rest:  
Eked a one day Re-pose, His everlasting Week,  
So delay no longer, 'tis too late to oversleep, dream not of dreams now gone by.

Sleep not so soundly, for Eos is already up,  
She's painting the sky with anointed fingers,  
Wake! and cast off the night, leave your troubles far behind,  
Sleep no longer for 'tis time to pick up your crutches and rise.

So you must stir and sip the cup of dawn from the table of the sky,  
Join the milling throng devoutly drinking the hight priest's potion,  
Wrestle yourself from the bonds of slumber and join the circle of Friends  
Of the Earth parlaying for signs of a better world

Rise and join the multitude in the long banquet hall  
Raise your cup with theirs, to celebrate your rebirth,  
Now that you have risen at last from your soft couch  
The Ambrosian Vessel can circulate around - It visits all of Us!

# Sleep not so Soundly



Words by the composer\*

## In Modo Semplice

*mp* Sleep not so sound-ly, re-mem-ber, in times past, God tar-ried not

*Nobly* ♩ = 80 ca.

*mp*

*con Ped.*

when at Work, though He could Rest: Eked a one day

3

Re - pose, His e - ver-las-ting Week, So de - lay no lon-ger,

5

\*originally cast for John Masefield's *Laugh and Be Merry*

*mf* 'tis \_\_\_ too late to o-ver-sleep, dream not of dreams now gone by.

8 *mf*

11 *f* *poco rit.*

*a tempo*

*f* Sleep not so soundly, for E-os is al - rea-dy

14

up, She's pain-ting the sky \_\_\_ with \_\_\_ a - noin-ted fin-gers,

16

Wake! and cast off the night, leave your trou -

18 *ossia*

bles far be - hind, Sleep no lon -

20

*p* ger for 'tis time to pick up *f* your cru - tches and rise.

22 *p* *f* *rit.*

8<sup>vb</sup>

*a piacere*

25



28

31

Tempo 1°

34

So you must stir and sip the cup of dawn from the ta-ble of the sky,

36

*mp* Join the mil-ling throng de-vou-tly drin -

king the high priest's po-tion,

Wre-stle your-self from the bonds of slum-ber

and join the cir-cle of Friends Of the Earth par-la-ying

for signs of a bet-ter world

*a tempo*

*mp* Rise and join the mul-ti-tude in the long ban-quet-hall Raise your cup with

*a tempo*

47 *mp*

*mp*

theirs, to ce - le - brate your re - birth,

50 *legato* *poco marcato m.s.*

Now that you have

53 *poco marcato m.s.*

ri - sen at last from your couch

56 *poco marcato m.s.*

*poco più Lento* *più f*

*f* ri-sen at last The Am-bro - sian

59

*più f*

Ves - sel can - cu - late a -

62

- - - round It vi - sits - - -

67

all of Us! all of Us! - - -

70

*8vb-1*

Livelier ♩ = 100 ca.

*ff*

72 *a piacere*

*ff*

75

78

*8va*

*8vb*

## I am a Parcel

I am a parcel of vain strivings tied  
 By a chance bond together,  
 Dangling this way and that, their links  
 Were made so loose and wide,  
 Methinks,  
 For milder weather.

A bunch of violets without their roots,  
 And sorrel intermixed,  
 Encircled by a wisp of straw  
 Once coiled about their shoots,  
 The law  
 By which I'm fixed.

A nosegay which Time clutched from out  
 Those fair Elysian fields,  
 With weeds and broken stems, in haste,  
 Doth make the rabble rout  
 That waste  
 The day he yields.

And here I bloom for a short hour unseen,  
 Drinking my juices up,  
 With no root in the land  
 To keep my branches green,  
 But stand  
 In a bare cup.

Some tender buds were left upon my stem  
 In mimicry of life,  
 But ah! the children will not know,  
 Till time has withered them,  
 The woe  
 With which they're rife.

But now I see I was not plucked for naught,  
 And after in life's vase  
 Of glass set while I might survive,  
 But by a kind hand brought  
 Alive  
 To a strange place.

That stock thus thinned will soon redeem its hours,  
 And by another year,  
 Such as God knows, with freer air,  
 More fruits and fairer flowers  
 Will bear,  
 While I droop here.

Henry David Thoreau (1817 - 1862)

# I Am A Parcel



Words by H.D.Thoreau\*

Liltingly ♩ = 100 ca.

*mp* I am a par - cel of — vain stri-vings tied

*mp*

*con Ped.*

*mf*

By a chance bond to-ge-ther, Dan - gling

*mf*

5

this way and that, their links

*espress.*

9

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) features a vocal line starting with 'I am a parcel' and a piano accompaniment. The second system (measures 5-8) continues with 'of — vain stri-vings tied' and 'By a chance bond to-ge-ther, Dan - gling'. The third system (measures 9-12) concludes with 'this way and that, their links'. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like 'Liltingly', 'con Ped.', and 'espress.'. The piano part includes fingering numbers 5 and 9. The key signature has two flats (B-flat and E-flat), and the time signature changes from 4/4 to 5/4 and back to 4/4.

\*originally cast for John Masefield's *The Seekers*

*mf* Were made so loose and wide, Me - thinks, For mil-der wea - ther. *f* A bunch

13 *mf* *f*

of vi - o - lets wi - thout their roots, \_\_\_\_\_

17 *mf* *f*

And sor - rel in - ter -

20 *mf* *f*

mixed, En - cir - cled by \_\_\_\_\_

24 *mf* *f*

3 6



*mp* a wisp of straw \_\_\_\_\_ Once coiled a - shoots,

*mp* *espress.*

27 *8vb*

The law By which I'm fixed. *mf* A nose - gay which Time *f* clutched

31 *mf* *f*

*8vb*

*skittish !*

from out Those fair E - *p* ly-sian fields,

35 *p* *poco rit.*

*a tempo*

*mp* With weeds and bro - ken stems, in haste,

39 *mp*

Doth make the rab - ble rout \_\_\_\_\_ That

43

waste The day he yields. And here I

47

*agitato*

*meno mosso*

bloom for a short hour un-seen, Drin - king my

51

*mf rit.*

jui - ces up, With no root in \_\_\_\_\_ the land To keep my

55

*a tempo*

bran-ches green, But stand In a

59

8vb

bare cup. Some ten - der buds were left u - pon my

62

stem In mi-mi - cry of life, But ah! the

65

rit.

8vb

chil - dren will not know, Till time has wi - thered them,

68

7

The woe With which they're rife.

*ff* But now I see

I was not plucked for naught,

And af - ter in life's vase Of glass set

83

while I might sur - vive,

87

But by — a kind hand brought A-live To a strange place. That stock

91

thus thinned will soon re-deem its hours,

95

And by — a - no-ther year, Such as God

God knows, *rall.*

99

*a tempo* ,  
*p* with fre - er air, *mf* More fruits and fai - rer

101

*p* *mf*

*8vb*

flow - ers Will bear, flow - ers fai - rer flow -

105

*8vb*

ers Will bear, While I droop

108

*languidly*

droop While I droop droop here.

*8va*

*rall.*

111