

AK.

*To
Ethel & Anne Kingstary*

SEVENTEEN SONGS

With sincere regards,

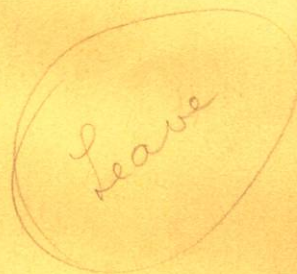
SIDNEY HOMER

Compiled by *Sidney Homer*

SAMUEL BARBER

Winter Park

Mar. 7, 1946.

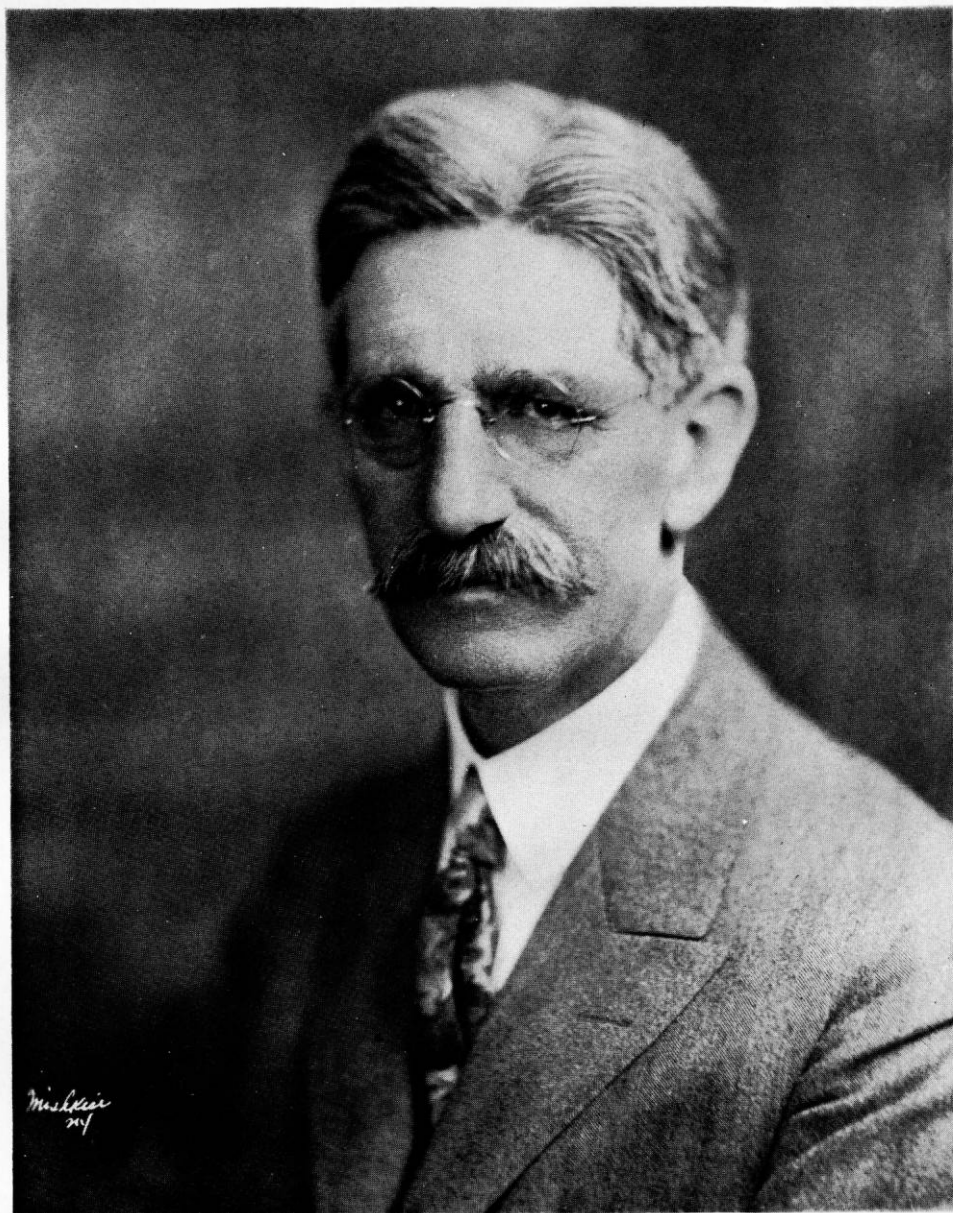


→ Low Voice

High Voice

\$1.50
(In U. S. A.)

G. Schirmer, Inc., New York



Stacey Hower

SEVENTEEN SONGS
By
SIDNEY HOMER

Compiled by
SAMUEL BARBER

Low Voice

High Voice

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The King of the Fairy Men

James Stephens*

Sidney Homer. Op. 34, No. 1

Allegro energico (with fine irony)

Voice

I know the man with - out a soul:

Piano

f marcato

He is hap - py as the day, He is hap - py, peo - ple

say. He is hap - py - so they say:

mf

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p But they do not see him roll *cresc.* On the ground in

p molto legato *cresc.*

ver - y dole. All a - long the ground in dole, When

dim. *dim.*

p no one is watch - ing, he Bites the ground in *cresc.*

p *cresc.*

f *cresc.* *rit.*

a - go - ny. He bites the ground in a - go - ny:

f *cresc.* *rit.*

8

Maestoso, più lento

ff *rit.*

But with peo-ple he is whole: _____

ff marcato *dim.* *p rit.*

Lento (impressively)

p

I know the man with - out a soul!

p legato

To my wife.

The Country of the Camisards.

("Underwoods.")

Robert Louis Stevenson.

SIDNEY HOMER.

Op. 15, No. 5.

Original key.

Voice. *Moderato.* *mf*

We trav - elled in the print of

Piano. *mf molto legato*

p

old - en wars, Yet all the land was green, —

p

— And love we found, and peace, Where fire and

war had been. *mf* They pass and

f *molto legato*

smile, the chil - dren of the sword, No more the

p

Lento.
sword they wield; And O, how deep the

rit.
corn — A - long the bat - tle - field!

rit.

The Fiddler of Dooney

Poem* by
William Butler Yeats

Sidney Homer. Op. 20

Original key G minor

Allegro molto

Voice

f

When I play on my fid - dle in Doo - ney,

Piano

f

Folk dance like a wave of the sea;— My cous - in is priest in Kil - var - net,

p *cresc.*

My broth - er in Mo - ha - ra - bu - ice.

f *mf*

I passed my broth - er and cous - in: They read in their books of prayer;

f *mf*

* From "The Wind Among the Reeds," by permission of the Publishers, John Lane Co., New York, and the Author

The musical score for 'The Sligo Fair' is presented in two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics 'I read in my book of songs'. The piano accompaniment provides a harmonic foundation. The second system continues the vocal line with the lyrics 'I bought at the Sligo fair.' and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

When we come, at the end of time,—

cresc.

To Pe-ter sit-ting in state, He will smile on the three old spir - its,

cresc.

p *cresc.* *f*

But call me first thro' the gate; —

p *cresc.* *f*

ff *p*

For the good are al-ways the mer-ry, Save by an e-vil chance,

ff *p*

ff *f*

And the mer-ry love the fid-dle And the mer-ry love to dance:—

ff *f*

rit. *a tempo* *p*

And when the folk there spy me,

rit. *ff a tempo* *mf* *p*

cresc.

They will all come up to me,— And when the folk there spy me,

cresc.

Più lento

pp

They will all come up to me, With 'Here is the fid - dler of

*accel. e cresc.**f a tempo*

Doo - - ney! Here is the fid - dler of Doo - - -

*accel. e cresc.**f a tempo*

- ney! And dance like a wave of the

sea.

fff

To my wife

Words by
Sydney Dobell.

"How's my boy?"

Sidney Homer. Op. 17, No 1.
Original key C major.*Allegro.*
with spirit

Voice. *f*

"Ho, Sail-or of the sea! How's my boy- my boy?"

Piano. *f*

Gravely
mf più lento

"What's your boy's name, good wife, And in what good ship sail'd he?"

mf più lento

Gaily
a tempo

"My boy John, - He that went to sea; -

p a tempo

Mocking mf rit. *cresc.* *a tempo f*

What care I for the ship, sailor? My boy's my boy to me. You come back from sea,

mf rit. *cresc.* *f a tempo*

And not know my John? I might as well have asked some landsman

Yon-der down in the town. There's not an ass in all the par-ish,

cresc. *ff poco rit.*

But he knows my John! How's my boy- my boy? And un-

cresc. *ff poco rit.*

a tempo

less you let me know, I'll swear you are no sail-or,

a tempo

cresc.

Blue jack-et or no, Brass but-tons or no, sail-or,

cresc.

rit.

An-chor and crown, or no!

ff più lento

Sure, his ship was the 'Jol-ly Brit-on'."

rit.

ff più lento

f Sternly

"Speak low, wom-an, speak low!"

p Startled

"And

p più lento

poco rall.

why should I speak low, sail - or, A - bout my own boy John? If

lento

p

poco rall.

poco accel.

I was loud as I am proud, I'd sing him o - ver the town!

rit.

poco accel.

rit.

pp

Why should I speak low, sail - or?" "That good ship went down."

p

pp

p

Tempo I.

ff wildly

"How's my boy - my boy? What care I for the ship, sailor? I was never a-board her.

ff

*Bitterly**mf poco meno mosso**cresc. poco a poco*

Be she a-float or be she a-ground, Sink-ing or swimming, I'll be bound Her

own-ers can af-ford her! I say, how's my John?"

"Ev - 'ry man on board went down, Ev - 'ry man a - board her."

Despairing
ff *a tempo*

"How's my boy— my boy? What care I for the men, sail-or?" *rit.*

ff *a tempo* *rit.*

a tempo *rit.* *Imploring*
più lento

I'm not their mother! How's my boy— my boy?

a tempo *rit.* *più lento*

string. **fff** *Agonized*

Tell me of him, and no oth-er! How's my boy— my boy?"

string. **fff** *rit.* **ff** *p*

Mary's Baby

Irene Rutherford McLeod*

Sidney Homer. Op. 34, No. 3

Andante (clear, eloquent)

Voice *mf*

Light came forth from Ma - ry's womb,

Piano *mf*

Christ was born in Ma-ry's pain; Ma - ry an-guished, Christ was

p

slain, Truth as-cend-ed from a tomb. They

rit. mf

rit.

* From "Songs to Save a Soul". Published by B.W. Huebsch, New York.

Adagio (with deep feeling)

mur - dered Je - sus on the Cross, Ma - ry's flesh that Ma - ry bore;

mf

Hers the bleed-ing side they tore, Hers the death, and hers the loss.

rit.

rit.

Andante più lento

God is not by flesh con - - fined,

p

God was nev - er cru - ci - - fied,

dim. On - ly Ma - ry's Ba - by *rit.* died

Lento
pp For the hope of hu - man - kind.

pp *pp rit.*

p.

Bandanna Ballads

A Banjo Song

Words* by
Howard Weeden

Sidney Homer. Op. 22, N^o 4

Molto moderato With marked rhythm

Voice *mf*

I plays de ban - jo bet-ter now Dan

Piano *mf* *legato*

him dat taught me do, Be - case he plays for

cresc. rit. *f a tempo*

all de worl', An' I jes' plays_ for you. He

cresc. rit. *a tempo*

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with increasing ardor

learns his chunes— I jes' lets down A ban - jo-string or

two In - to de deep-est of my heart, An' draws up chunes for

*cresc.
rit.*

you. Slow - ly dey comes swing-in' up, A -

ff a tempo

quiv' - rin' through an' through, Till wid a rush of tin - glin' notes Dey

*cresc.
rit.*

*with emotion
ff a tempo*

reach - es light - an' you.

I nev - er knows if

*cresc.
rit.*

ff a tempo

dey will shine - - - Wet wid tears or dew; I

dim. e rit.

*tenderly
p lento*

on - ly knows dat, dew or tears, Dey shine be-case of you, dey

dim. e rit.

p lento

shine be-case of you,

of you.

dim.

rit.

pp

When Death to either shall come

Poem by
Robert Bridges*

Sidney Homer. Op. 34, No. 2

Lento (calm, sustained)

Voice *p*

When Death to ei - ther shall come, — I pray it be

Piano *p legato*

first to me, — Be hap - py as ev - er at

home, If so, as I wish, it be. Pos -

rit. mf

* From "Poetical Works." Publ. by Henry Froude, Oxford Univ. Press, London, New York, Toronto and Melbourne, 1912.

a tempo
with deeper feeling

dim.

sess thy heart, — my own; And sing to the

a tempo

mf.

dim.

child on thy knee,

Or read to thy - self — a -

cresc.

p

dim.

p

rit.

lone The songs that I made for thee.

a tempo

p

rit.

rit.

Michael Robartes Bids his Beloved be at Peace

Words by
William Butler Yeats

Sidney Homer. Op. 17, No. 3
Original key.

Allegro molto
With passion

Voice

Piano

f legato

con pedale

f

hear the shad-ow-y Horses, their long—manes a-shake,— Their

cresc

hoofs heav-y with tumult, their eyes—glim-mer-ing white;—

ff

ff

p
The

North un - folds a - bove them cling - ing, creeping night, _____ The

p

East, her hid - den joy be - fore the morn - ing break, _____ The

rit.

poco a poco *pp*
West weeps in pale dew and sighs, pass - ing a - way, The

poco a poco

p

South is pour-ing down ros-es — of crim-son fire: — 0

pp

Lento. with deep feeling

van-i-ty of Sleep, Hope, Dream, end-less De-sire! The

p

rit.

Hors-es of Dis-as-ter plunge in the heav-y clay.

rit.

p *Tranquillo. tenderly*

Be-lov-ed, let your eyes half close, and your heart beat O-ver my

p molto legato

heart, and your hair fall o - ver my breast,

mf Drown - ing love's lone - ly hour in deep twilight of

pp Lento. rest, And hid - ing their toss - ing manes

rit. and their tu - mul - tuous feet.

rit.

ff

In the meadow — what in the meadow?

from "Seventeen Lyrics from 'Sing - Song'"

Christina Rossetti

Sidney Homer, Op. 19, Part I, No. 7

Vivace (♩ = 104) ★

mf with delicacy and sentiment

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "In the mead-ow_ what in the mead-ow? Blue-bells, but - ter - cups," are written below. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. It features a series of chords, mostly triads, with a *mf* dynamic marking. A *cresc.* marking appears above the piano part in the third measure.

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "mead - ow - sweet, And fair - y rings for the chil - dren's feet" are written below. The piano accompaniment continues with chords, with a *f rit.* marking above the piano part in the second measure and a *dim.* marking above the piano part in the third measure.

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "In the mead - ow. _____ In the gar - den_" are written below. The piano accompaniment begins with a series of chords, with a *p a tempo* marking above the piano part in the first measure. A *p* marking appears above the piano part in the third measure.

★ All metronome - marks merely approximate

cresc.
what in the gar - den? Ja - cob's - lad - der and Sol - o - mon's - seal, And

cresc.

f rit. *dim.* *p a tempo*
Love - lies - bleed - ing be - side All - heal In the gar - den, —

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

rit.
— in the gar - den.

rit. *espress.*

Lullaby, oh lullaby!

from "Seventeen Lyrics from 'Sing-Song'"

Christina Rossetti

Sidney Homer, Op. 19, Part II, No.5

Molto lento (♩=52)★

p sustained, with deep feeling

The first system of the musical score features a vocal melody and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The lyrics are "Lul - la - by, oh lul - la - by! Flow'rs are closed and". The piano accompaniment consists of two staves, treble and bass, with a common time signature. The piano part is marked *p* *molto legato*. The melody is simple and lulling, with long notes and a slow tempo indicated by the marking "Molto lento (♩=52)".

The second system continues the vocal melody and piano accompaniment. The vocal line has the lyrics "lams are sleep - ing; Lul - la - by, oh lul - la - by!". The piano accompaniment continues with the same *p* *molto legato* marking. The piano part features a series of chords and single notes that support the vocal melody. The tempo remains "Molto lento".

The third system concludes the piece. The vocal line has the lyrics "Stars are up, the moon is peep - ing; Lul - la - by, oh". The piano accompaniment continues with the same *p* *molto legato* marking. The piano part features a series of chords and single notes that support the vocal melody. The tempo remains "Molto lento".

★ All metronome - marks merely approximate

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lul - la - by! While the birds are si - lence keep - ing,

The first system of the musical score. The vocal line (treble clef) has a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. The lyrics are 'lul - la - by! While the birds are si - lence keep - ing,'.

ppp
(Lul - la - by, oh lul - la - by!) Sleep, my ba - by,

The second system of the musical score. The vocal line begins with a piano (*ppp*) dynamic. The piano accompaniment also starts with a piano (*ppp*) dynamic. The lyrics are '(Lul - la - by, oh lul - la - by!) Sleep, my ba - by,'.

rit. *morendo*
fall a - sleep - ing, Lul - la - by, oh lul - la - by!

The third system of the musical score. The vocal line includes the dynamics *rit.* (ritardando) and *morendo* (diminuendo). The piano accompaniment also includes these dynamics. The lyrics are 'fall a - sleep - ing, Lul - la - by, oh lul - la - by!'. The system concludes with a double bar line.

Bandanna Ballads

Mammy's Lullaby

Words* by
Howard Weeden

Sidney Homer. Op. 22, No 1
Original key

Andante con moto
p

Voice

"Swing low, swing low, sweet Chariot," low e - nough To

Piano

p molto legato

give some heav'n - ly rest To dis poor rest - less lit - tle one — Dat

sobs on Mammy's breast. "Swing low, swing low, sweet Chariot," wid your load Of

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an-gels snow-y drest, An' throw a dream out to de chile, — 'Most

rit. *pp* *Più lento*
'sleep on Mammy's breast. "Swing low, swing low, sweet Chariot," so dat She May

look in-to de nest, An' see how sound her ba-by sleeps At last — on Mammy's

Lento *dim. e rit.* *ppp*
breast! "Swing low! swing low!"

Sheep and Lambs

Katharine Tynan Hinkson*

Sidney Homer. Op. 31

Original key

Andante (not dragging), tenderly

Voice

p

All in the A-pril eve - ning A - pril airs were a-broad; The

Piano

pp molto legato

sheep with their lit - tle lambs Pass'd me by on the road, The

sheep with their lit - tle lambs Pass'd me by on the road.

cresc.

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poco rit. *dim.* *p*

All in an A - pril eve - ning I thought on the Lamb of God; The

poco rit. *dim.* *p*

pp a tempo

lamb were wear - y and cry - ing With a weak, hu - man cry; I

pp a tempo

poco rit.

thought on the Lamb of God Go - ing meek-ly to die.

poco rit.

p a tempo, a little brighter

Up in the blue, blue moun - tains Dew - y pas-tures are sweet:

p a tempo

Rest for the lit - tle bod - ies, Rest for the lit - tle feet;

rit.

Più lento (with intense compassion)

mf Rest for the Lamb of God *cresc.* Up on the hill - top green,

mf *cresc.*

f *cresc. rit.*

On - ly a cross of shame, Two stark crosses between.

f *cresc. rit.* *ff a tempo* *dim. rit.*

Più lento *p*

All in the A - pril eve - ning A - pril airs were a-broad; I

pp

pp rit.

saw the sheep with the lambs, And thought on the Lamb of God.

pp rit.

The Sick Rose

From "Songs of Experience"
William Blake

Sidney Homer. Op. 26, No 1

Voice

Molto lento
p with deep emotion

O Rose, thou art sick! The in - vis - i - ble worm, That

Piano

p molto legato

cresc.

flies in the night, In the howl - - ing storm, Has

cresc.

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f found out thy bed *ff* Of crim - - son joy;

p rit. And his dark, *più lento* se - cret. love Does thy

life de stroy.

'Way down South

Howard Weeden*

Sidney Homer, Op. 27, No 1

Original key

Lento (with tenderness)

Voice

p

An a - zure sky, a warm brown face,

Piano

p molto legato

cresc.

Soft black eyes and a daz - zling mouth, *f* A red ban - dan - na, *dim.*

cresc.

f *dim.*

p *rit.*

touched with gold - And this is the col - or, *molto lento pp* 'way down

p rit. *molto lento pp*

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*a tempo**with deeper feeling**mf*

South. _____ A bird that plays on a mocking flute, A

a tempo
*ppp**mf**cresc.**rit.**più lento**f**dim.**p*

melt - ing drawl from a smiling mouth, A tink - ling ban - jo hid in the shade - And

*cresc.**rit.**più lento**f**dim.**p**dim. e rit.**molto lento**pp**a tempo*

this is the mu - sic, 'way down South. _____

*dim. e rit.**molto lento**pp**a tempo**ppp*

Sweet and Low

Alfred, Lord Tennyson

Sidney Homer, Op. 7, No. 1

Andante.

Original Key

Tenderly. (without dragging.)

Voice.

p

Sweet and low, sweet and low, Wind of the west-ern sea!

Piano.

p legato

Low, low, breathe and blow, Wind of the west-ern sea! O-ver the roll-ing

mf

p

mf

waters go, — Come from the dy - ing moon and blow, Blow him a - gain to me.

p

pp rit.

While my lit - tle one, while my pret - ty one sleeps, my pret - ty one

*pp rit.**p.**p.**p.**a tempo*

sleeps.

p

Sleep and rest,

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

sleep and rest,

Fa - ther will come to thee soon,

Rest, rest on

*p.**p.**p.*

moth - er's breast,

Fa - ther will come to thee soon.

*p.**p.*

mf

Fa - ther will come to his babe in the nest, Sil - ver sails - all

mf *p*

out of the west, Un - der the sil - ver moon.

pp rit.

Sleep, sleep, my lit - tle one, sleep, sleep, my pret - ty one,

pp rit.

sleep.

a tempo *rit.*

To Mr. Francis Rogers.

The Unforgotten.

("Underwoods.")

Robert Louis Stevenson.

SIDNEY HOMER.

Op. 15, No. 3.

Original key.

Andante. Simply, not dragging.

Voice.

She rest - ed by the Bro - ken Brook, She

Piano.

p
molto legato

drank of Wear - y Well,

She moved be - yond my

poco rit.
ling' - ring look, Ah, whith - er, none can tell!*a tempo*

She

*poco rit.**a tempo*

came, she went. In oth - er lands, Per - chance in fair - er

The first system of the musical score is in A major (three sharps). The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for both hands, featuring a steady eighth-note bass line and a more active treble line with some grace notes.

skies, Her hands shall cling with oth - er hands, Her

rit.

The second system continues the musical piece. The vocal line has a fermata over the word "oth". The piano accompaniment includes a *rit.* (ritardando) marking in the right hand. The system concludes with a double bar line.

eyes to oth - er eyes. She

a tempo

The third system begins with a double bar line and a repeat sign. The vocal line has a fermata over the word "eyes". The piano accompaniment includes a *a tempo* marking. The system concludes with a double bar line.

van - ished. In the sound - ing town Will she re - mem - ber,

too? Will she re - call the eyes of brown, As

I re - call the blue?

Sing to Me, Sing

W. E. Henley
From "Hawthorn and Lavender"

Sidney Homer. Op. 28

Voice *Allegro molto* *f* *with ecstasy*

Sing to me, sing, and

Piano *f*

sing a - gain, My glad, great - throat - ed night - in - gale:

poco rit. *a tempo*

poco rit. *a tempo*

Sing, as the good sun through the rain,

cresc. *ff*

Sing, as the home-wind in the sail!

cresc. *ff* *rit. e dim.*

a tempo
mf with passionate tenderness *poco rit.*

Sing to me life, and toil, and time, O bu- gle of dawn, O

mf a tempo *poco rit.*

p più lento

flute of rest! Sing, and once more, as in the prime,

p più lento

rit. *cresc.* *ff a tempo with abandon*

There shall be naught but seems the best. And sing me at the

rit. *cresc.* *ff a tempo*

poco rit. *a tempo*

last of love: Sing that old ma-gic of the May, That

poco rit. *a tempo*

cresc.

makes the great world laugh and move As light - - - ly as our

cresc.

ff dream _____ to - day! *rit.* Sing! *Largamente fff più lento*

ff *rit.* *fff più lento*

Sing! _____ My glad, great - throat - ed night - in - gale: *rit.*

rit.

a tempo Sing! _____ *fff a tempo* *dim.*

a tempo *fff a tempo* *dim.*