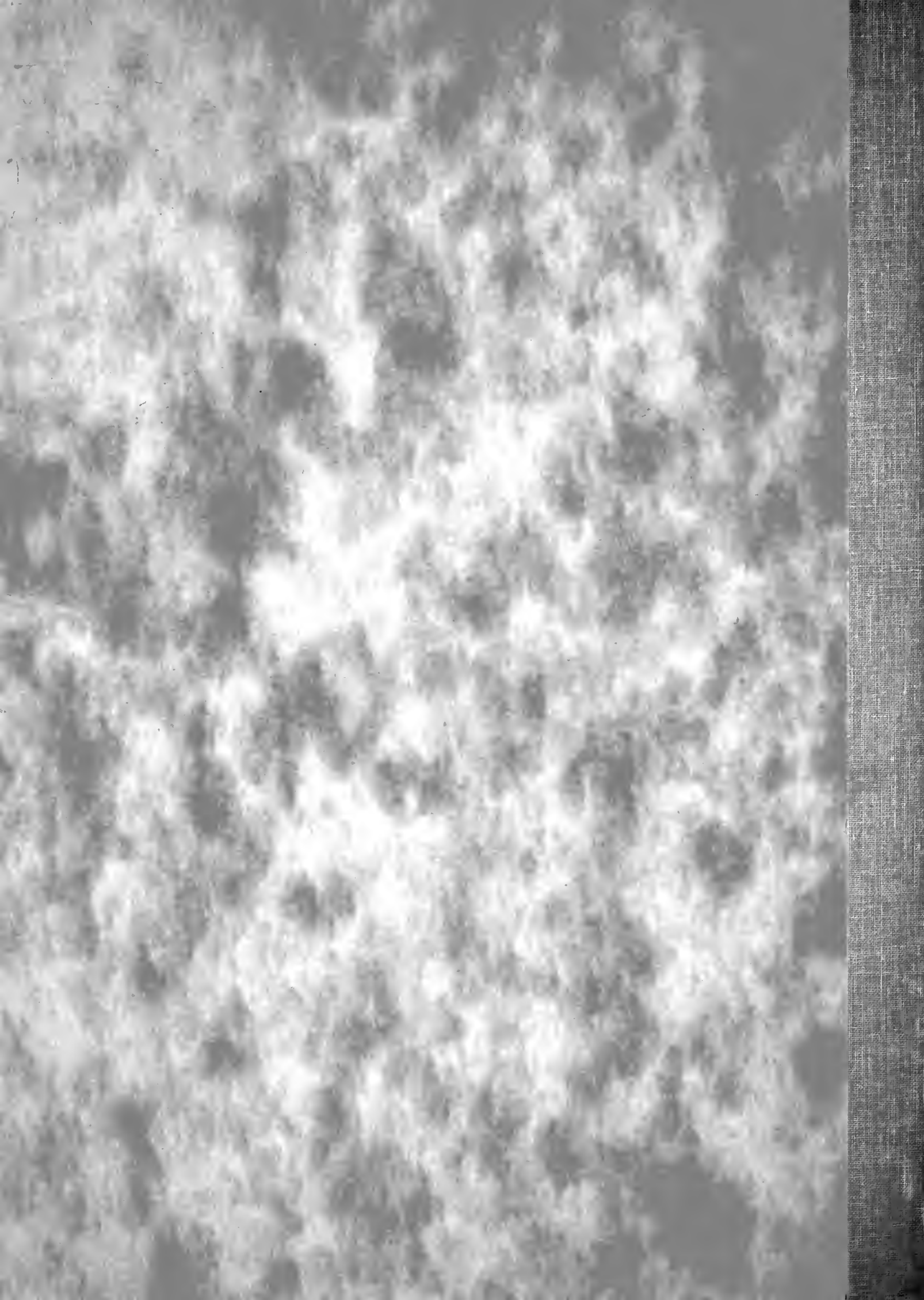


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CHARLES T. GRIFFES

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TWO POEMS

By

*John Masefield*

*Composed for Medium Voice  
With Piano Accompaniment*

*An Old Song Re-sung*



Price, 60 cents, net

*Sorrow of Mydath*



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G. SCHIRMER

New York · Boston



# An Old Song Re-sung

John Masfield\*

Charles T. Griffes

*Giocoso, ma non troppo presto*

Voice *mf*  
I saw a ship a-sail-ing, a-

Piano *f* *mf*

sail - ing, a - sail - ing, With em - e - ralds and ru - bies and

sap - phires in her hold; And a bo - sun in a blue coat

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bawl - ing at the rail - ing, Pi - ping thro' a sil - ver call that

*mf*

*cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piano accompaniment consists of two staves in a bass clef. The first measure features a vocal line with eighth notes and a piano accompaniment of chords. The second measure continues the vocal line with a dynamic marking of *mf* and piano accompaniment chords. A *cresc.* marking is placed between the two piano staves.

had a chain of gold; The sum - mer wind was fail - ing and the

*f*

*f*

Detailed description: This system contains the next two measures. The vocal line continues with a dynamic marking of *f*. The piano accompaniment features a change in texture, with the right hand playing chords and the left hand playing a steady bass line. A dynamic marking of *f* is placed between the piano staves.

tall ship rolled. \_\_\_\_\_ I

*f* *f*

3 3

Detailed description: This system contains the final two measures. The vocal line ends with a fermata over the word 'rolled' and a final note. The piano accompaniment features a complex texture with triplets in both hands and a dynamic marking of *f*. The system concludes with a final chord and a fermata.

saw a ship a- steer - ing, a - steer - ing, a - steer - ing, With

*p*

ros - es in red thread worked up - on the sails; With

*mf*

sacks of pur - ple am - e - thysts, the spoils of buc - ca - neer - ing,

*mf*

3



Skins of musk - y yel - low wine, and silks in bales, Her

mer - ry men were cheer - ing, haul - ing on the brails.

*f più animato*  
I saw a ship a-sink - ing, a-

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sink - ing, a-sink - ing, With glit - ter - ing sea - wa - ter

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "sink - ing, a-sink - ing, With glit - ter - ing sea - wa - ter". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features several triplet patterns in both hands. A piano dynamic marking (*p*) is placed above the right-hand piano part in the second measure of the system.

splashing on her decks, With sea - men in her spir - it room

The second system of music continues the vocal line and piano accompaniment. The lyrics are "splashing on her decks, With sea - men in her spir - it room". The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand and a *f* (forte) dynamic marking in the right hand. Triplet patterns are present throughout the piano part.

sing - ing songs and drink - ing, Pull - ing clar - et bot - tles down, and

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "sing - ing songs and drink - ing, Pull - ing clar - et bot - tles down, and". The piano accompaniment features a *sempre accel.* (sempre accelerando) marking in the right hand and a *cresc.* (crescendo) marking in the left hand. Triplet patterns continue in the piano part.

knock-ing off the necks; \_\_\_\_\_ The

*mf*

*ff* *accel.* *ff*

*meno mosso* *dim. e rit.*

bro-ken glass was chink-ing as she sank a-mong the wrecks. \_\_\_\_\_

*p* *meno mosso* *dim. e rit.* *p*

*p* *sf*

July, 1918

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Four Poems by Edgar Allen Poe, Set to Music by

# O. G. SONNECK

OPUS SIXTEEN. COMPOSED FOR BARITONE AND PIANO



## To Helen

Edgar Allen Poe

O. G. Sonneck, Op. 16, No. 1

Tenderly and leisurely

Voice *molto tranquillo*

Piano *espr. legato* *p* *pp* *mp* *pp* *p*

*p*

Hel - en, thy beau - ty is to me Like those Ny

*mp* *p* *mp*

ce - an barks of yore That gen - tly o'er a per - fumed sea Tho

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## "Thou Wouldst Be Loved?"

Edgar Allen Poe

O. G. Sonneck, Op. 16, No. 2

With romantic delicacy

Voice *p*

Piano *pp* *sempre simile* *p*

*mp*

loved? Thea let thy heart

*mp*

From its pre - ent path - way part not Be - ing

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## Eldorado

Edgar Allen Poe

O. G. Sonneck, Op. 16, No. 3

*A sharp* *mp*

Gal - ly bedight, A

*mp*

gal - lant knight In sun - shine and in shade - ow End

*mp*

Jour - ney'd long, Sing - ing a song, In search of El - do -

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## "A Dream Within A Dream"

Edgar Allen Poe

O. G. Sonneck, Op. 16, No. 4

Take the kiss up - on the brow, And in part - lag

from you now

Thus such let me a - vow:

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