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AGORE POEMS

SET TO MUSIC BY

REGINALD SWEET

Voice & piano



Price, \$1.25, net

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TAGORE POEMS

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- I On Many an Idle Day...
- II It is the Pang of Separation...
- III Beautiful is Thy Wristlet...
- IV If it is Not My Portion...

Price, \$1.25, net



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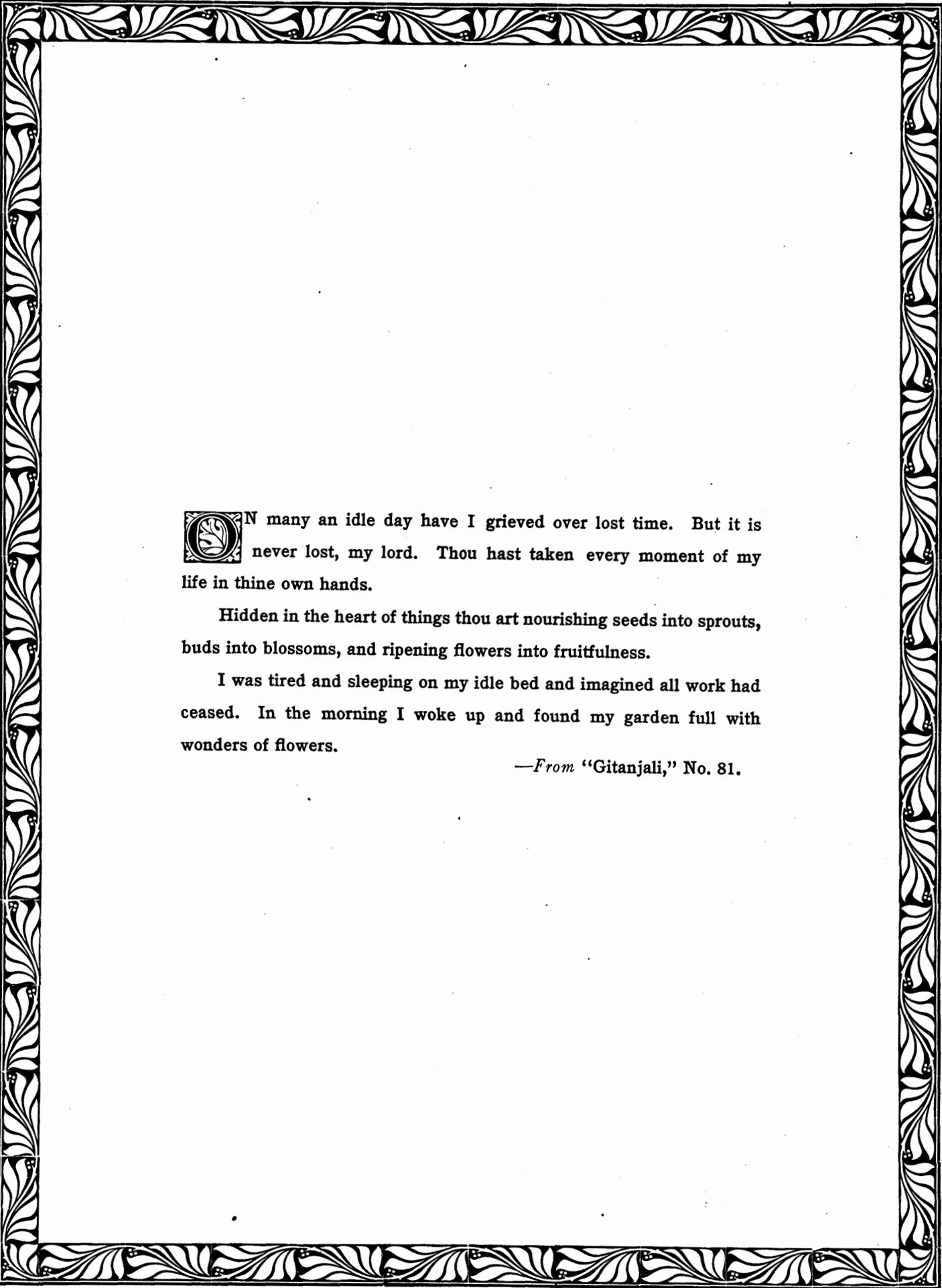
The words of these songs are reprinted from "Gitanjali,"
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To My Wife





ON many an idle day have I grieved over lost time. But it is never lost, my lord. Thou hast taken every moment of my life in thine own hands.

Hidden in the heart of things thou art nourishing seeds into sprouts, buds into blossoms, and ripening flowers into fruitfulness.

I was tired and sleeping on my idle bed and imagined all work had ceased. In the morning I woke up and found my garden full with wonders of flowers.

—From "Gitanjali," No. 81.

I

“On many an idle day”

Sir Rabindranath Tagore

Reginald Sweet

Allegro maestoso

recitativo

Voice

On man-y an i - dle day have I. grieved o - ver lost

p *3* *3* *3*

Piano

time. But it is nev-er lost, my lord. Thou hast ta - ken ev - 'ry

rit. *3* *a tempo* *mf*

a tempo *mp legato*

mo - ment of my life in thine own hands.

rit. *rit.*

Slower
pp

Hidden in the heart of things thou art nourish-ing seeds in-to sprouts,

pp

ppp *cresc.*

buds in - to blos - soms, and ri - pen-ing flow'rs in - to

cresc.

fruit - ful-ness.

fruit - ful-ness.

mf *mp* *p* *pp* *accel.*

Tempo I°

mf

I was tir - ed and sleeping on my i - dle bed . and im - a - gined

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "I was tir - ed and sleeping on my i - dle bed . and im - a - gined". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a *mf* dynamic. The piano part consists of chords and arpeggiated figures, with dynamics changing to *mp* and then *p* in the second and third measures respectively.

rit.

Più lento

— all work had ceased. In the morning I woke up and found my gar - den

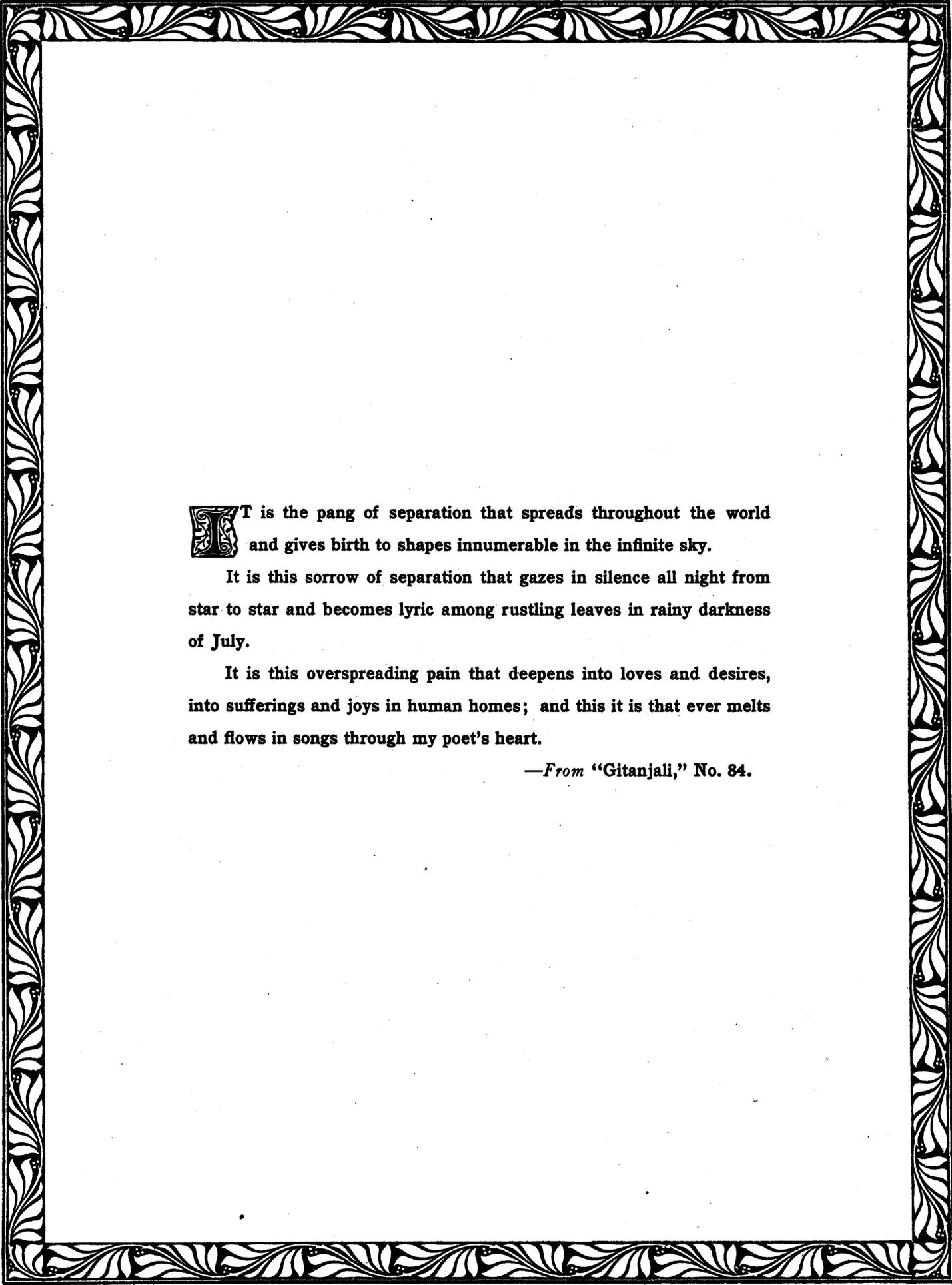
The second system of the musical score continues the vocal line and piano accompaniment. The tempo is marked *rit.* (ritardando) and *Più lento*. The lyrics are "— all work had ceased. In the morning I woke up and found my gar - den". The piano accompaniment features a *rit.* marking and includes a *legatiss.* (legatissimo) instruction for the bass line in the final measure. Dynamics include *mf*, *mp*, and *p*.

rit.

a tempo

full with won - ders of flow'rs. —

The third system of the musical score concludes the vocal line and piano accompaniment. The tempo is marked *rit.* and *a tempo*. The lyrics are "full with won - ders of flow'rs. —". The piano accompaniment features a *legatiss.* instruction and dynamics of *mp*, *p*, and *pp*. The system ends with a double bar line.



IT is the pang of separation that spreads throughout the world
and gives birth to shapes innumerable in the infinite sky.

It is this sorrow of separation that gazes in silence all night from
star to star and becomes lyric among rustling leaves in rainy darkness
of July.

It is this overspreading pain that deepens into loves and desires,
into sufferings and joys in human homes; and this it is that ever melts
and flows in songs through my poet's heart.

—From "Gitanjali," No. 84.

II

“It is the pang of separation”

Sir Rabindranath Tagore

Reginald Sweet

Adagio

It is the pang of se - pa - ra - tion that

p *legato*

spreads through-out the world and gives birth to

rit.

shapes in - nu - me - ra - ble in the in - fi - nite sky.

accel. cresc.

It is this sor-row of se - pa - ra - tion that gaz-es in si - lence all —

dim. e rit. *pp*

night from star to star, and be-comes

mf accel. *dim.* *rit.*

lyr - ic a - mong the rus - tling leaves in rain - y dark-ness of Ju -

pp

ly. It is this o - ver - spread-ing pain that deep - ens in - to -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

loves — and de - sires, in-to suff'ring and joys, — in human homes; and this it

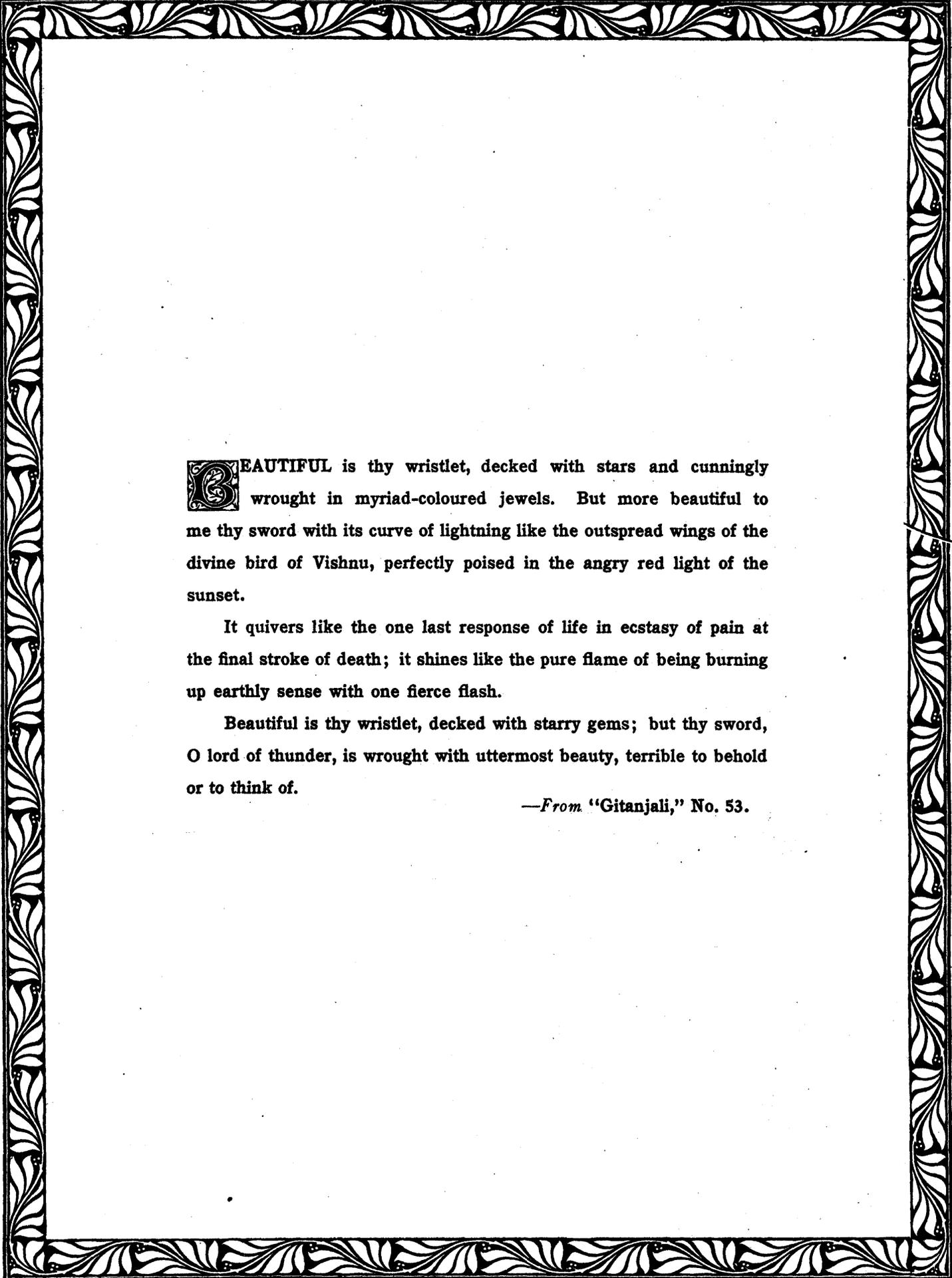
pp

The second system continues the vocal line and piano accompaniment. The vocal line has a rest under 'loves' and ends with a fermata. The piano accompaniment features a change in time signature to 5/4 in the middle of the system. The key signature remains three flats.

is that ev - er melts and flows in songs through my po - et's heart.

ppp

The third system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment features a change in time signature to 3/2 and ends with a fermata. The key signature remains three flats.



BEAUTIFUL is thy wristlet, decked with stars and cunningly wrought in myriad-coloured jewels. But more beautiful to me thy sword with its curve of lightning like the outspread wings of the divine bird of Vishnu, perfectly poised in the angry red light of the sunset.

It quivers like the one last response of life in ecstasy of pain at the final stroke of death; it shines like the pure flame of being burning up earthly sense with one fierce flash.

Beautiful is thy wristlet, decked with starry gems; but thy sword, O lord of thunder, is wrought with uttermost beauty, terrible to behold or to think of.

—From "Gitanjali," No. 53.

III

“Beautiful is thy wristlet”

Sir Rabindranath Tagore

Reginald Sweet

Lento

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Lento'. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). A 'Sustaining Ped.' (Sustaining Pedal) instruction is placed below the piano part. The system concludes with a double bar line and a 2/4 time signature change.

The second system continues the musical score. The vocal line contains the lyrics: "Beau - ti-ful_ is thy wrist - let decked with stars and". The piano accompaniment continues with similar rhythmic patterns and dynamics. The system concludes with a double bar line and a 2/4 time signature change.

The third system continues the musical score. The vocal line contains the lyrics: "cun - ningly wrought in my - ri - ad - col - oured jew - - - - els." The piano accompaniment features triplet markings over the vocal line and an 8-measure rest in the piano part. The system concludes with a double bar line and a 2/4 time signature change.

ad lib.

But more beauti - ful . to me ___ thy sword ___ with its curve of light-ning likethe

rit. - - -

out-spread wings of the di-vine bird of Vish-nu, per-fect-ly poised in the an-gry red

f *rit. - - -*

light of the sun - - - set.

f

It quiv-ers like the one last response of life in ec-sta-sy— of pain• at the fi - nal stroke of

f

f

death; _____ It shines like the pure _____ flame of be - ing burning up

riten.

f *ff*

earth - ly sense with one fierce flash. _____

ff accel. *mf*

Tempo I°

Beau - ti - ful is thy wrist - let, decked with star - ry gems; —

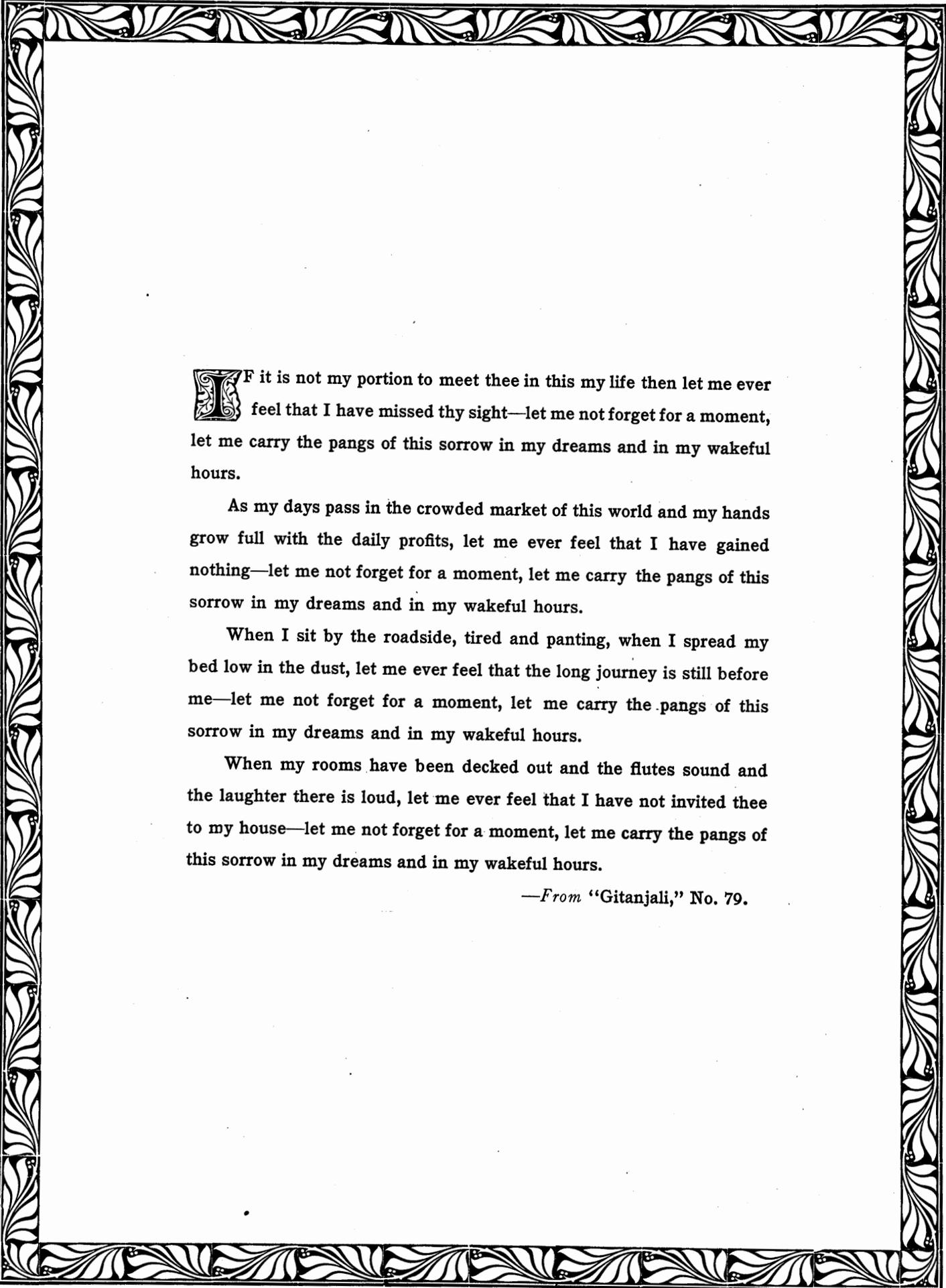
The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *pp* dynamic and includes a fermata over the final note. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. The key signature has two flats, and the time signature is 4/4.

But thy sword, O lord of Thunder, is wrought with uttermost beau - ty,

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a *mf cresc.* dynamic marking. The piano accompaniment features a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. The key signature changes to one flat, and the time signature changes to 3/4.

ter - ri - ble to be - hold, or to think of.

The third system concludes the vocal line and piano accompaniment. The vocal line features a *f* dynamic, a *rit.* marking, and a *ff* dynamic. The piano accompaniment includes a right-hand part with a *rit.* marking and a left-hand part with a *ff* dynamic and a *senza rit.* marking. The key signature has one flat, and the time signature is 3/4.



IF it is not my portion to meet thee in this my life then let me ever feel that I have missed thy sight—let me not forget for a moment, let me carry the pangs of this sorrow in my dreams and in my wakeful hours.

As my days pass in the crowded market of this world and my hands grow full with the daily profits, let me ever feel that I have gained nothing—let me not forget for a moment, let me carry the pangs of this sorrow in my dreams and in my wakeful hours.

When I sit by the roadside, tired and panting, when I spread my bed low in the dust, let me ever feel that the long journey is still before me—let me not forget for a moment, let me carry the pangs of this sorrow in my dreams and in my wakeful hours.

When my rooms have been decked out and the flutes sound and the laughter there is loud, let me ever feel that I have not invited thee to my house—let me not forget for a moment, let me carry the pangs of this sorrow in my dreams and in my wakeful hours.

—From "Gitanjali," No. 79.

IV

“If it is not my portion to meet thee
in this my life”

Sir Rabindranath Tagore

Reginald Sweet

Quasi Recitativo

If it is not my por-tion to meet thee in this my life,

then let me ev-er feel that I have missed thy sight- let me not for-get for a mo-ment,

Più lento rit.

let me car-ry the pangs of this sorrow in my dreams and in my wakeful hours.

Tempo I°

As my days pass in the crowd - ed mar - ket of this world and my

hands grow full with the dai - ly prof - its, let me ev - er feel that I have gain - ed no - thing -

let me not for - get for a mo - ment, let me not for - get for a mo - ment, let me

con intensità

cresc. *f*

car - ry the pangs — of this sor - row in my dreams and in my wake - ful hours.

rit. *p*

mf 3 3

When I sit by the road-side tir - ed and pant - ing, —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The vocal line begins with a triplet of eighth notes marked *mf*. The piano accompaniment consists of chords and moving lines in both hands.

when I spread my bed low in the dust, let me ev-er feel that the

f 3 *cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked *f* and a *cresc.* marking. The piano accompaniment features a *f* dynamic and a *cresc.* marking in the bass line.

long journey is still be-fore me- let me not forget for a moment,

ff 3

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a *ff* dynamic and a triplet of eighth notes marked *ff* 3.

con somma intensità

let me car - ry the pangs of this sor - row in my

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features a *con somma intensità* marking and a triplet of eighth notes.

dim.

dreams and in my wake - ful hours. When my rooms have been decked out and the

dim. *p*

flutes sound and the laughter there is loud, let me ev-er feel that I have not in-vit - ed

dim.

thee to my house- let me not for-get for a mo-ment, let me

ppp *pp*

car-ry the pangs of this sorrow in my dreams and in my wakeful hours.

mf