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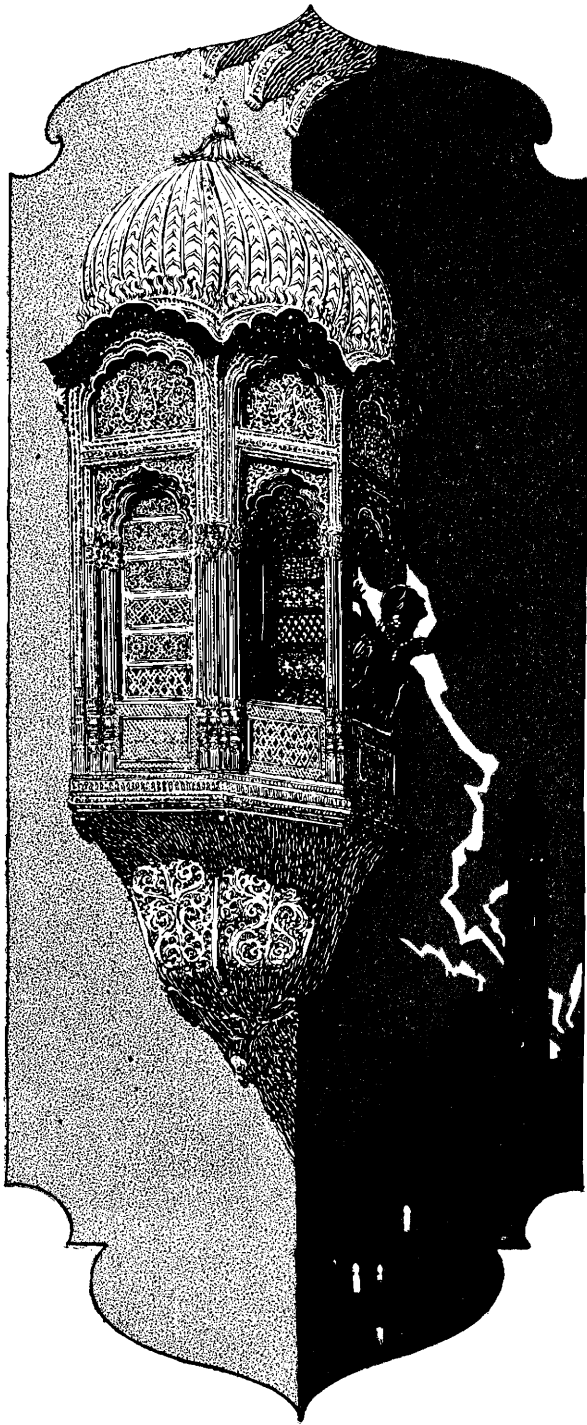
THREE SONGS

For High Voice

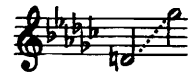
And Piano

By

F R E D E R I C
A Y R E S



The Song of the Panthan Girl



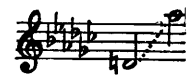
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Strong as Death



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Triumph



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G. SCHIRMER, Inc., NEW YORK

The Song of the Panthan Girl

Rudyard Kipling

Frederic Ayres

Voice *Lento* ♩ = circa 54 *p*

A - lone _____ up - on the

Piano *p delicatiss. e dolce*

house-tops _____ to the north I turn _____ to watch the

light - ning _____ in the sky, _____ The

glam - our of thy foot - steps in the north:

cresc.

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three flats. The lyrics are "glam - our of thy foot - steps in the north:". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part features a complex texture with many beamed notes and slurs. A "cresc." marking is placed above the piano part towards the end of the system.

mf Più mosso *mf*
Come back to me, come

dim. *mp*

Detailed description: This system contains the second line of music. The vocal line begins with a rest, then has the lyrics "Come back to me, come". Above the vocal line, the tempo marking "Più mosso" is written between two "mf" (mezzo-forte) dynamic markings. The piano accompaniment continues with a similar texture. A "dim." (diminuendo) marking is placed above the piano part, and an "mp" (mezzo-piano) marking is placed below it. A triplet of eighth notes is visible in the bass line.

dim.
back to me, Be - lov - ed, or I die!

mf *dim.*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "back to me, Be - lov - ed, or I die!". Above the vocal line, a "dim." (diminuendo) marking is placed. The piano accompaniment features a "mf" (mezzo-forte) dynamic marking at the beginning and another "dim." marking. Triplet markings (the number 3) are placed above the bass line in several places.

Tempo I^o

p

Be -

pp ————— *p*

dim.

3

3

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a half note G4 and a quarter note F4. The piano accompaniment features a complex texture with triplets in the bass line and chords in the right hand. Dynamics include *pp* (pianissimo) and *p* (piano), with a *dim.* (diminuendo) marking.

low ————— my feet the still ————— ba -

Detailed description: This system contains measures 4-6. The vocal line continues with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The piano accompaniment continues with similar textures. Dynamics include *pp* and *p*.

zaar is laid, ————— Far, ————— far, be -

Detailed description: This system contains measures 7-9. The vocal line continues with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The piano accompaniment continues with similar textures. Dynamics include *pp* and *p*.

low the wear - y cam - els lie, The

The first system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "low the wear - y cam - els lie, The". The piano accompaniment is written for a grand piano, with the right hand in a treble clef and the left hand in a bass clef. The piano part features a complex texture with many chords and moving lines, including some triplets and sixteenth-note patterns.

cam - els and the cap - tives of thy raid.

cresc.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "cam - els and the cap - tives of thy raid." The piano accompaniment includes a *cresc.* (crescendo) marking. The texture remains dense with many chords and moving lines.

pp Più mosso *p*
Come back to me, come

cresc. *dim.* *pp* *3*

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "Come back to me, come". The piano accompaniment includes dynamic markings *pp* (pianissimo) and *p* (piano), and a tempo marking *Più mosso*. The piano part includes a *cresc.* (crescendo) marking, a *dim.* (diminuendo) marking, and a triplet of eighth notes. The system concludes with a double bar line.

p back to me, *dim.* Be-lov-ed, *rit.* or I *a tempo* die!

p *dim.* *rit.* *a tempo* *dim.*

Tempo I^o *p*
My

pp rit. *pp*

fa - - - ther's wife is old, and

p

harsh with years, The drudge of all my

fa - ther's house am I, My bread is

pp

riten. espress.

p *pp*

sor - row and my drink is tears:

p

p dim. *accel.* *cresc.*

Più mosso

mf Come back to me, *f* come back to me, *dim.* Be-

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Come back to me, come back to me, Be-". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamic markings include *mf*, *f*, and *dim.*.

rit. *dim.* lov - ed, or I die!

rit. *dim.* *a tempo*

The second system continues the vocal line with the lyrics "lov - ed, or I die!". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamic markings include *rit.*, *dim.*, and *a tempo*.

dim. *p* *pp*

The third system shows the piano accompaniment concluding the piece. The right-hand part features chords and a left-hand part with a steady eighth-note bass line. Dynamic markings include *dim.*, *p*, and *pp*.

FOUR SONGS by RICHARD HAGEMAN

May Night

Words by Sir Rabindranath Tagore Music by Richard Hageman

Allegro molto

Voice

Piano

p

rit * *rit* * *rit* * *simile*

run as the musk-deer runs in the shadow of the

forest, mad with its own per-

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Do Not Go, My Love

Words by Sir Rabindranath Tagore Music by Richard Hageman

Adagio

Voice

Piano

p

rit * *rit* * *simile*

Do not go, my love, without asking my

leave. I have watched all night, and now

espress.

Tempo I^o

my eyes are heavy with sleep;

rall. *pp*

rit

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Grandma's Prayer

Eugene Field* Richard Hageman

Andante molto semplice

Voice

Piano

p

I pray that, ris-en from the dead,

I may in glo-ry stand, A crown, per-haps, up-

rall.

on my head, But a nee-dle in my hand.

colla voce *rall.*

From "Poem of Eugene Field"; copyright, 1910, by Julia Sutherland Field; published by Charles Scribner's Sons. Copyright, 1918, by G. Schirmer

Price 60 cents, net

The Cunnin' Little Thing

Eugene Field* Richard Hageman

Allegro giocoso

Voice

Piano

mf *p*

rit *simile*

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

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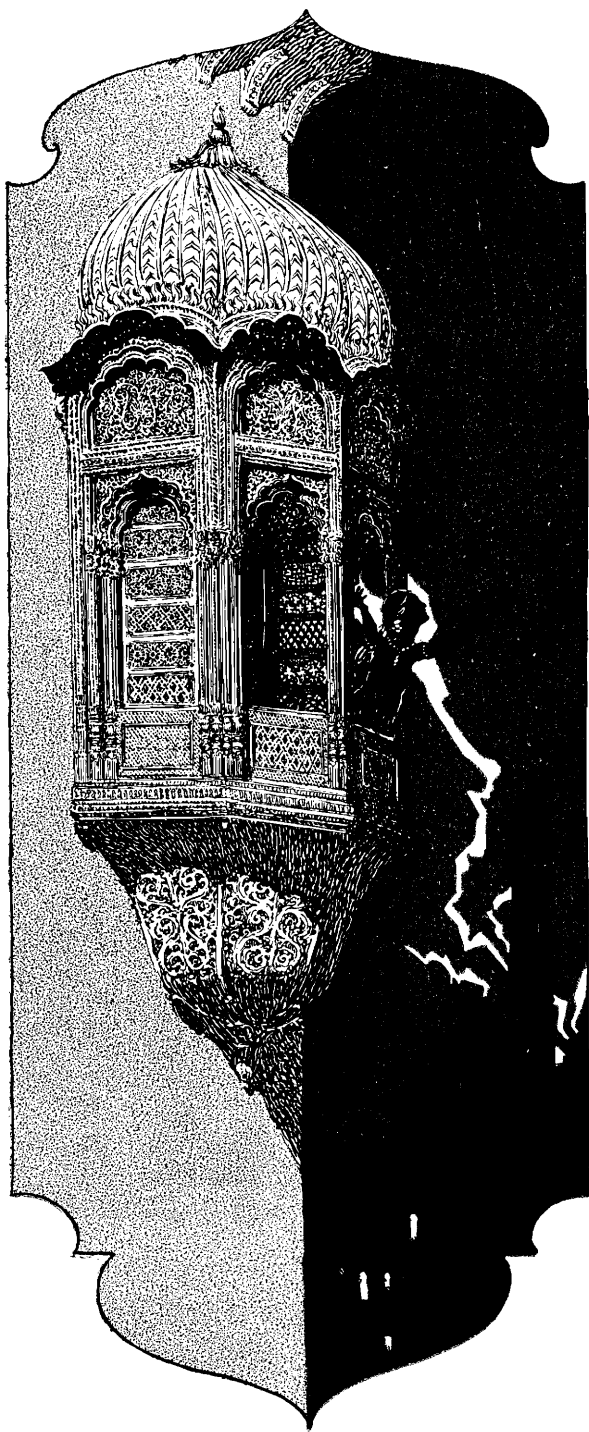
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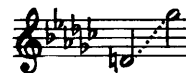
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THREE SONGS

*For High Voice
And Piano*

By
FREDERIC
AYRES

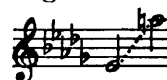


The Song of the Panthan Girl

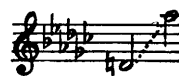


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Strong as Death



Price, 50 cents, net
Triumph T



.75 net



G. SCHIRMER, Inc., NEW YORK



Strong as Death

* Henry Cuyler Bunner

Frederic Ayres

Adagio $\text{♩} = 42$ *pp*

Voice

O Death,

Piano *pp*

cresc.

when thou shalt come to me From out thy dark, _____ where

cresc.

dim.

she is now,

dim.

* From "Poems of H. C. Bunner"; Copyright, 1884, 1896, 1917, by Charles Scribner's Sons. By permission of the publishers.

Come not _____ with cling-ing shroud on thee, — Or

cresc.

pp

cresc.

with - ered ros - es on thy brow.

p

p

Come not, O Death, with hol - low tone, And sound-less step, — and clam - my

mp

mp

hand; Lo, I am now no less a-lone Than in thy

cresc. *mf* *dim.*

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole note 'hand;' followed by a half note 'Lo,' and then a series of eighth notes for 'I am now no less a-lone Than in thy'. The piano accompaniment consists of two staves with triplets of eighth notes in both hands. Dynamic markings include *cresc.*, *mf*, and *dim.*

des - o - late, doubt - ful land; But with the

p

The second system continues the vocal line with 'des - o - late, doubt - ful land; But with the'. The piano accompaniment features triplets of eighth notes. A dynamic marking of *p* is present. A section of the piano accompaniment is enclosed in a dashed box with the number '8' below it.

Poco più mosso

dim gold that lit her hair,

The third system is marked 'Poco più mosso'. The vocal line has 'dim gold that lit her hair,'. The piano accompaniment features a flowing eighth-note melody in both hands, with a triplet of eighth notes at the end of the system.

Crown thy - self, Death; let fall thy tread So light that I may

dream her there, And turn up - on my dy - ing bed; And

through my chil - ling veins shall flame My

love, _____ as though be-neath her

breath; And in her voice but call my name, And I will

Adagio
fol-low thee, _____ O Death.

FOUR SONGS by RICHARD HAGEMAN

May Night

Words by Sir Rabindranath Tagore Music by Richard Hageman

Allegro molto

Voice

Piano

p

rit * *rit* * *rit* * *simile*

run as the musk-deer runs in the shad-ow of the

for-est, mad with its own per-

f

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Do Not Go, My Love

Words by Sir Rabindranath Tagore Music by Richard Hageman

Adagio

Voice

Piano

p

rit * *rit* * *simile*

Do not go, my love, with-out asking my

leave. I have watched all night, and now

espress.

my eyes are heav-y with sleep;

rall. *pp*

rit

Tempo 1^o

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Grandma's Prayer

Eugene Field* Richard Hageman

Andante molto semplice

Voice

Piano

p

rit

I pray that, ris-en from the dead,

I may in glo-ry stand, A crown, per-haps, up-

rall.

on my head, But a nee-dle in my hand.

colla voce *rall.*

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The Cunnin' Little Thing

Eugene Field* Richard Hageman

Allegro giocoso

Voice

Piano

mf *p*

rit *simile*

When ba-by wakes of

morn-ing, 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!

mf

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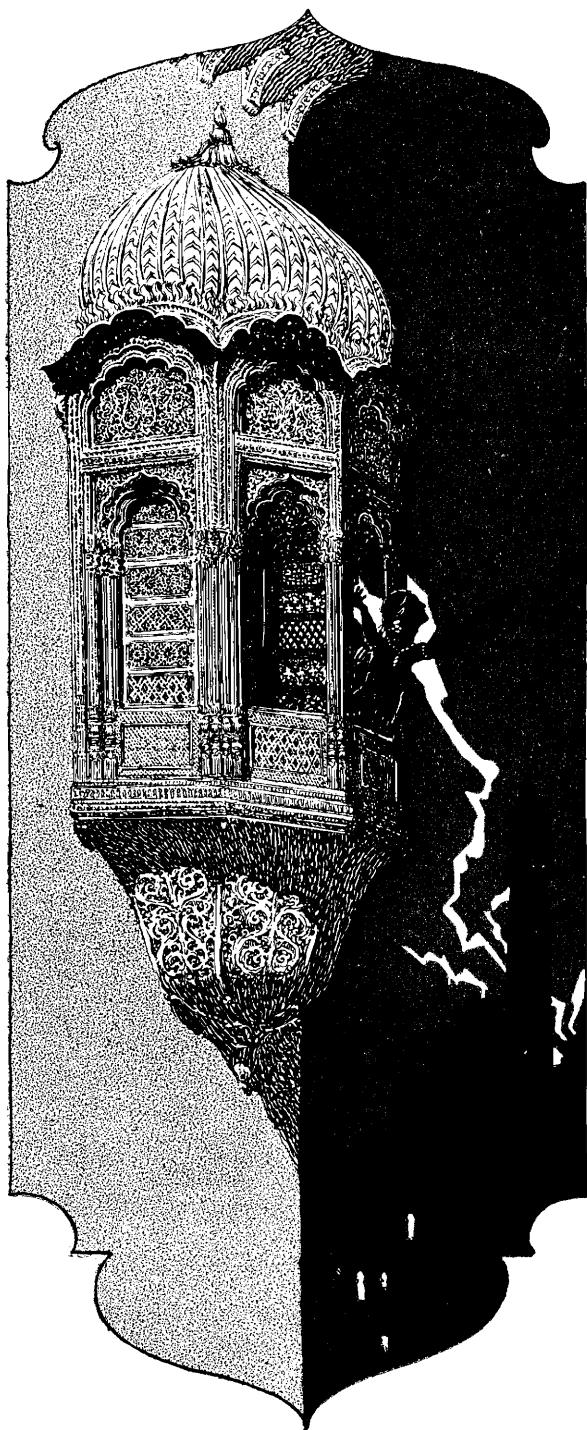
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For High Voice

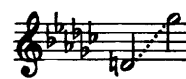
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By

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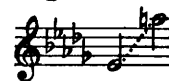


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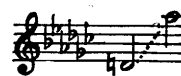
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Strong as Death



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Triumph



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G. SCHIRMER, Inc., NEW YORK

Triumph

* William Vaughn Moody

Frederic Ayres

Allegro moderato ♩ = circa 69 *mf*

Voice

Piano

mf

Of wounds and sore de -

feat I made my bat - tle stay;

Wing'd san-dals for my feet I wove of my de -

* Words used by permission of Houghton Mifflin Company

lay; Of wear - i - ness and fear I made my

cresc.

cresc.

shout - ing spear; Of

mf

mf

loss, and doubt, and dread, And swift on - com - ing

doom I made a hel - met for my head, And a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "doom I made a hel - met for my head, And a". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

float - ing plume. From the

The second system continues the musical score. The vocal line has a long note on "float" followed by a phrase "float - ing plume." and then "From the". A *pp* (pianissimo) dynamic marking is placed above the vocal line. The piano accompaniment continues with similar complex textures.

poco ritenuto
shut - ting mist of death, From the fail - ure of the

The third system begins with the tempo marking *poco ritenuto*. The vocal line contains the lyrics "shut - ting mist of death, From the fail - ure of the". The piano accompaniment features a prominent, rhythmic pattern in the right hand, with a *pp* dynamic marking in the left hand.

cresc. e accel.

breath, I made a bat - tle horn to blow A - cross the

mp *rit.*

vales of o - ver-throw.

Più mosso *mf*

O heark - en, love, the

con Ped.

bat - tle horn! _____ The

The first system of music consists of three staves. The top staff is a vocal line in G major with lyrics "bat - tle horn!" followed by a long horizontal line and then "The". The middle and bottom staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand, marked with an "8", and a melodic line in the left hand.

tri - umph clear, the

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics "tri - umph clear, the". The middle and bottom staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand, marked with an "8", and a melodic line in the left hand.

sil - - - ver scorn! O

The third system of music consists of three staves. The top staff is a vocal line in G major with lyrics "sil - - - ver scorn! O". The middle and bottom staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand, marked with an "8", and a melodic line in the left hand.

cresc. sempre

heark - - - en where the

cresc. sempre

ech - - - oes bring,

cresc. sempre

Down the gray, dis -

cresc. sempre

as - - - trous morn, _____

8

This system contains the first two measures of the piece. The vocal line begins with a half note 'as' followed by a dotted half note 'trous' and a half note 'morn,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a descending eighth-note scale in the left hand. A first ending bracket labeled '8' spans the first two measures of the piano part.

Laugh - - - ter,

f

This system contains the next two measures. The vocal line has a half note 'Laugh' followed by a dotted half note 'ter,'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

laugh - - - ter,

This system contains the final two measures. The vocal line has a half note 'laugh' followed by a dotted half note 'ter,'. The piano accompaniment continues with the same rhythmic pattern.

ff laugh - - - - - *rit.* - - - - - *dim.* ter and

a tempo ral - - - - - ly - - - - - ing!

a tempo

dim. sempre *mp*

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May Night

Words by Sir Rabindranath Tagore Music by Richard Hageman

Allegro molto

Voice

Piano

p

rit * *rit* * *rit* * *simile*

run as the musk-deer runs in the shad-ow of the

forest, mad with its own per-

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Adagio

Voice

Piano

p

rit * *rit* * *simile*

Do not go, my love, with-out ask-ing my

leave. I have watched all night, and now

my eyes are heav-y with sleep;

Tempo I^o

rall. *pp*

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Eugene Field* Richard Hageman

Andante molto semplice

Voice

Piano

p

rit * *rit* * *rit* * *simile*

I pray that, ris-en from the dead,

I may in glo-ry stand, A crown, per-haps, up-

on my head, But a nee-dle in my hand.

rall. *colla voce* *rall.*

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Allegro giocoso

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