

COP LAND

SATB

1794 Lark
(Baritone solo)
Text by Genevieve Taggard

SSA

- 444 An Immorality (S solo, piano)
(S solo, piano)
445 The House on the Hill
(SSAA)

To Thomas Whitney Surette
The House on the Hill

3

Four-part Chorus for Women's Voices

(*a cappella*)

From "*Children of the Night*"
by Edward Arlington Robinson

Aaron Copland

Lento moderato (♩ = 76)

SOPRANO I

SOPRANO II

ALTO I

ALTO II

PIANO
(For rehearsal only)

Lento moderato (♩ = 76)

E.C.S. № 231

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mf

They are all gone a - way, The House is shut and still,

Ah _____

They are all gone a - way, The House is shut and still, There is noth -

Ah _____

There is noth-ing more to say, There is noth-ing more to say.

Ah _____ Ah _____

ing more to say, There is noth-ing more to say.

Ah _____

pp

p

pp

The musical score is composed of ten staves. The top five staves represent the vocal line, with lyrics "Ah" placed under specific notes. The bottom five staves represent the piano accompaniment.

Dynamics are indicated above the music, such as *mf*, *pp*, *ppp*, *mp*, and *pp*.

The lyrics "Through brok-en walls and gray The" and "They are all gone a -" are printed below the piano staves, corresponding to the vocal line.

winds blow bleak and shrill; Nor is there one to - day To speak them good or
mp
 They
 way, There is noth - ing more to say.

Through brok-en walls and gray The winds blow bleak and shrill; Nor is there
mf
 ill; Ah _____ Ah _____
 are all gone a - way, There is noth - ing
pp

(1) (2)

mf

one to - day To speak them good or ill. *mf* Why is it then we

Ah — Ah' — Ah —

more to say. Why is it then we stray A - round the sunk-en

mp They are all gone a - way,

stray A - round the sunk-en sill? *mf* And our poor fan - cy -

mf And our poor fan - cy - play For them is wast-ed skill;

sill? *f* And our poor fan - cy - play For them is wast-ed

mf They are all gone a - way, *mf* They are

play For them is wast-ed skill; There is
 And our poor fan-cy - play For them is wast-ed skill;
 skill; And our poor fan-cy - play For them is wast-ed skill;
 all gone a - way, There is noth - ing more
p
p
 noth - ing more to say, more to
pp
p
 For them is wast-ed skill; There is noth - ing more to
p
 — There is noth - ing more to say,—
pp
 to say,— No more to say.—
p
p

dim. rit. *a tempo* *ppp*

say, more to say.

dim. rit. *a tempo*

say, more to say, more to say. Ah — Ah —

dim. rit. *a tempo* *ppp*

more to say, more to say, more to say. Ah —

rit. *a tempo* *p*

Ah —

rit. *a tempo*

dim.

Ah — Ah —

Ah — Ah —

Ah — Ah —

mf

There is ruin and de - cay In the House on the Hill; They are

Ah _____

mf

There is ruin and de - cay In the House on the Hill; They are all gone

Ah _____

mf

all — gone a - way, There is noth-ing more to say. —

Ah _____ Ah _____

pp

a - way, There is noth-ing more to say. —

Ah _____

p

pp

Musical score for voice and piano, page 11. The score consists of two systems of music.

Top System:

- Staff 1 (Soprano):** Treble clef, key signature of one sharp (F#). Dynamics: *mf*.
- Staff 2 (Alto):** Treble clef, key signature of one sharp (F#).
- Staff 3 (Tenor):** Treble clef, key signature of one sharp (F#).
- Staff 4 (Bass):** Bass clef, key signature of one sharp (F#).
- Piano Staff:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*.

Bottom System:

- Staff 1 (Soprano):** Treble clef, key signature of one sharp (F#). Dynamics: *pp*.
- Staff 2 (Alto):** Treble clef, key signature of one sharp (F#). Dynamics: *pp*.
- Piano Staff:** Treble clef, key signature of one sharp (F#). Dynamics: *ppp*.

The vocal parts sing "Ah" on various notes, with dynamic markings like *mf* and *pp*. The piano part provides harmonic support with chords and arpeggiated patterns.