

# Joy

Carl Sandburg (1878-1967)

from *Chicago Poems* (1916)

Gary Bachlund

$\text{♩} = 50$

*gva*

ff

8va

Introduction for piano, marked *ff*. The music is in 6/8 time and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

7

Let \_\_\_\_\_ a

*mf*

Vocal line starting at measure 7. The piano accompaniment continues with chords and a bass line. The dynamic is marked *mf*.

13

joy \_\_\_\_\_ keep \_\_\_\_\_ you. Reach \_\_\_\_\_ out \_\_\_\_\_ your hands \_\_\_\_\_

Vocal line starting at measure 13. The piano accompaniment continues with chords and a bass line.

19

\_\_\_\_\_ and \_\_\_\_\_ let it take \_\_\_\_\_ it \_\_\_\_\_ when it runs

Vocal line starting at measure 19. The piano accompaniment continues with chords and a bass line.

25

by, \_\_\_\_\_ as the A - pache \_\_\_\_\_ dan - cer \_\_\_\_\_ clutch -

The musical score for measures 25-30 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It features a melodic line with some rests and slurs. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It includes chords, arpeggios, and a bass line with some triplets.

31

- es his wo - man... \_\_\_\_\_ ...clutch - es his wo - man.

The musical score for measures 31-36 continues the vocal and piano parts. The vocal line has a melodic line with slurs and a final note. The piano accompaniment features a bass line with a triplet in measure 34 and various chordal textures.

37

I \_\_\_\_\_ have seen \_\_\_\_\_ them \_\_\_\_\_ live \_\_\_\_\_ long

The musical score for measures 37-42 shows the vocal line and piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in measure 38 and various chordal textures.

43

\_\_\_\_\_ and laugh \_\_\_\_\_ loud, \_\_\_\_\_ sent \_\_\_\_\_ on

The musical score for measures 43-48 continues the vocal and piano parts. The vocal line has a melodic line with slurs. The piano accompaniment features a bass line with slurs and various chordal textures.

49

sing - ing, sing ing, smashed to the heart

55

un - der the ribs with a ter - ri - ble, ter - ri - ble, ter - ri - ble

61

ter - ri - ble love. Joy al - ways,

67

joy ev' - ry - where-- joy ev' - ry - where-- Joy! Joy! Joy!

73

Let joy kill you! Let joy kill

79

you! Keep a - way from the lit - tle deaths.

(8)

85

Let a joy keep you. Joy!

(8)

91

Joy al - ways. Joy ev - ry - - where.

(8)

*ff*

circa 2' 00"