

SONGS AND BALLADS  
BY AMERICAN  
COMPOSERS

RICHARD HAGEMAN

*Two Songs of Childhood*

*With Pianoforte Accompaniment*

The Poems by  
EUGENE FIELD

I  
*Grandma's Prayer*



ii  
*The Cunnin' Little Thing*



Price, each, 60 cents, net

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# The Cunnin' Little Thing

Eugene Field\*

Richard Hageman

*Allegro giocoso*

Voice

When ba - by wakes of

Piano

*mf* *3* *3* *p*

*And.* *And. simile*

morn - ings, Then it's wake, ye peo - ple all! For an -

oth - er day of song and play Has come at our dar - ling's call!

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems, each with a voice line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment with triplets in the first two systems. Dynamics include *mf*, *p*, *f*, and *mf*. The tempo is marked *Allegro giocoso*. The lyrics are: 'When ba - by wakes of morn - ings, Then it's wake, ye peo - ple all! For an - oth - er day of song and play Has come at our dar - ling's call!'.

\* From "Poems of Eugene Field"; copyright, 1910, by Julia Sutherland Field; published by Charles Scribner's Sons.

And till she gets her din - ner, She makes the wel - kin

ring, And she won't keep still till she's had her fill— The cun-nin' lit-tle

thing! When ba - by goes a -

walk-ing, Oh how her pad - dies fly! For that's the way the

ba - bies say To oth - er folk "By - by;" The

trees bend down to kiss her, And the

*pp leggiero*

*And. And. And. simile*

birds in rap - - - ture sing, As

there she stands and waves her hands— The cun-nin' little thing!

## Meno mosso

When ba - by goes a - rock - ing In her

*pp*

*And. And. simile*

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a 6/8 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *pp* and *And. simile*.

bed at close of day, At hide - and - seek on her

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "bed at close of day, At hide - and - seek on her". The piano accompaniment maintains the same rhythmic pattern as the first system, with some harmonic changes in the right hand.

dain - ty cheek The dreams and the dim - ples play; Then it's

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "dain - ty cheek The dreams and the dim - ples play; Then it's". The piano accompaniment concludes the phrase with a final cadence in the right hand and a sustained bass line in the left hand.

sleep in the ten-der kiss - es The guar - dian an - gels

The first system of music features a vocal line in a single treble clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "sleep in the ten-der kiss - es The guar - dian an - gels". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

bring From the Far A-bove to my sweet-est love —

The second system continues the musical piece. The vocal line includes the lyrics "bring From the Far A-bove to my sweet-est love —". The piano accompaniment continues with similar harmonic and melodic patterns. At the end of the system, there are markings "Ped." and "\*" below the bass staff.

You cun-nin' lit - tle thing!

The third system concludes the piece. The vocal line has the lyrics "You cun-nin' lit - tle thing!". The piano accompaniment features some more complex chordal textures. At the end of the system, there are markings "Ped." and "\*" below the bass staff.

# FOUR SONGS by RUDOLPH GANZ

à Madame Lucette Guilbert

## Her Tooth La Dent

\* Words by M<sup>me</sup> Hurnat-Provins  
English version by  
Dr. Th. Baker

Music by Rudolph Ganz

Voice *Senza tempo* *mf* *dolce*  
 Fon-xine, what's wrong? Moth-er  
 Fon-xine, qu'as-tu? Mère,

Piano *mf* *l'istesso Pedale sino al fine*

I've a tooth ach-ing and ach-ing— Then you should go in-to  
 u-ne dent qui me tour-men-te— Des-cend de-main à la

town vil-le, to-mor-row, and have it out! Fon-xine,  
 il faut la faire ar-ra-cher— Fon-xine,

*mf più marcato*  
*poco rit* *mf*

what's wrong? My heart's ach-ing and ach-ing,  
 qu'as-tu? Le cœur qui me tour-men-te,

*dolce espressivo*  
*p subito*

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à Madame Amelita Galis-Curci

## A Thought Pensée

Poem by F. Roz  
English version by  
Dr. Th. Baker

Music by  
Rudolph Ganz

Voice *Andante* *dolce*  
 'Tis eve: gray hills re-ced-ing  
 Nul bruit... l'ho-ri-zont s'écars-

Piano *dolce espressivo*  
*due pedali*

glimmer; Soft shadows woo; So when hearts are sad their day grows  
 cu-le, Le so'it est doux. LA tris-tesse est no-tre cré-pus-

*tranquillo* *a tempo*  
*pp dolciss.* *pp dolciss.* *I.A.* *I.A.* *I.A.* *I.A.*

dim-mer: I long for you!  
 cu-le: Je pense à vous.

*espr*  
*segue* *dolce*

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## To Mary

Elisabeth K. Reynolds

Rudolph Ganz

Voice *Allegretto grazioso (♩ = 112)* *mf*  
 Flow-ers there

Piano *p* *dolce*

be, Sway-ing so mer-ri-ly, Gai-ly in sun-shine,

*espressivo*

Bloom-ing so sweet; Lil-y-bells white, Lil-y-bells

*espress* *grazioso*

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## The Angels Are Stooping....

W. B. Yeats

Rudolph Ganz

Voice *Andantino con moto* *softly*  
 The an-gels are

Piano *dolce e sempre legato*  
*p una corda*  
*discreetly*

stoop-ing A-bove your bed, They wear-y of

*espress* *espress*

troop-ing With the whim-per-ing dead.

*softly singing as if in prayer* *p*

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