

The Sum of Life

Three Songs for Tenor

If I Should Die Tonight

Benjamin Franklin King (1857 -1894)

Gary Bachlund

Andantino **molto rit. . A tempo** **molto rit. . A tempo**

1. *mf*

If I should die to-night_____ and

4

you should come to my cold corpse and say,_____ weep-ing and heart-sick____ o'er_ my life - less clay_____

7 **molto rit. . . A tempo** **molto rit. . A tempo**

_____ If I should die to -night,_____ If I should die to -night_____ and

10 **molto rit. . A tempo**

you should come in deep - est_ grief and woe_____ and say:_____ "Here's that ten dol-lars_____ that I

13

owe." (Oh-oh) "Here's that ten dol-lars I owe."

16

molto rit. A tempo

molto rit. A tempo

molto rit.

If

19

A tempo

I should die to-night and you should come to my cold corpse and kneel, clasp-ing my bier to

22

molto rit. A tempo

show the grief you feel, I say, if I should die to-night and

25

molto rit. . . . **A tempo**

you should come to me, and there and then just e-ven hint 'bout pa-yin' me that ten, I

28

might a - rise the while, but I'd drop dead a - gain. I might a - rise the while, but I'd

31

drop dead a - gain. I might a - rise the while, But I'd

34

molto rit. . . . **A tempo**

drop dead a - gain. Drop dead!

circa 2' 30"

The Hair-Tonic Bottle

Adagietto *espress.*

2. *mf*

3 *rit.*

How

6 **A tempo**

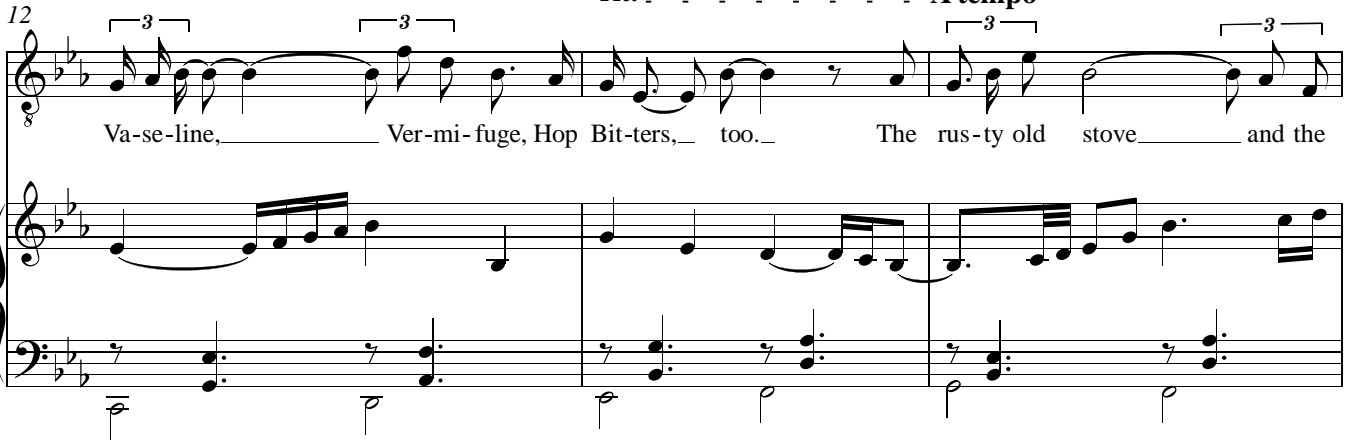
8 dear to my heart _____ is the old vil-lage drug - store, when tired and thir-sty_ it

9

8 comes ___ to my view. The wide-spread-ing sign that asks you to "Try it,"_ Vim,

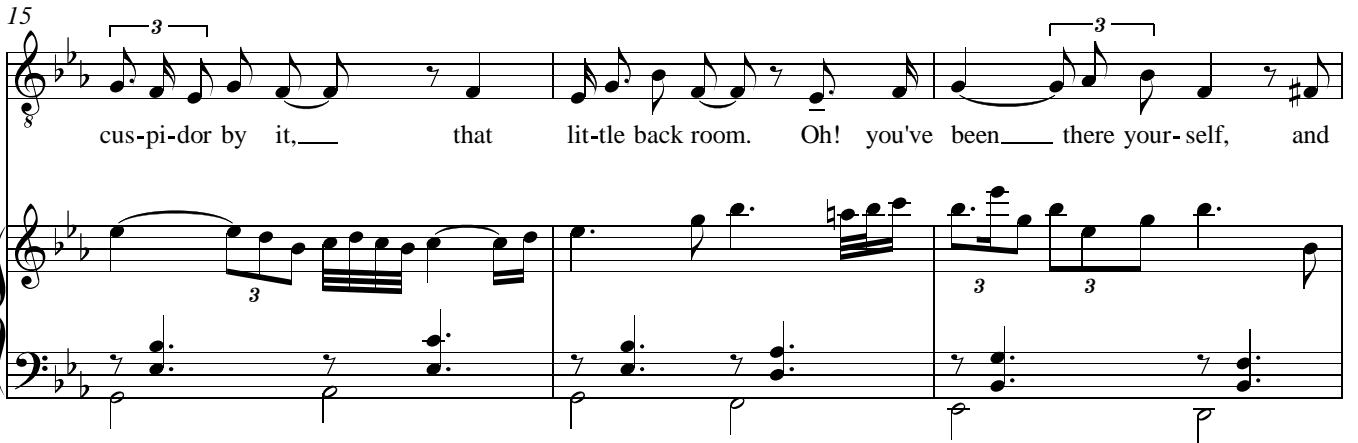
rit. A tempo

12



Va-se-line, Ver-mi-fuge, Hop Bit-ters, too. The rus-ty old stove and the

15



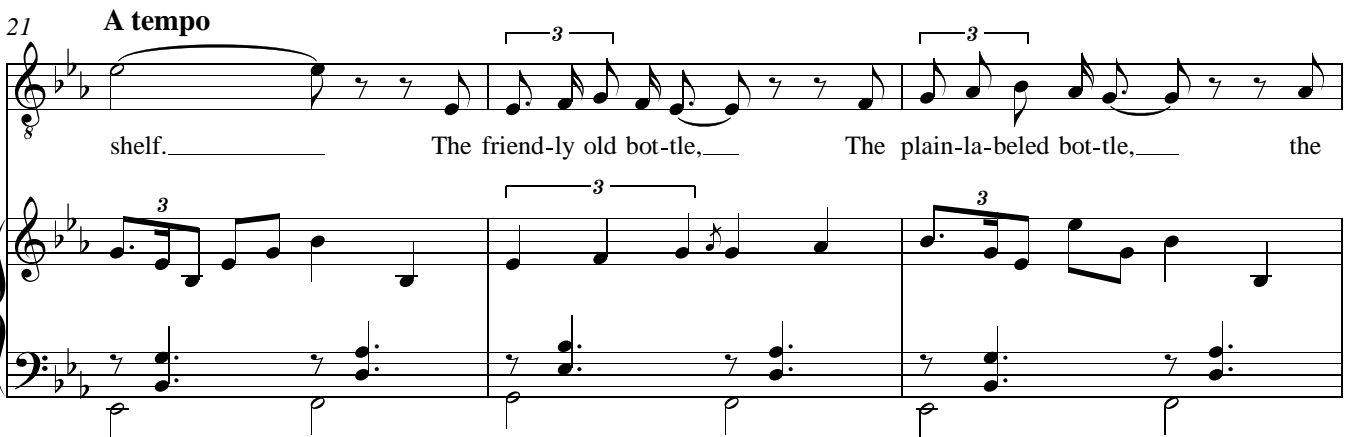
cus-pi-dor by it, that lit-tle back room. Oh! you've been there your-self, and

18



oft times have gone for the doc-tor's pres-crip-tion, But tack-led the bot-tle that stood on the

21



shelf. The friend-ly old bot-tle, The plain-la-beled bot-tle, the

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8 "Hair-Ton-ic" bot-tle that stood on the shelf. How dear...

27

8 How dear... "Try it." How

rit.

A tempo

30

8 oft have I seized it with hands that were glow-ing, and guz-zled a-while ere I

33

8 set off for home; I owned the whole earth all that night, but next morn - ing my

rit. **A tempo**

36 *rit.* A tempo

head felt as big _____ as the Ca-pi-tol's dome.____ And then how I hur-ried_ a-way to re-

39

ceive it,____ The drug-gist_would smile o'er his poi - so - nous pelf, and____

42

laugh_____ as he poured out his un - li-censed bit - ters,_____ and

44

filled up the bot-tle...____ and filled up the bot-tle____ that stood on the shelf._____ The

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47

un-li-censed bot-tle, the plain-la-beled bot-tle, that "Hair-Ton-ic" bot-tle that

50

stood on the shelf. How dear... How dear...

53

"Try it." "Try it."

55

rit.

"Try it." "Try it."

The Pessimist

Allegretto

8

No-thing to do but work,

3. *f*

3

no-thing to eat but food, no-thing to wear but clothes, to keep one from go - ing nude.

7

No - thing to breathe but air,

10

quick as a flash 't is gone; no-where to fall but off, no-where to stand but on.

14

No-thing! No-thing to comb but hair,

17

No-where to sleep but in a bed, Noth-ing to weep but tears, no-thing to bu-ry but dead.---

21

No - thing... No - thing to sing but songs,

25

Ah, well, a-las! a-lack! No-where to go but out, No-where to come but back.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and moving lines.

No-thing to see but sights,_____

33

Musical score for measures 33-36. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern, with some harmonic shifts in the treble.

no-thing to quench but thirst,_____ no-thing..._____ no-thing..._____

37

Musical score for measures 37-40. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic eighth-note bass line and complex treble accompaniment.

Noth-ing to have but what we've got;_____ thus___ thro' life we are cursed._____ We are

41

Musical score for measures 41-44. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic eighth-note bass line and complex treble accompaniment.

cursed!_____ No-thing..._____

44

No-thing to strike but a gait; Ev'-ry-thing moves that goes. No-thing_ at all but

47

com-mon-sense can e - ver with-stand these woes.

50

No-thing_ but com - mon - sense can e - ver with -

53

molto rit. . . . *Allegro e accel.* . . .

stand these woes.

ff

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Los Angeles