

P9336
127

from "LINCOLN,
THE GREAT COMMONER"

CHARLES E. IVES

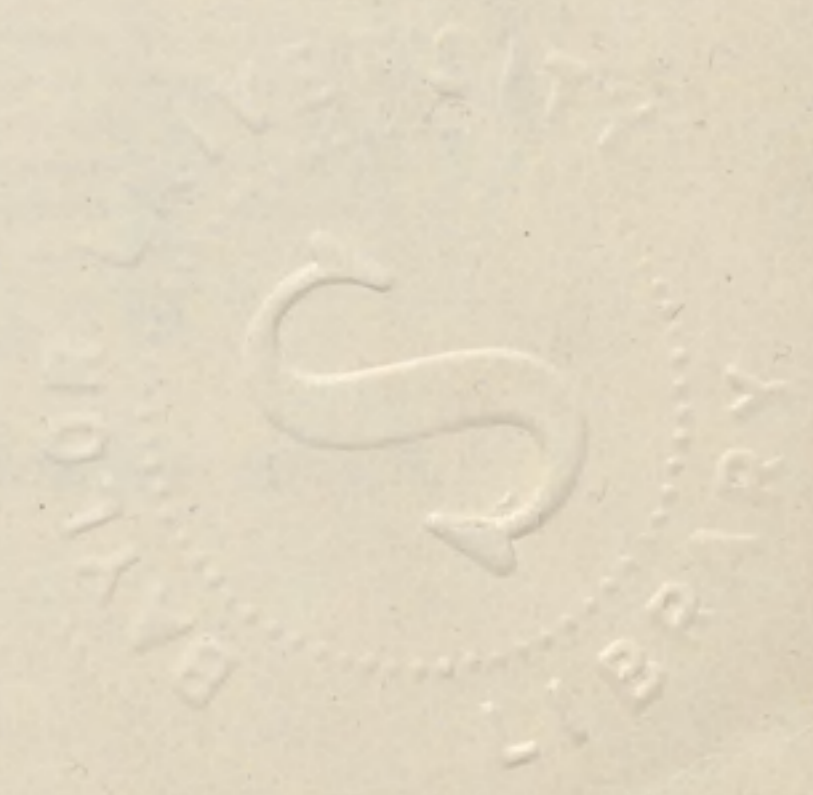
FOR VOICE AND PIANO



60 cents
(In U. S. A.)

PEER INTERNATIONAL CORPORATION

NEW YORK



from "Lincoln, The Great Commoner"

The storm and stress of life!
 The curse of war and strife!
 The harsh vindictiveness of men!
 The cuts of sword and pen!
 What needed to be borne—he bore!
 What needed to be fought—he fought!
 But in his soul, he stood them up as naught!
 (C. E. I.)

EDWIN MARKHAM

CHARLES E. IVES
(1921)

f

Firmly, but actively and with vigor

ff marcato

maestoso, but not too slowly

.....And so he came from the prai - rie ca - bin to the Cap - i - tol,

ff

Poem used by permission

One fair i - deal led our chief-tain on,.....

The first system of the musical score. The vocal line is on a single staff with lyrics: "One fair i - deal led our chief-tain on,.....". The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a complex harmonic structure with many accidentals and a trill in the right hand.

.....He built the rail pile as he built the State,.....

The second system of the musical score. The vocal line continues with lyrics: ".....He built the rail pile as he built the State,.....". The piano accompaniment continues with similar complexity, including a triplet in the bass line and various dynamic markings.

f > The con-science test - ing ev-ery stroke, to make his deed the mea-sure of the man.....

The third system of the musical score. The vocal line begins with a dynamic marking of *f* and a breath mark (>). The lyrics are: "The con-science test - ing ev-ery stroke, to make his deed the mea-sure of the man.....". The piano accompaniment features a strong bass line with a dynamic marking of *f* in the left hand.

ffSo

The fourth system of the musical score. The vocal line ends with the word "So" and a dynamic marking of *ff*. The piano accompaniment continues with a complex texture, including a section marked "l.h." (left hand) and various dynamic markings.

came our Cap - tain with the might - y heart; and when the step of

earthquake shook the house, wrench - ing raf - ters from their an - cient hold, he

fff sf sf

held the ridge - pole up and spiked a - gain the raf - ters of the Home

— He held his place — he held the long pur - pose like a grow - ing tree

* Play with fists.

Held on thro' blame and fal-tered not at praise, and when he fell

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Held on thro' blame and fal-tered not at praise, and when he fell". The piano accompaniment consists of chords and moving lines in both the right and left hands.

in whirl-wind, he went down as when a King - ly ce - dar

rit. *majestically*

rit. *ff (a little slower)*

The second system continues the vocal and piano parts. The vocal line includes the lyrics "in whirl-wind, he went down as when a King - ly ce - dar". Performance markings include "rit." (ritardando) and "majestically" above the vocal line, and "rit." and "ff (a little slower)" below the piano accompaniment. Triplet markings are present in both parts.

green with boughs goes down with a great shout, up - on the hills!

fff (pp)
ppp
fff

The third system concludes the piece. The vocal line has the lyrics "green with boughs goes down with a great shout, up - on the hills!". The piano accompaniment features complex textures with triplets and dynamic markings including "fff (pp)", "ppp", and "fff".

SONGS OF DISTINCTION

Ayala Perez, D. (Mexico)	CUATRO CANCIONES (Four Songs); 1. Nostalgia (d-f); 2. April (f-g flat); 3. Last Autumn (d flat-g); 4. Solitude (d-f). Spanish text . . . . .	.95
Castro, Sergio de (Argentina)	DOS CANCIONES (Two Songs); 1. Cradle Song (f-f); 2. Little Poem of the Sea (f sharp-f sharp). Spanish text . . . . .	.85
Cluzeau Mortet, L. (Uruguay)	MAR DE LUNA (Moon Sea (c sharp-g flat). Spanish text . . . . .	.75
Diamond, D. (U. S.)	LIFT NOT THE PAINTED VEIL (a-g). English text . . . . .	.50
Diamond, D. (U. S.)	THE SHEPHERD BOY SINGS IN THE VALLEY OF HUMILIATION (c sharp-b). English text . . . . .	.50
Engelbrecht, R. (Argentina)	TRES POEMAS DE RAINER MARIA RILKE (Three Poems by Rainer Maria Rilka); 1. Carousel Bridge (c-f sharp); 2. Tragic Hour (c-d sharp); 3. God in the Middle Ages (c-f). Spanish, German and English texts	1.05
Estrada, C. (Uruguay)	CAMINOS TRISTES (Melancholy Paths) (d-g). Spanish text . . . . .	.75
Fuchs, A. (Mexico)	TRES CANCIONES (Three Songs); 1. Streets (b flat-e); 2. I Like You When You Are Silent (b flat-d); 3. The Tenth (a-e). Spanish text	1.45
Koellreutter, H. J. (Brazil)	NOCTURNOS (Nocturns) (g-f). Portuguese text . . . . .	.95
Ponce, M. M. (Mexico)	ESPERA (Life is Just Another Rainbow) (d-e). Spanish and English texts . . . . .	.60
Ponce, M. M. (Mexico)	INSOMMIO (Alone) (d-f sharp). Spanish and English texts . . . . .	.60
Ponce, M. M. (Mexico)	SEIS CANCIONES ARCAICAS (Six Archaic Songs) (c-g). Spanish text	1.45
Ponce, M. M. (Mexico)	TRES POEMAS DE ENRIQUE GONZALES MARTINEZ (Three Poems by Enrique Gonzalez Martinez); 1. Nocturne of the Roses (c-f); 2. Wave (c sharp-e); 3. Farwell (c sharp-e). Spanish and English texts	1.05
Revueltas, S. (Mexico)	DOS CANCIONES (Two Songs); 1. Departing Friend (b-e); 2. Walking (for baritone). Spanish text	1.15
Santoro, C. (Brazil)	DOS CANCIONES (Two Songs); 1. The Weary Maiden (d-e); 2. The Wounded Wing (c-f sharp). Portuguese text . . . . .	.85
Santorsola, G. (Uruguay)	AGONIA (Agony); (for contralto). Spanish text	1.05
Sas, A. (Peru)	CUATRO MELODIAS PERUANAS (Four Peruvian Melodies); (c sharp-g). Spanish text . . . . .	.85
Tosar Errecart, H. (Uruguay)	SEIS CANCIONES (Six Songs); (e-g). Spanish text	1.15

SOUTHERN MUSIC PUBLISHING COMPANY, INC.

1619 Broadway
New York 19, N. Y.