

for Jane Bunnell

Injun Summah

Texts by Benjamin Franklin King



2005

Gary Bachlund

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Texts

for Jane Bunnell

Injun Summah

Four songs for mezzo soprano

Benjamin Franklin King (1857-1894)

Gary Bachlund

Injun Summah

a piacere *ten.* ♩ = 60
De In-jun Sum-mah's com-in', _____ de

molto sostenuto *ten.*
1. *mp*
bees is all froo hum - min', _____ de wa-tah-mel-lon__ thumb-in... _____ has

3
3
5
3
passed long time a - go. _____ In-jun Sum-mah. _____

2

Injun Summah

7

De ole clock in de kit - chen is tick - in' mos' be - wit - chin',__ while

mf

10

Gabe is out un - hit - chin' just__ kase it looks like__ snow._____

13

De lambs is run - nin' o - ver_____ af - tah - math__ ob clo - vah,__ an'

16

yon - dah comes de dro - vah; I 'spec he got a__ yahn..._____ a yahn a - bout de

19

ole bell - wed - dah* dat's wan - drin' roun' de med - dah an'

* bellweather - a sheep which leads the herd by wearing a bell

21

wants ter git to - ged - dah.... wid de sheep up roun' de bahn.

23

De In-jun sum-mah's com-in'. Some days de

26

sun is shin-in', some days de win' is whin-in', an' den I'se af-ter fin- in... big

29

pip-pins an de_groun', de birds hab all stopped sing-in',- wil' geese is souf-ward wing-in',- jes'

32

look an' see'em string-in'... whar warm-ah wed - dah's_ foun'.

35

In-jun sum- mah... De_ yel - ler

38

cat_ is nap - pin' en lay-in' roun' an' gap - pin',

41

bime-by he will be slap-pin'... some tom-cat on de wall.

44

In-jun sum - mah.

47

Dar's a mel-lah, yel-lah glo - ry.

50

kase de yeah is ol' an' ho - ry, an' a mel-an-cho - ly sto - ry... so't o'

53

hang-in' roun' us all.

56

In - jun sum - mah.

60

In-jun sum - mah.

63

circa 4' 00"

The River St. Joe

♩ = 90 *molto sostenuto*

2. *f*

Musical score for measures 2-3. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'molto sostenuto' with a quarter note equal to 90 beats per minute. The music is in a grand staff. Measure 2 features a piano introduction with a forte (*f*) dynamic. Measure 3 contains a triplet of eighth notes in the right hand and a half note in the left hand.

4

Musical score for measures 4-5. Measure 4 continues the piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. Measure 5 features a half note in the right hand and a half note in the left hand.

7

Musical score for measures 7-9. Measure 7 features a half note in the right hand and a half note in the left hand. Measure 8 features a half note in the right hand and a half note in the left hand. Measure 9 features a triplet of eighth notes in the right hand and a half note in the left hand.

11 *ritardando* *a tempo*

Where the bum - ble-bee sips _____ and the clo-ver is red, _____ and the ze-phyr's come

mf

Musical score for measures 11-13. Measure 11 is the start of the vocal line, marked 'ritardando'. Measure 12 is marked 'a tempo' and features a triplet of eighth notes in the right hand and a half note in the left hand. Measure 13 features a triplet of eighth notes in the right hand and a half note in the left hand. The piano accompaniment is marked *mf*.

8 15

Injun Summah

la - den_ with peach-blow per - fume, where the this - tle - down paus-es in

This system contains measures 15 through 18. The vocal line features a melodic line with three triplet markings. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line and chords. Measure 18 ends with a double bar line.

19

ritardando

search of the rose, and the myr - tle and wood - bine_ and wild i - vy_

This system contains measures 19 through 21. The tempo marking *ritardando* is present. The vocal line continues with triplet markings. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line and chords. Measure 21 ends with a double bar line.

22

a tempo

grows;

This system contains measures 22 through 24. The tempo marking *a tempo* is present. The vocal line has a rest in measure 22. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line and chords. Measure 24 ends with a double bar line.

25

ritardando

Where the

This system contains measures 25 through 28. The tempo marking *ritardando* is present. The vocal line has a rest in measures 25 and 26, followed by the text "Where the" in measure 27. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line and chords. Measure 28 ends with a double bar line.

30 $\text{♩} = 55$

cat - bird pipes up and it sounds most di-vine off there in the bran-ches of

mf

This system contains measures 30, 31, and 32. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The piano part includes dynamic markings such as *mf* and *f*.

33

some lone - some pine Oh, give me the spot that I once used to know, _____ by the

This system contains measures 33, 34, 35, and 36. It continues the vocal and piano parts from the previous system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

37

side of the pla-cid old ri-ver St. Joe! _____

f

This system contains measures 37, 38, 39, and 40. The piano part includes a dynamic marking of *f* in measure 39. The vocal line ends with a long note in measure 40.

41

ritardando *a tempo*

How oft on its banks I have

mf

This system contains measures 41, 42, 43, and 44. It includes tempo markings *ritardando* and *a tempo*. The piano part features a dynamic marking of *mf* in measure 44. The vocal line begins with a rest in measure 41.

45

sunk in des-pair, where the will-lows bent o-ver me_ kiss-ing the stream, my

48

boat with its nose sort of rest - ing on shore; _____ while the

51

cat - tails stood guard-ing a run - a - way oar; _____

55

It ap-peared like to me, that they sort of had some

59

way of know-ing that I would soon get_ o - ver - come, _____ with the

62

mea-dow lark sing - ing just o - ver the spot. I did - n't care whe - ther I_ float - ed or

65

not -- just rest - ing out there for an hour or so _____ by the

68

side of the tran-quil old ri - ver _____ St. Joe! _____

72 *ritardando* $\text{♩} = 90$

Where the tall grass-es nod_ at the

76

close of the day, and the sy-ca-more's sha - dow_ is slant - ing a - way--

80

— where the whip-poor-will chants from a far dis-tant limb, just as if the whole

84 *ritardando* *a tempo*

bus' - ness_ was all made for_ him.

88

88

92

ritardando ♩ = 55

Oh, it's now for my thoughts, fly - ing back on the wings of the

92

ritardando ♩ = 55

Oh, it's now for my thoughts, fly - ing back on the wings of the

mf

95

rail and die a - way songs that he sings, brings the tears to my eyes that drip

95

rail and die a - way songs that he sings, brings the tears to my eyes that drip

98

off in - to rhyme, and I live once a - gain in the old sum - mer - time;

98

off in - to rhyme, and I live once a - gain in the old sum - mer - time;

102

for my soul seems caught in old time's un-der

106

tow and I'm float - ing a - way down the ri - ver St. Joe!

109

...down the ri - ver St. Joe!

112

...tran - quil old ri -

115

- ver a - way.

118

122

125

mp

circa 6' 45"

The Cow Slips Away

♩ = 110

The tall pines pine, the paw-paws pause,

and the bum-ble-bee bum-bles all day, the eaves-drop-per

drops, and the grass-hop-per hops, while gent-ly the cow slips a -

way. ...slips a - way.

mf

p

Gedder in yo' grain

♩ = 70

4.

mp

De ole plow hoss is bus - sy _____ bresh-in' flies off wid his tail, ____

3

de ole dog's got a move on him_ dat's zack-ly like a_ snail, _____ de

5

med-deh grass is nod - din' _____ I kin hyar de tree toads warn - in' _____ "Bet - tah

7 *ritardando*

ged-der in yo' grain." "Bet-tah ged-der in yo' grain."

9 $\text{♩} = 70$

Doan yo hyar de frogs a - gur - glin' dar out yon - dah in de pond?

mp

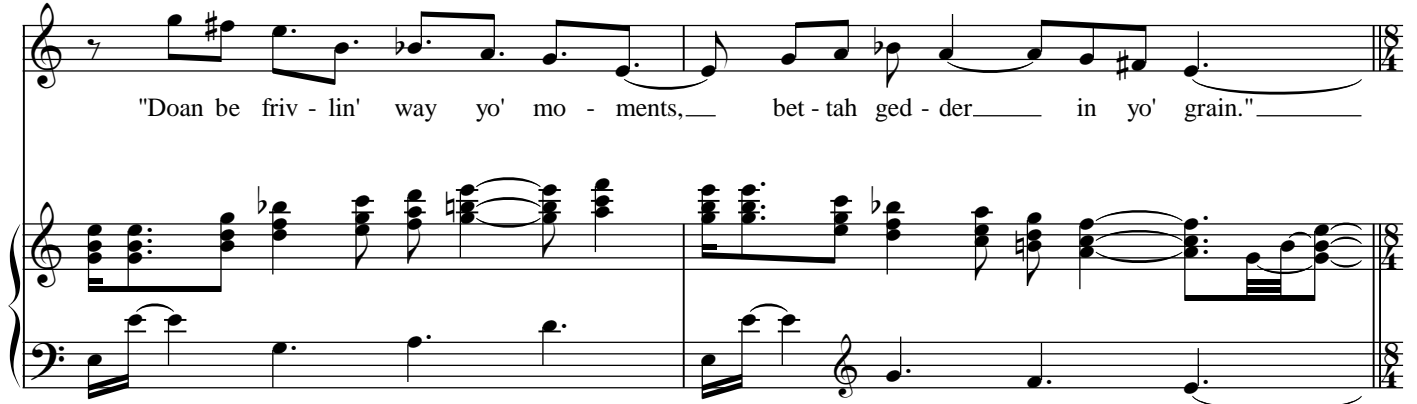
11

What's da mat - tah wid de cat - bird, doan yo' hyar his voice re - spond?

13

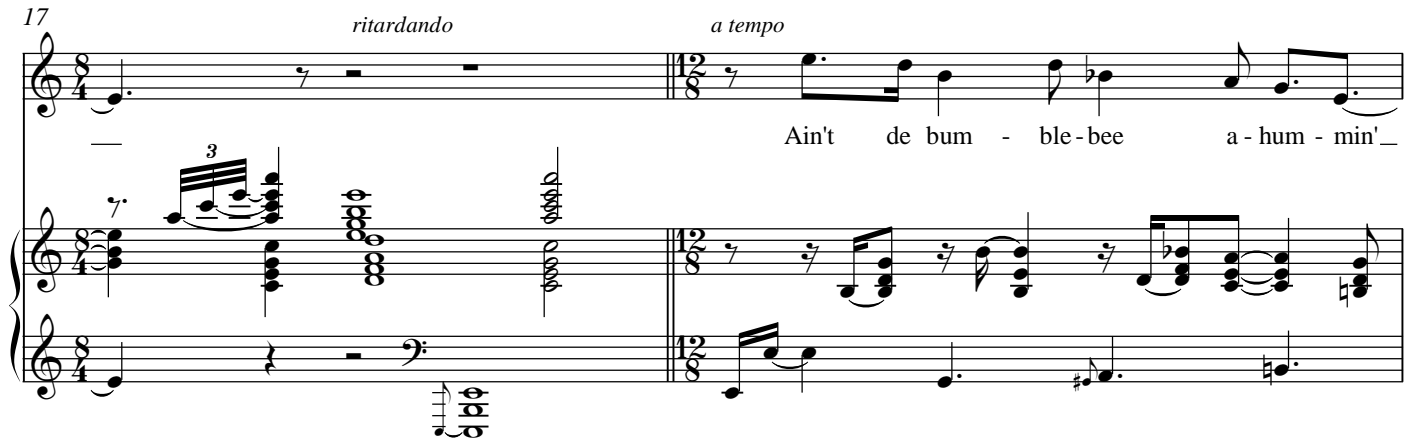
Ain't de hull of 'em a - tell-in' yo' in lan- guage might-y plain,

15



"Doan be friv - lin' way yo' mo - ments, bet - tah ged - der in yo' grain."

17



ritardando *a tempo*

Ain't de bum - ble-bee a - hum - min' -

19



'mongst de clo - vah tops an flo-wahs, whilst de ole clock am tick - in' 'way -

21



de min - utes an de hou - ahs? Chile's yo' got to be a hus - lin' -

23

— to_ ketch de_ wis-dom train, Doan_ waste no op - po - tun' - ties, —

25

— but_ ged - der_ in yo' grain." "Bet-tah ged - der_ in yo' grain."

27

— "Bed - dah_ ged-der in yo' grain." —

crescendo a piacere

circa 2' 15"

Injun Summah

De Injun summah's comin',
De bees is all froo hummin',
De watah-mellon thumbin'
 Has passed long time ago.
De ole clock in de kitchen
Is tickin' mos' bewitchin',
While Gabe is out unhitchin'
 Just kase it looks like snow.

De lambs is runnin' over
De aftahmath ob clovah,
An' yondah comes de drovah;
 I 'spec he' got a yahn
About de ole bell-weddah
Dat's wand'rin roun' de meddah
An' wants ter git togeddah
 Wid de sheep up roun' de bahn.

Some days de sun is shinin',
Some days de win' is whinin',
An' den I'se after fin'in'
 Big pippins on de groun';
De birds hab all stopped singin',
Wil' geese is soufward wingin',
Jes' look an' see 'em stringin'
 Whar warmah weddah's foun'.

De yaller cat is nappin'
En layin' roun' an' gappin';
Bimeby he will be slappin'
 Some tom-cat on de wall.
Dar's a mellah, yella glory
Kase de yeah is ol' an' ho'ry,
An' a melancholy story
 So't o' hangin' roun' us all.

The River St. Joe

Where the bumblebee sips and the clover is red,
And the zephyrs come laden with peachblow perfume,
Where the thistle-down pauses in search of the rose
And the myrtle and woodbine and wild ivy grows;
Where the catbird pipes up and it sounds most divine
Off there in the branches of some lonely pine;
Oh, give me the spot that I once used to know
By the side of the placid old River St. Joe!

How oft on its banks I have sunk in a dream,
Where the willows bent over me kissing the stream,
My boat with its nose sort of resting on shore,
While the cat-tails stood guarding a runaway oar;
It appeared like to me, that they soprt of had some
Way of knowing that I would soon get overcome,
With the meadow lark singing just over the spot
I did n't care whether I floated or not --
Just resting out there for an hour or so
On the banks of the tranquil old River St. Joe.

Where the tall grasses nod at the close of the day,
And the sycamore's shadow is slanting away --
Where the whip-poor-will chants from a far distant limb
Just as if the whole business was all made for him.
Oh! it's now with my thoughts, flying back on the wings
Of the rail and die-away song that he sings,
Brings the tears to my eyes that drip off into rhyme,
And I live once again in the old summer time;
For my soul it seems caught in old time's under-tow
And I'm floating away down the River St. Joe.

The Cow Slips Away

The tall pines pine,
The pawpaws pause
And the bumble-bee bumbles all day;
The easvesdropper drops,
And the grasshopper hops,
While gently the cow slips away.

Gedder in yo' grain

De ole plow hoss is busy
Breshin' flies off wid his tail,
De ole dog's got a move on him
Dat's zackly like a snail,
De meddeh grass is noddin'
I kin hyar de tree toads warnin'
"Bettah gedder in yo' grain."

Doan yo hyar de frogs a-gurglin'
Dar out yondah in de pond?
What's de mattah wid de catbird,
Doan yo' hyar his voice respond?
Ain't de hull of 'em a-tellin' yo'
In language mighty plain,
"Doan be frivlin' way yo' moments,
Bettah gedder in yo' grain."

Ain't de bumble bee a-hummin'
'Mongst de clovah tops an flowahs,
Whilst de ole clock am a tickin' 'way
De minutes an de houahs?
Chile, yo's got to be a-hus'lin'
To ketch de wisdom train,
Doan waste no opportunities,
But gedder in yo' grain.

Ben King, (1857 - 1894) American poet and parodist, was politically very incorrect by today's standards. However, he was a poet, and a fine one. There is precious little data about King's personal life or about his untimely demise at 37 years old; found by a hotel porter in his room following a performance of his work. All the more odd since he was well connected to the Press Club and to the reporters of his time.