

THE FLIGHT  
OF THE EAGLE





TO ARTHUR ANDERSEN

# The Flight of the Eagle

TEXT FROM

Walt Whitman's

LEAVES OF GRASS

SET TO MUSIC

FOR

SOPRANO, TENOR AND BARITONE

BY

HOMER NORRIS

n. 1.50

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72



## I N D E X

- No. 1. Recitatives for Baritone and Soprano
- No. 2. Rhapsody for Tenor with Soprano obligato  
"I am he that walks"
- No. 3. { Baritone recitatives  
Air for Baritone, "Clear and Sweet is my Soul"  
Trio, "Clear and Sweet"  
Baritone recitatives
- No. 4. Tenor solo and trio  
"I pass death with the dying"
- No. 5. Canon  
"The whole Earth and all the Stars"
- No. 6. Soprano Solo and trios  
"Song of the Universal"
- No. 7. Finale. Trios in Streti

BIB. 19, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

## A Fore-word.

I have allowed myself the same freedom in making selections from Whitman's poems, that the writers of the standard oratorios used in choosing material from the Bible. The lines here introduced lose nothing standing quite alone, without context, explanation or correspondence.

The scale of whole steps which occurs frequently in "The Flight of the Eagle" was not a preconceived idea; it must have evolved from my absorption of Whitman's gospel of equality — the "divine amaze." To deliberately invent such a scale and then grope one's thoughts through a medium thus formulated would be inartistic and contrary to Whitman's point of view. That scale does not hold the key to an understanding of my music. In order to faithfully express Whitman, and to follow with perfect fidelity the genius of the language in matters of inflection, accentuation, rhythm, etc., etc., I could do no other than momentarily abolish arbitrary boundaries of tonality, (which, after all, has no confines save in the minds of pedagogues!) and move with freedom through the world of tone. Such music may be best described as untonic.

The music in "The Flight of the Eagle" will receive its best interpretation by an approximate steadiness in rhythm. Attention should not be attracted to unusual progressions by an elaborate rallentando, or spasmodic crescendos or decrescendos. Yet all such passages take their relative place as parts of a whole. Necessary fluctuations in rhythm have been designated. At the same time much of the music should be sung with an abandon approaching skillful improvisation. This is especially true of the soprano part, and many of the baritone recitatives.

The fantasia part represents to me Whitman, the man and poet as revealed in "Leaves of Grass." The soprano appeals to me as standing for music in the abstract; while the tenor is a purely singing, lyric part. If there is anything "American" about the work, suggested by an indefinable quality which we term "atmosphere," it has come, not by an exploitation of primitive Indian, or African melody, but from close contact with a poet who represents the democratic, cheerful, optimistic, aggregate American nation of today. I believe that if we ever have an individual type of American music it will be composite in character and will be based on material chosen neither from feudal Europe nor even earlier America. It will express intellectual, artistic and spiritual conditions of an actual present.

Henry Morris.

Westinghouse Hill Orchestra. Summer 1901.

A Tenor, strong, ascending with power and health, with  
glad notes of daybreak I hear,

A Soprano at intervals sailing buoyantly over the tops of  
immense waves,

A transparent Bass shuddering lusciously under and  
through the universe. . . .

I hear not the volumes of sound merely, I am moved by  
the exquisite meanings,

I listen to the different voices winding in and out, striving,  
contending with fiery vehemence to excel each other  
in emotion.

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## THE FLIGHT OF THE EAGLE

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*Baritone.*

One's-self I sing, a simple separate person,  
Yet utter the word DEMOCRATIC, the word EN-  
MASSE.

Of Life immense in passion, pulse, and power,  
Cheerful, for freest action form'd under the laws  
divine,  
The Modern Man I sing. . . .

Americanos! Conquerors!  
For you a programme of chants:  
The Modern Man I sing; Woman; Love;  
Happiness; Comradeship; Democracy;  
America; Old Age; Death; Superb vistas of  
Death. . . .

I am held to the heavens and all the spiritual  
world  
After what they have done to me, suggesting  
themes.

O such themes! Equalities! O divine average!  
Warblings under the Sun, usher'd as now, or at  
noon, or setting;

*Soprano.*

Strains musical flowing through ages, now reach-  
ing hither,  
I take to your reckless and composite chords,  
Add to them and cheerfully pass them forward. . . .

*Baritone.*

Democracy! To you a throat is now inflating itself  
and joyfully singing,  
I will shake out carols stronger and haughtier  
Than have ever yet been heard upon earth.  
I will make the most splendid race  
The sun ever shone upon,  
I will make divine majestic lands,  
I will sing the song of companionship.

I will write the evangel-poem of comrades and of  
love,  
For who but I should understand love  
With all its sorrow and joy,  
And who but I should be the poet of comrades?

I will make the poem of evil also,  
I am myself just as much evil as good, and my  
nation is — and  
I say in fact there is no evil,  
(Or, if there is, I say it is just as important to you,  
to the land or to me, as anything else.) . . .

Roaming in thought over the Universe,  
I saw the little that is Good steadily hast'ning tow'rd  
immortality,  
And the vast that is call'd Evil  
I saw hast'ning to merge itself and become lost  
and dead.

*Soprano.*

Strains musical, etc., etc.

*Tenor and Soprano.*

I am he that walks with the tender and growing  
night,  
I call to the earth and sea, half-held by the night,  
Press close bare-bosom'd night,—press close mag-  
netic nourishing night!  
Night of the South winds — night of the large few  
stars!  
Still nodding night — mad naked summer night.

Smile O voluptuous cool-breath'd earth!  
Earth of the slumb'ring and liquid trees!

Earth of departed sunset — earth of the moun-  
tains misty-topt!  
Earth of the vitreous pour of the full moon just  
ting'd with blue!



Earth of shine and dark mottling the tide of the river!

Earth of the limpid gray of clouds brighter and clearer for my sake!

Far swooping elbow'd earth—rich apple-blossom'd earth!

Smile, for your lover comes.

Prodigal, you have given me love—therefore I to you give love!

O! unspeakable passionate love. . . .

*Baritone followed by Trio.*

I am the poet of the Body and I am the poet of the Soul. . . .

The soul is not more than the body, and the body is not greater than the soul.

Clear and sweet is my soul, and clear and sweet is all that is not my soul.

Lacks one lacks both, and the unseen is prov'd by the seen,

Till that becomes unseen and receives proof in its turn. . . .

Whatever happens may be turned to beautiful results,

And nothing can happen more beautiful than death.

*Tenor, Soprano and Baritone.*

I pass death with the dying and birth with the new-wash'd babe. . . .

This orbit of mine cannot be swept by a carpenter's compass. . . .

See even so far, there is limitless space outside that,

Count ever so much, there is limitless time around that.

My rendezvous is appointed, it is certain,  
The Lord will be there and wait till I come on perfect terms,

The great Camerado, the lover true for whom I pine will be there. . . .

I know I am deathless! . . .

*Trio.*

The whole earth and all the stars . . .

And for religion's sake.

No man has ever yet been half devout enough,

None has ever yet adored or worship'd half enough,

None has begun to think how divine he himself is,  
and how certain the future is. . . .

The Soul,

Forever and forever—longer than soil is brown and solid—longer than water ebbs and flows. . . .

*Soprano.*

Come said the Muse,

Sing me a song no poet yet has chanted,

Sing me the universal. . . .

Only the good is universal. . . .

Over the mountain-growths disease and sorrow,  
An uncaught bird is ever hovering, hovering,  
High in the purer, happier air.

From imperfection's murkiest cloud,  
Darts always forth one ray of perfect light,  
One flash of heaven's glory.

To fashion's, custom's discord.

To the mad Babel-din, the deafening orgies,  
Soothing each lull a strain is heard, just heard,  
From some far shore the final chorus sounding.

O the blest eyes, the happy hearts,  
That see, that know the guiding thread so fine. . . .

All, all for immortality,

Love like the light silently wrapping all,

Nature's amelioration blessing all,

The blossoms, fruits of ages, orchards divine and certain,

Forms, objects, growths, humanities, to spiritual images ripening.

Give me, O God! to sing that thought,

Give me, give him or her I love this quenchless faith,

In Thy ensemble, whatever else withheld withhold not from us,

Belief in plan of Thee enclosed in Time and Space,  
Health, peace, salvation universal.

Is it a dream?

Nay but the lack of it the dream,

And failing it life's lore and wealth a dream,

And all the world a dream.

*Finale.*

O such themes, etc., etc.

Strains musical, etc., etc.

O a word to cheer one's path ahead endlessly!

O something ecstatic and undemonstrable!

O music wild! O now I Triumph.



# The Flight of the Eagle.

To ARTHUR ANDERSEN.

WALT WHITMAN.

HOMER NORRIS.

Piano.

*f cresc.* *ff* *f cresc.* *ff*

Allegretto.

*pp* *p poco a poco accel.* *cresc.* *f*

*senza Ped.*

BARITONE. *f quasi recitative*

One's self I sing, — a sim - ple sep - ar - ate per - son,

Yet ut - ter the word Dem - o - crat - ic, the word — En Masse.

*ff*

*Ped.*

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*vigoroso*

Of Life im-mense in pas - sion, pas-sion and pow'r I

sing, life, life

*f marcato*

sing. Cheer - ful,

cheer - ful, for fre-est ac - tion form'd un-der the laws di -

*ad lib.*

vine The mod - ern man I sing.

*rall.*

One's self I sing of

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note on 'One's' and a dotted quarter note on 'self'. The piano accompaniment consists of a series of eighth-note triplets in the right hand and chords in the left hand. A *rall.* marking is placed above the first measure.

*rall.*

*ff a tempo grandioso*

life im mense in pulse pas - sion and pow'r I

The second system continues the vocal line with 'life im mense in pulse pas - sion and pow'r I'. The piano accompaniment features a *ff a tempo grandioso* marking. The right hand has a steady eighth-note accompaniment, while the left hand plays chords. A *rall.* marking is present above the piano part.

sing Cheer - ful The mod - ern man I

The third system contains the vocal line 'sing Cheer - ful The mod - ern man I'. The piano accompaniment continues with eighth-note triplets and chords. A *colla voce* marking is placed near the end of the system.

*ad lib. molto rall. a tempo*

sing The mod-ern man I sing

The fourth system features the vocal line 'sing The mod-ern man I sing'. The piano accompaniment includes *ad lib.*, *molto rall.*, and *a tempo* markings. The piano part has a more complex rhythmic pattern with triplets and chords.

A - mer - i - can - os! Con-querors! For

The fifth system contains the vocal line 'A - mer - i - can - os! Con-querors! For'. The piano accompaniment features a *ff* marking and continues with eighth-note triplets and chords.

*quasi recitante*

you — a pro-gram of chants: The Mod-ern Man I sing;

*cresc.* *più mosso*

Wo - man; Love; Hap-pi-ness; Com-rade-ship; De - moc - - ra - cy; A -

*ff* *Lento.* *espressivo*

mer - i - cal. Old age; — death; *espressivo*

*sostenuto* *ppp* *legato*

— Su-perb vis-tas of death!

*ppp* *molto espr.*

I am held to the heav-ens and

all the spir - it - ual world af - ter what they have done to me sug -

The first system shows a vocal line in bass clef with a triplet of eighth notes marked with a '3'. The piano accompaniment consists of a treble and bass clef with sustained chords.

gesting themes O such themes! E

*cantabile* *poco a poco accel.*

The second system includes a key signature change to one sharp (F#) and a time signature change to 4/8. The vocal line is marked 'cantabile' and the piano accompaniment is marked 'poco a poco accel.'.

qual - i - ties! O di - vine

*molto espressivo* *cresc.*

The third system features a key signature change to two sharps (F# and C#) and a time signature change to 12/8. The vocal line is marked 'molto espressivo' and the piano accompaniment is marked 'cresc.'.

av - er - age! War - blings un - der the Sun ush - er'd as now or at

*poco rall.*

The fourth system has a key signature change to two sharps (F# and C#) and a time signature change to 12/8. The vocal line is marked 'poco rall.'.

noon or set - ting. Strains mu - sic - al flowing through a - ges, now reaching

SOPRANO, *grazioso* *grazioso*

The fifth system includes a key signature change to one flat (Bb) and a time signature change to 6/8. The vocal line is marked 'SOPRANO, grazioso' and the piano accompaniment is marked 'grazioso'.

hith er, I take to your reck - less and com - po - site chords, Add *ff*

to them, — add to them and cheer - ful - ly pass them *poco più mosso*

*ff* *poco più mosso*

for - ward, and cheer - ful - ly pass them for - ward strains

mu - sic - al, strains mu - sic - al I cheer - fully pass them for - ward. *ad lib. espressivo* *ten. ad lib.*

BARITONE.

De - moc - ra - cy! To you a throat is now in - flat - ing it -

*f* *ff*



self and joy - ful - ly sing - ing, I will shake out car - ols strong - er and

haugh - ti - er than have ev - er yet been heard up - on earth. I will

*ad lib.* **Maestoso.**

make the most splend - ed race The sun ev - er

shone up - on, I will make di - vine ma -

jes - - - tic lands I will sing the song the

*rall.* *a tempo*

song of com - pan - ion - ship. I will write the er - an - gel po - em of

com - rade - ship and love, For who but I should un - der - stand love with

all its sor row and joy, with all its sor - row and joy And who but I should

be the po et of com - rades? I will make the poem of e - vil al - so,

I my - self am just as much e - vil as good, and my na - tion is - and I

*Lento.* *ff* *largamente*

say in fact there is — no E - - vil

*Lento.* *ff* *largamente*

(Or, if there is, — I say it is just as im -

*marcato il basso* *poco a poco accel.*

por - tant to you, to the land or to me, as an - y - thing else.)

*cresc.* *rall.*

*8va bassa*

*Andante cantabile.*

Roam - ing in thought o - ver the U - ni - verse, I saw the lit - tle that is

*f*

*poco a poco accel.*

Good stead - i - ly hast - 'ning tow'rd im - mor - tal - i - ty, And the

*poco a poco accel.*

*accel. e cresc.*

vast that is call'd E - vil I saw hast'ning to merge it - self and be -

*accel. e cresc.*

SOPRANO.  
*grazioso*

come\_ lost and dead. Strains mu - si - cal flow - ing throug a - ges, flow - ing through

*p*

ages. I cheer - ful - ly pass them for - ward.

No 2. I am he that walks.  
 a Rhapsody  
 for  
 Tenor with Soprano (voice of the night) obligato.

Andante affetuoso. SOPRANO.

TENOR. *mf*

Andante affetuoso.

I am he that walks with the  
 ten-der and grow - ing night, I call to the earth and sea,  
 Night Press close  
 — half- held by the night, Press close — bare-bos-om'd night, — press

*pp* *cresc.*

The musical score is written for Soprano, Tenor, and Piano. It features a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is 'Andante affetuoso'. The Soprano part is mostly rests, with a few notes in the first system. The Tenor part begins with a melodic line starting on a whole note 'I', followed by 'am he that walks with the ten-der and grow - ing night, I call to the earth and sea, Night Press close — half- held by the night, Press close — bare-bos-om'd night, — press'. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *mf*, *pp*, and *cresc.*

*f*

close ——— O night! night ——— O night mag -

close mag-net - ic night! bare ——— bosom'd night mag -

*rall.*

net - ic nour-ish - ing night! *a tempo teneramente*

net - ic nour-ish - ing night! Night ——— of the South winds,

*rall.*

*rall. molto espr.* *cantabile*

night of the large few stars! Still, nod - ding night —

*f*

Mad nak - ed summer night. Smile, ——— cool - - - breath'd

Smile, smile O ro-lup-tu-ous cool - breath'd

*cantabile*

earth O smile, o night, o night! Slumbring and li- quid

earth! Earth of the slumbring, slumbring and li- quid trees,

*più mosso*

trees Earth of de- part - - ed sun - -

Earth of de- part- ed sun - set Earth of the mountains mis - ty top

*crese.* *più mosso* *f.*

set, Earth of the full - moon *espr.*

Earth of the vit- re- ous four of the full - moon just ting'd with blue!

*ff*

**Tempo I.**

ting'd with blue. O earth!

just ting'd with blue, Earth of shine and dark mottling the tide of the



*cresc.* *più mosso*

night o night! Stars! clouds for  
 riv - er! earth of the lim - pid gray of clouds brighter and clear-er for

*cresc.* *più mosso* *f*

*ff* *molto rall.* *poco a poco accel.*

my sake! my sake! Nak - ed night! Mad nak-ed summer night  
 my sake! Far swooping el-bow'd earth rich ap - ple

*ff* *molto rall.* *ff*

smile, smile,

blos - som'd earth! Smile for your lov - er, your lov - er comes

*ff*

*largamente ad lib.* *mf poco a poco cresc.*

Smile 0 smile, 0 pro - di - gal smile You have

*a tempo* *mf poco a poco cresc.*



*con gran passione ad lib. 15*

smile to you give I love O un -  
 giv-en me love there-fore to you give I love O un -

*ad lib.*

speak-a-ble love, un - - - speak-a-ble love  
 speak-a-ble love, un - - - speak-a-ble love un - speak-a-ble passio-nate

*più mosso.*

*ff molto rall.* Un - speak-a - ble pas-sio - nate love. *ff* There fore un - speak-a - ble  
 love *ff* Un - speak-a - ble pas-sio - nate love.

*ad lib. espr.*

*pp* love, *ppp tenerezza* love, un-speak-a - ble love.  
*ppp* I am he that walks with the ten - der night.

*ppp*

No 3. {  
 Recit. I am the poet of the body.  
 Air. Clear and sweet is my soul.  
 Trio. Clear and sweet is my soul.  
 Recit. Till that become unseen.

BARITONE.  
 Recit.

I am the po - et of the Bo - dy and I am the po - et of the

Soul. The soul is not more than the bo - dy and the bo - dy is not

great - er than the soul... Clear and sweet is my soul, and

clear and sweet\_ is all that is not my soul. Clear and sweet is my soul and

*Il basso marcato*

*coll'8*

*rall.*

*Allegro maestoso.*

*s'va bassa*

clear and sweet is all that is not my soul\_ Lacks one lacks both, and\_ the

un-seen is prov'd by the seen, Lacks one lacks both\_\_\_\_\_ and the

*ad lib.*

un - seen is prov'd by the seen.

*marcato*

*crese.*

SOPR. Poco meno mosso.

TENOR. *ff marcato* Strains\_

BASS. Clear and sweet is my soul, and clear and sweet\_\_\_\_\_ is

Poco meno mosso. Clear, clear and sweet

mu - - - - si - cal,  
 all that is not my soul, Clear and sweet is my soul, and  
 strains mu - si - cal strains mu - si -

*rall.*  
 Clear and sweet is my soul  
 clear and sweet is all that is not my soul. Lacks  
 cal flow - ing thro' a - - - ges flow - ing thro' a - - -

*a tempo*  
 Clear, clear and sweet is my  
 one lacks both and the un - seen is prov'd by the  
 ges lacks one lacks both the un - seen is prov'd by the

*ff* Soul, Lacks one lacks both — The *mf* un - seen is prov'd by the seen, *molto rall.*

*ff* seen, Lacks one lacks both — And the *mf* un - seen is prov'd by the seen, *molto rall.*

*ff* seen, Lacks one lacks both — The *mf* un - seen is prov'd by the seen, *molto rall.*

Cantabile sostenuto.

*p* Till that becomes un - seen And re - ceives proof in its

*p cantabile espressivo*

turn. *p espress.* What - ev - er hap - pens

*espress.*

may be turn'd to beau - ti - ful, beau - ti - ful re -

sults And noth - - ing can hap - - pen more

*ppp*

beau - - ti - ful than death, more

*calando* *dim.*

*espress.*

beau - - ti - ful than

*molto rall.*

*dim.* *ppp molto rall.* *rall.*

TENOR.

Andante cantabile.

I pass death with the dy - ing and

BARITONE.

death.

Andante cantabile.

*molto rall.*

*a tempo*

birth with the new - wash'd babe. This or - bit of mine

*molto rall.*

*a tempo*

can not be swept, be swept by a carpenter's com - pass, cannot be swept by a carpenter's compass.

*più mosso*

See ev - er so far, there is lim - it - less space out - side, that

*più mosso*

Count ev-er so much, there is lim-it-less time around that

See ev-en so far there is lim-it-less space

*ad lib.*

Count ev-er so much there is lim-it-less time, My

*a tempo* *rall.* *f*

ren-dez-vous is ap-point-ed it is cer-tain, my ren-dez-vous is ap-

*Marcato.* *crese.*

point-ed it is cer-tain The Lord will be there, the

*grandioso*



Lord will be there and wait till I come on perfect terms the great Cam-er-

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'L' and continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*ff grandioso*  
a - do the lov - er true for whom I pine will be

*ad lib.* *rall.*

The second system continues the vocal line and piano accompaniment. It includes performance markings such as *ff grandioso*, *ad lib.*, and *rall.*. The piano accompaniment has a more active bass line with some triplets.

SOPRANO.  
*tempo primo*  
I pass death with the dy - ing And birth with the new-wash'd

TENOR.  
there, He will be there, He will be

*rall. molto* *rall.* *molto rall.* *cresc.*

The third system introduces two vocal parts: Soprano and Tenor. The piano accompaniment continues with a complex texture. Performance markings include *rall. molto*, *rall.*, *molto rall.*, and *cresc.*

*ff*  
 babe The Lord will be there The great Cam-er-  
 there, be there will be there The great Cam-er-  
 BASS. *ff*  
 I pass death with the dy - ing

*ff* *rall.* *sempre ff*  
 a - do the lov - er true for whom I pine will be there,  
 a - do the lov - er true for whom I pine will be there,  
 The lov - er true for whom I pine will be there,  
*ff* *rall.*

*ppp* *Sop. ad lib.* *Lento* *ff*  
 will be there. I know I am death - - less.  
 will be there. I know I am death - - less.  
 will be there. I know I am death - - less.  
*Lento* *ff*

No. 5. The whole Earth and all the stars.

Andante grazioso.

SOPRANO.

The whole — earth and all the stars Are for, — are for re -

TENOR.

BARITONE.

The whole — earth and

Andante grazioso.

lig - ion's sake, the whole — earth and all the stars are for — re - lig - ion's

The whole — earth and all the stars are for, — are for re -

all the stars are for, — are for re - lig - ion's sake: the whole — earth and

sake. — No man has ev - er

lig - ions sake: the whole — earth and all the stars are for re - lig - ions

all the stars are for — re - lig - ions sake. — No

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ev - er yet been half de-vout e - nough None has ev - er  
 sake. No man has ev - er, ev - er yet been half de-vout e  
 man has ev - er, ev - er yet been half de-vout e - nough

yet a - dor'd or wor - shipp'd half e - nough. None has be - gun to  
 nough or wor - shipp'd half e - nough. None has be - gun to  
 None has ev - er war - shipp'd half e - nough. None has be - gun to

*poco rall.* **pp** *meno mosso*

think how di - vine he him - self is, and how  
 think how di - vine he him - self is, and how  
 think how di - vine he him - self is, and how

**ppp** *ten.* *molto rall.* *poco a poco cresc. e accel.*

cer - tain the fu - ture is the Soul the Soul the Soul the

cer - tain the fu - ture is the Soul the Soul the Soul the

cer - tain the fu - ture the Soul the Soul the Soul the

*ff*

Soul Long - er than earth is brown and sol - id

Soul Long - er than earth is brown and sol - id

Soul Long - er than earth is brown and sol - id

*ff*

*calando pp* long - er than wa - ter ebbs and flows

*calando pp* long - er than wa - ter ebbs and ebbs and flows The

*calando pp* long - er than wa - ter ebbs and ebbs and flows

*calando pp*

Tempo I.

The whole\_ earth and stars are for re - lig - ion's sake\_

whole earth and all the stars are for re - lig - ion's sake\_

The stars are for re - lig - ion's sake\_

Tempo I.

I know\_ I know\_ I know I am death - less!\_

I know\_ I know I know I am death - less!\_

I know\_ I know\_ I know I am death - less!\_

*ad lib.*

*p* *pp*

## No. 6. Song of the Universal.

Soprano Solo with Trios.

"Whitman told Dr. Bucke that he did not begin to write till he suddenly came into 'cosmic consciousness!'"

Andante grazioso.

The musical score is divided into four systems. The first system is a piano introduction in G major, 6/8 time, marked 'Andante grazioso'. The second system begins with a vocal line for the soprano solo, with the lyrics 'Come, come said the Muse'. The piano accompaniment is marked 'pp' and includes a 'rall.' section. The third system continues the vocal line with lyrics 'Sing me a song no poet yet has chant - ed. Sing me the u - ni -'. The piano accompaniment is marked 'ad lib.'. The fourth system concludes the piece with the lyrics 'vers - al Sing me a song no po - - et no po - et yet has'. The piano accompaniment is marked 'a tempo'.

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For all countries.



chant - ed come On - ly the

good — is u - ni - vers - al On - ly the good, — the

good is u - ni - vers - al.

*Pausa*

*molto rall.* *pp*

O - ver the moun - tain - growths — disease and sor - row. An un - caught

bird — is hov - 'ring ho - ver - ing, ho - ver - ing ev - er

*a tempo*



High \_\_\_\_\_ in the pur - er, pur - er hap - pi - er air \_\_\_\_\_ From

*meno mosso* *a tempo*  
im - per - fec - tion's mur - ki - est cloud, Darts al - ways forth one per - fect ray of

*pp*

light. \_\_\_\_\_ One flash\_ of heav - en's glo - ry One per - fect ray of

*ad lib.*  
light, One flash\_ of glo - ry. \_\_\_\_\_

*ad lib.* *ff*

Allegro.

To fash-ion's, cus-tom's dis - cord

To the mad Babel din the deaf - en-ing or - gies

*a tempo cantabile*  
Sooth - ing each lull a

strain is heard, just heard From some far shore the

*mf*

fin - al cho - rus sound - ing, sound-ing the fin - al cho - rus

O blest the eyes, blest the hap - py hearts ——— That

see ——— that know ——— the guid - ing thread so

*p delicatiss.*

fine blest the hap - py hearts, blest the hearts that know.

SOPRANO.

(1st) *Ten. ad lib.*

Is it a dream, Is it a dream? Nay,— but the lack of it, the

TENOR. (1st) *Ten. ad lib.*

BASS. Is it a dream? Nay,— but the lack of it, the

Is it a dream? Nay,— but the lack of it, the

dream.— And fail - ing it life's lore and wealth — a dream —

dream.— fail - ing life's lore and wealth a dream —

dream.— fail - ing it life's lore a dream —

And all,— and all the world — a dream.—

And all,— and all the world — a dream.—

And all — the world a dream.—

*pp*

*pp*

Religioso sostenuto.

SOPRANO.

All, all, all for im - mor - tal - i - ty, Love like the light

*espress. p*

*pp*

si - lent - ly wrap - ping all, Na - ture's a - me - lior - a - tion bless - ing

bless - ing all. The blos - soms, fruits of ag - es, fruits of

*marcato poco a poco cresc. ed accel.*

ag - es orchards di - vine orchards di - vine and cer - tain Forms,

*Tenor & Baritone ad lib. SOPRANO.*

ob - jects, growths, hu - man - i - ties to spir - it - ual im - ag - es

*marcato cresc.*

rip - 'ning Strains mus - i - cal flow - ing through ag - es, flow - ing through

*SOPRANO. grazioso p*

*grazioso*

a - ges, flowing through a - ges. O blest the hap - py hearts the

*ad lib.*

guid - ing threads so fine hap - py, o hap - py hearts.

*Adagio. misterioso*

A strain — is heard, just heard

*molto rall. ppp misterioso*

*a tempo*

From some far shore — the fin - al cho - rus sound - ing All, all,

all for im - mor - tal - i - ty Love like the light si - lent - ly wrapping All

*ppp*

## Moderato.

Give me O God! to sing that thought! Give me, give him or her I love this

Give me O God! to sing that thought! Give me, give him or her I love this

Give me O God! to sing that thought! Give me, give him or her I love this

quenchless faith in thy en-semble. What-ever else with-held, With-

quenchless faith in thy en-semble. What-ever else with-held, With-

quenchless faith in thy en-semble. What-ever else with-held, With-

hold not from us be-lief, be-lief in plan of Thee En-clos'd in time and

hold not from us be-lief, be-lief in plan of Thee En-clos'd in time and

hold not from us be-lief in plan of Thee En-clos'd in time and

clos'd in time and space. Health, health and peace Sal-va-tion, space, time and space. Health, health and peace Sal-va-tion, \_

clos'd in time and space. Health, health and peace Sal-va-tion, space, time and space. Health, health and peace Sal-va-tion, \_

space, time and space. Health, health and peace Sal-va-tion, \_



sal - va - tion u - ni - ver - sal. Is it a dream?\_

sal - va - tion u - ni - ver - sal. Is it a

sal - va - tion u - ni - ver - sal.

Is it a dream? Nay\_\_\_ but the lack of it the

dream?\_ Nay\_\_\_ but the lack of it the

Is it a dream? Nay\_\_\_ but the lack of it the

dream.\_ And fail - ing it life's lore and wealth\_ a

dream.\_ fail - ing life's lore and wealth a

dream.\_ fail - ing it life's wealth a

dream,\_\_\_ And all,\_\_\_ and all the world\_ a dream. \_\_\_

dream,\_\_\_ And all,\_\_\_ and all the world\_ a dream. \_\_\_

dream,\_\_\_ And all\_ the world a dream. \_\_\_



No 7. Finale.

Trios in Stretti.

SOPRANO. *pp* War - blings un - der the sun

TENOR. *pp* War - blings un - der the sun

BASS. *f cantabile* War - blings un - der the sun

O such themes! E -

war - blings, Strains mu - sic - al mu - sic - al strains,  
*molto espress. poco rall. cresc.*

O di - vine av - er - age, Strains flow - ing through a *molto espress.* ges -

qual - i - ties! O di - vine

*molto espress.*  
O di - vine av - er - age! I pass death with the

O such themes! Clear and sweet is my soul e -

av - er - age! War - blings under the sun ush - er'd as now or at

Allegretto grazioso.

dy - ing *dim.* War - blings at eve Strains mu - sic - al flow - ing through  
 qual - i - ties *dim.* War - blings at eve, at eve Strains  
 noon ar Strains mu - sic - al, strains

Allegretto grazioso.

*dim.*

a - - ges now reach - ing hith - er I take to your  
 mu - sic - al flow - ing through a - - - ges  
 mu - sic - al flow - ing through a - - - ges

*ff*

reck - less and com - pos - ite chords add to them, add  
 reck - less and com - pos - ite chords add to them, add  
 reck - less and com - pos - ite chords 0 such

*ff*

*ff*

to them and cheerful - ly pass them for - ward, I cheerful - ly pass them

to them and cheerful - ly pass them for - ward, I cheerful - ly pass them

themes... I cheerful - ly pass them for - ward, I cheerful - ly pass them

*ff poco più mosso*

*ad lib.*

for - ward Strains mu - sic - al strains mu - sic - al I

for - ward Strains mu - sic - al strains mu - sic - al I

for - ward Strains mu - sic - al mu - sic - al strains I

*a tempo*

cheerful - ly pass them for - ward O a word to cheer one's path a - head

cheerful - ly pass them for - ward O a word to cheer one's path a - head

cheerful - ly pass them for - ward O a word to cheer one's path a - head

*a tempo*

*f*

end - less - ly! O some - thing ec - sta - ic and un - de - mon - stra -

end - less - ly! O some - thing ec - sta - ic and un - de - mon - stra -

end - less - ly! O some - thing ec - sta - ic and un - de - mon - stra -

ble! O mu - sic wild! Now I tri - umph

ble! O mu - sic wild! Now I tri - umph

ble! O mu - sic wild! Now I tri - umph

end-less-ly! tri - umph! tri - umph end-lessly! Mu - sic wild! O

end-less-ly! tri - umph! tri - umph end-lessly! Mu - sic wild! O

end-less-ly! tri - umph! tri - umph end-lessly! Mu - sic wild! O

*Allegro.*

now I tri - umph mu - sic wild, mu - sic wild!

now I tri - umph mu - sic wild, mu - sic wild!

now I tri - umph mu - sic wild, mu - sic wild!

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "now I tri - umph mu - sic wild, mu - sic wild!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Now I tri - umph, now I tri - umph, now I triumph music wild!

Now I tri - umph, mu - sic wild! now I tri - umph, now I tri - umph!

Now I tri - umph, mu - sic wild! now I tri - umph, music wild, I tri - umph!

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "Now I tri - umph, now I tri - umph, now I triumph music wild!", "Now I tri - umph, mu - sic wild! now I tri - umph, now I tri - umph!", and "Now I tri - umph, mu - sic wild! now I tri - umph, music wild, I tri - umph!". The piano accompaniment includes dynamic markings like *ra.* and *ra.* and a 4/4 time signature.

Mu - sic wild! O now I tri - umph

The third system features three vocal staves and piano accompaniment. The lyrics are: "Mu - sic wild! O now I tri - umph". The piano accompaniment is in 4/4 time and includes a *ra.* marking.

tri - - - - - umph end - - less - ly

Mu - sic wild! O now I tri - umph

Mu - sic wild! O

Mu - sic wild, mu - sic wild! O now I

tri - - - - - umph end - - less - ly! O now I

now I tri - umph, O mu - sic wild!

*ff*

*ad lib.* tri - umph, I tri - umph!

*ad lib.* tri - umph, I tri - umph!

*ad lib.* I tri - umph!

*marcato ed accel.* *ff* *sfz*



# Compositions by ETHELBERT NEVIN.

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