

New York Sorrows

Seven songs for mezzo soprano and piano

Sara Teasdale (1884-1933)

Gary Bachlund

Central Park at Dusk

$\text{♩} = 30$

1. *mp*

Build - ings_ a-bove the leaf-less trees_ loom high_ as cas-tles_ in a dream,_

9 while one by one_ the lamps come out to thread the twi-light_ with a gleam._

13 There is_ no sign of leaf or bud,_ a hush is o - ver_ ³ ev' ry

17

thing-- _____ si - lent _____ as wo - men _____ wait for love, _____

21

_____ the world _____ is wait - ing _____ for the

divi

25

spring. _____

divi

29

8va

8va

Broadway

a piacere

♩ = 32

This is the quiet - et - hour; the thea - ters

have gath - er - ed in their crowds, and stead - i - ly the mil - lion lights blaze

on for few to see, rob - bing the sky of stars that should be

hers. A wo - man waits with bag and shab - by

ten. ten.

f

mp

4

3

4

3

3

3

17

furs, _____ a som - ber man drifts _____ by, _____ and on - ly

21

we pass up the street un - wear - ied, _____ warm and free, _____ for

25

o-ver us _____ the old - en ma - gic _____ stirs.

29

...the ol - den ma - gic...

33

Be-neath the li - quid splen - dor of the lights we live a lit-tle ere the

37

charm is spent; the night is ours, of all

41

the gold - en nights, the pave - ment an en-

45

chant - ed pa - lace floor, and Youth the play-er on the vi - ol, who

49

sent a strain of mu - sic through an o - pen door.

52

8va

55

This is the qui - et hour; ...the

59

qui - et hour;

circa 4' 00"

12 V 2007
Monrovia

The Kiss

♩ = 70

I hoped that he would love me, and he has kissed my

3. *f*

5. mouth, but I am like a strick-en bird that can-not

9. reach the south. For though I know he

13. loves me, to - night my heart is sad; his

Detailed description: This is a musical score for a song titled "The Kiss" from the collection "New York Sorrows". The score is on page 7 and is set in a 6/8 time signature with a tempo of quarter note = 70. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The lyrics are: "I hoped that he would love me, and he has kissed my mouth, but I am like a strick-en bird that can-not reach the south. For though I know he loves me, to - night my heart is sad; his". There are performance markings such as a forte (*f*) dynamic and a fermata over the word "south".

17

kiss, _____ his kiss was not so won - der - ful _____

21

_____ not so won - der - ful _____ as all _____

25

the _____ dreams _____ I _____ had. _____

29

_____ Won - der - ful! _____

ff

circa 1' 00"

The Old Maid

♩ = 70

4. *mp*

I saw her in a

5

Broad-way car, the wo-man I might turn out to be; I felt my lo-ver

9

look at her and then turn sud-den-ly to me. Her

12

hair was dull and drew no light, and yet its co - lor was mine; her

16

eyes were strange - ly like my eyes, though love had ne - ver made them

19

shine. Her bo - dy was a

23

thing grown thin, hun - gry for love that ne - ver came; her soul was fro - zen

27

in the dark, un - warmed for - ev - er by love's flame.

30

I felt my lo - ver look at her, and

34

turn sud-den-ly to me -- his eyes were ma - gic to de - fy

38

the wo - man I shall ne-ver be.

42

ritardando

Coney Island

Gary Bachlund

$\text{♩} = 44$ *delicato*

5. *mp*

6

Why ³ did you bring me here?..

12

The sand is white ³ with snow, _____ o -

17

ver the wood-en domes, ³ the win-ter sea - winds blow-- _____

22

there is no shel-ter near, come, let us go.

27

With foam of i-cy lace the sea creeps up the sand, the

32

wind is like a hand that strikes us in the face.

37

Doors that June set a-swing are bolt-ed long a-

42

go; we try them use - less - ly. A - las there

47

can - not be for us a se - cond spring, come, let us go.

51

Come, let us go.

56

fading away

Less than the cloud to the wind

♩ = 80

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The tempo is marked as quarter note = 80. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a variety of textures, including chords, arpeggios, and melodic lines, with dynamic markings such as *ff* and *p*. The vocal line includes lyrics and is marked with accents and triplets.

6. *ff*
Less_ than the cloud to the wind, _____

4
Less_ than the foam to the sea, _____ less_ than the rose to the storm,

7
— am I to thee. _____ Less. _____

11
More than the star to the night, _

15

more than the rain to the tree, more

18

than hea - ven to earth, art thou to me.

22

More. Less.

27

More.

$\text{♩} = 60$

Summer Night, Riverside

♩ = 70 *espressivo*

7. *mp*

Musical notation for measures 7-12. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 70 *espressivo*. The dynamic is *mp*. The piano introduction features a melody in the right hand and a bass line in the left hand.

7

Musical notation for measures 13-17. The piano accompaniment continues with chords and moving lines in both hands. A triplet of eighth notes is present in the right hand in measure 15.

13

In the wild soft sum-mer dark - ness, — how ma-ny — and ma-ny — a night

Musical notation for measures 18-22. The vocal line begins with the lyrics "In the wild soft sum-mer dark - ness, — how ma-ny — and ma-ny — a night". The piano accompaniment provides harmonic support with chords and moving lines.

18

we two to - ge - ther — sat in the park and watched the Hud - son

Musical notation for measures 23-27. The vocal line continues with the lyrics "we two to - ge - ther — sat in the park and watched the Hud - son". The piano accompaniment continues with chords and moving lines, including a triplet of eighth notes in the right hand in measure 24.

23

wear-ing her lights — like gold-en span - gles — glint-ing — on black

28

*poco rit.**meno mosso*

sa - tin. The rail a-long the cur-ving path-way was low in a hap-py

33

*ritardando**tempo primo*

place to let us cross, — and down the hill a tree that dripped with bloom shel-tered

38

us, while your kiss-es — and the flowers, fall-ing, fall-ing — tan-gled in my hair...

43

ritardando

The frail white stars moved slow - ly o - ver the sky.

This system contains measures 43 through 47. The vocal line begins with a quarter rest, followed by a melody of eighth and quarter notes. A triplet of eighth notes appears in measure 45. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including a triplet of eighth notes in measure 45.

48

meno mosso

And now, far off in the fra-grant dark - ness the

This system contains measures 48 through 52. The vocal line has a quarter rest in measure 48, then begins a melody in measure 49. Triplet markings are present in measures 50 and 51. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

53

tree is tre-mu-lous a-gain with bloom for June comes

This system contains measures 53 through 57. The vocal line continues the melody from the previous system. The piano accompaniment features chords in the right hand and a bass line in the left hand.

58

come prima, espressivo

back.

This system contains measures 58 through 62. The vocal line has a quarter rest in measure 58, followed by a quarter note in measure 59, and then rests for the remainder of the system. The piano accompaniment features chords in the right hand and a bass line in the left hand, with a *mp* dynamic marking in measure 59.

63

68

To-night what girl

73

dream-i-ly be - fore her mirror shakes from her hair this year's blos - soms

78

ritardando al fine

cling-ing to its coils? June is back...

circa 4' 00"