

# Deems Taylor

## THREE SONGS Opus 13 (*James Stephens*)

THE RIVALS	High, A min. (No. 4728); Medium, F $\sharp$ min (No. 4729)	.60	
A SONG FOR LOVERS	High, E $b$ (No. 4730); Medium, B (No. 4731)	.60	50 R.
THE MESSENGER	High A $b$ (No. 4732); Medium, F (No. 4733)	.60	

## PLANTATION LOVE SONG (*Ruth McEnery Stuart*)

High, A (No. 4334); Low, F (No. 4333) - - - .50

## CAPTAIN STRATTON'S FANCY (*John Masfield*)

Baritone or Bass (No. 5242) - - - .60

## BANKS O' DOON (*Robert Burns*)

Medium, D $b$  (No. 5210) - - - .60



*See also Traditional Airs newly harmonized by Deems Taylor*

J. FISCHER & BROTHER - - NEW YORK

FOURTH AVENUE AT EIGHTH STREET (ASTOR PLACE)  
3, NEW STREET, BIRMINGHAM ENGLAND

PRINTED IN THE U. S. A.

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# The Rivals

JAMES STEPHENS

From "Songs From the Clay"  
By permission of the author and the  
publisher, The Macmillan Company



Medium

DEEMS TAYLOR, Op. 13, No. 1

With buoyancy and humor

Voice

The first system of music features a voice line and a piano accompaniment. The piano part consists of two staves: a treble staff and a bass staff. The piano part begins with a treble clef, a key signature of two sharps, and a common time signature. The first measure of the piano part is marked with a piano (*p*) dynamic. The piano part includes a triplet of eighth notes in the treble staff and a bass line with eighth notes. The piano part concludes with a fortissimo (*fp*) dynamic marking.

The second system of music includes a voice line with lyrics and a piano accompaniment. The voice line begins with a mezzo-piano (*mp*) dynamic and includes the lyrics: "I heard a bird at dawn — Sing-ing sweet - ly on a". The piano accompaniment continues with a piano (*p*) dynamic and features a melodic line with a slur and a crescendo marking (*poco cresc.*). The piano part includes several measures with a treble clef, a key signature of two sharps, and a common time signature. The piano part concludes with a treble clef, a key signature of two sharps, and a common time signature.

The third system of music includes a voice line with lyrics and a piano accompaniment. The voice line begins with a piano (*p*) dynamic and includes the lyrics: "tree, — That the dew — was on the lawn And the wind". The piano accompaniment continues with a piano (*p*) dynamic and features a melodic line with a slur and a *p subito* marking. The piano part includes several measures with a treble clef, a key signature of two sharps, and a common time signature. The piano part concludes with a treble clef, a key signature of two sharps, and a common time signature.

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was on the lea; — But I — did-n't lis-ten to

*mf* *meno mosso, a piacere* *p*

*mf colla voce*

him, For he did-n't sing — to me. —

*mf* *molto rit.* *a tempo*

*colla voce* *mf a tempo*

I did-n't listen to him, — For —

*mf* *sfz* *p* *mf*

*mf* *sfz* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*

he didn't sing to me — That the dew — was on the

*cresc.* *p subito*

*mf* *mf* *mf* *mf* *mf* *mf*

lawn, And the wind was on the lea; I was

*f*

*tr*

*p*

*sfz*

sing-ing at the time Just as pret-ti-ly as

*p* humorously

*p* rit.

*mf*

*p*

rit.

he. I was sing-ing

*a tempo*

*pp* a little faster

*f* a tempo

*pp*

a little faster

at the time Just as pret-ti-ly as

*mf*

*p*



he, *mp* A-bout the dew up-on the lawn And the wind

*f* *pp subito*

*rall.* up-on the lea; So *mf quasi recit* I did-n't lis-ten to him As he sang

*colla voce* *mp* *p* *f cresc.*

*ff senza rit.* up-on a tree.

*Presto* *ff* *ff* *ff*



# TRADITIONAL AIRS

	NO.	NO.
LA BELE YOLANS (FRENCH) . . . . .	High (4850) - Med.	(4852)
JE SUIS TROP JEUNETTE (FRENCH) . . . . .	High (4853) - Med.	(4854)
LA SIESTE (BELGIAN) . . . . .	High (4855) - Med.	(4856)
L'ABANDONNEE (BELGIAN) . . . . .	High (4857) - Med.	(4858)
LA VIE RUSTIQUE (BELGIAN) . . . . .	High (4859) - Med.	(4860)
RANTIN', ROVIN' ROBIN (SCOTCH) . . . . .	High (4861) - Med.	(4862)
AE FOND KISS (SCOTCH) . . . . .	High (4863) - Med.	(4864)
HAME, HAME, HAME (SCOTCH) . . . . .	High (4865) - Med.	(4866)
MAY DAY CAROL (ENGLISH) . . . . .	High (4867) - Med.	(4868)
TWENTY, EIGHTEEN (ENGLISH) . . . . .	High (4869) - Med.	(4870)
THE LOYAL LOVER (ENGLISH) . . . . .	High (4871) - Med.	(4872)
THE SOUL'S DEPARTURE (BRETON) . . . . .	High (4969) - Low	(4969)
THE WAYS OF THE WORLD (BRETON) . . . . .	High (4969) - Low	(4962)
THE WEDDING DRESS (BRETON) . . . . .	High (4963) - Low	(4964)

PRICE, 60 CENTS EACH, NET

NEWLY HARMONIZED BY

## DEEMS TAYLOR

OPUS 15

J. FISCHER & BROTHER, NEW YORK

FOURTH AVENUE AT ASTOR PLACE  
3, NEW STREET, BIRMINGHAM, ENGLAND



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THE MESSENGER	High, A $b$ (No. 4732); Medium, F (No. 4733)	.60	

## PLANTATION LOVE SONG (*Ruth McEnery Stuart*)

High, A (No. 4334); Low, F (No. 4333) - - - .50

## CAPTAIN STRATTON'S FANCY (*John Masefield*)

Baritone or Bass (No. 5242) - - - .60

## BANKS O' DOON (*Robert Burns*)

Medium, D $b$  (No. 5210) - - - .60



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# A Song for Lovers

JAMES STEPHENS

From "Songs From the Clay"  
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Medium

DEEMS TAYLOR, Op.13; No 2

Smoothly, not too slowly

*p*

Voice

The moon is

Piano

*pp*

*simile*

shin - ing on the sea: Ev - ry night the

*sempre p*

*cresc.*

\*

\*

\*

\*

moon looks down through the spac - es qui - et - ly; And no

*mp*

*pp*

*mf*

*mp*

*p*

*pp*

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mat - ter though I — be In the hous - es of the town,

*mp* *mf*

The first system of the musical score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "mat - ter though I — be In the hous - es of the town,". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes dynamic markings of *mp* and *mf*. There are asterisks (\*) placed below the piano part at the end of each measure.

*pp subito* Some - thing al - ways says to me, The moon —

*p*

The second system continues the musical score. The vocal line begins with the dynamic marking *pp subito* and the lyrics "Some - thing al - ways says to me, The moon —". The piano accompaniment features a *p* dynamic marking. Asterisks (\*) are placed below the piano part at the end of each measure.

*mf* *rit.* *p molto rall.* *a tempo*

is shin - ing on the sea.

*p* *a tempo* *mp*

The third system concludes the musical score. The vocal line starts with *mf*, followed by *rit.* and *p molto rall.*, and ends with *a tempo*. The lyrics are "is shin - ing on the sea.". The piano accompaniment includes dynamic markings of *p*, *a tempo*, and *mp*. Asterisks (\*) are placed below the piano part at the end of each measure.

*mf*

For they love each other well:

*mf* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

*pp cresc. ed accel. poco a poco*

All a-cross the depth of space They are reaching out their

*pp* *cresc. ed accel. poco a poco*

Ped. \* Ped. \* Ped. \*

*sempre cresc.* *f* *rall.*

arms, They are looking face to face,

*rall.*

Ped. \* Ped. \* Ped. \* Ped. \*

*p a tempo, meno mosso*

The pret - ty tim - id moon and the

*p* *pp* *a tempo, meno mosso*

Poor, un - hap - py lit - tle

*p molto rit. e dim.*

*colla voce*

*p* *pp* *colla voce*

*pp* *p* *ppp*

sea.

Tempo I.

*ppp* *pppp*

*pp* *ppp* *pppp*



# TRADITIONAL AIRS

	NO.	NO.
LA BELE YOLANS (FRENCH) . . . . .	High (4811) - Med.	(4812)
JE SUIS TROP JEUNETTE (FRENCH) . . . . .	High (4813) - Med.	(4814)
LA SIESTE (BELGIAN) . . . . .	High (4815) - Med.	(4816)
L'ABANDONNEE (BELGIAN) . . . . .	High (4817) - Med.	(4818)
LA VIE RUSTIQUE (BELGIAN) . . . . .	High (4819) - Med.	(4820)
RANTIN', ROVIN' ROBIN (SCOTCH) . . . . .	High (4821) - Med.	(4822)
AE FOND KISS (SCOTCH) . . . . .	High (4823) - Med.	(4824)
HAME, HAME, HAME (SCOTCH) . . . . .	High (4825) - Med.	(4826)
MAY DAY CAROL (ENGLISH) . . . . .	High (4827) - Med.	(4828)
TWENTY, EIGHTEEN (ENGLISH) . . . . .	High (4829) - Med.	(4830)
THE LOYAL LOVER (ENGLISH) . . . . .	High (4831) - Med.	(4832)
THE SOUL'S DEPARTURE (BRETON) . . . . .	High (4901) - Low	(4902)
THE WAYS OF THE WORLD (BRETON) . . . . .	High (4903) - Low	(4904)
THE WEDDING DRESS (BRETON) . . . . .	High (4905) - Low	(4906)

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# The Messenger



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Medium

DEEMS TAYLOR, Op. 13, No 3

Lightly, rather fast

Voice

Piano

The musical score consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part begins with a *pp* dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system contains the vocal line with lyrics: "Bee! tell me whence do you come?". The piano accompaniment continues with a *mf* dynamic. The third system contains the vocal line with lyrics: "Ten fields a-way,". The piano accompaniment continues with a *mf* dynamic. The score includes various musical notations such as dynamics (*pp*, *mf*, *fp*), articulation (*mf*), and a triplet of eighth notes in the vocal line.

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twen-ty, per - haps, ————— Have heard your hum. —————

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "twen-ty, per - haps, ————— Have heard your hum. —————".

*dim.*

The second system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music includes a *dim.* (diminuendo) marking and triplet markings (indicated by a '3' below the notes) in the bass line.

*p*

If you are from the north you may Have passed my moth-er's roof of

*p*

The third system includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in a grand staff. The lyrics are "If you are from the north you may Have passed my moth-er's roof of". The piano part starts with a *p* (piano) marking.

straw Up - on your way. —————

*fp*

*rall. molto*

The fourth system includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in a grand staff. The lyrics are "straw Up - on your way. —————". The piano part features a *fp* (fortissimo) marking and a *rall. molto* (rallentando molto) marking. There are also fermatas and a double bar line at the end of the system.

*mp*

If you came from the south you should Have seen — an - oth - er

*mp a tempo*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand.

cot - tage just In - side the wood.

*molto rall.*

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line. The system concludes with a *molto rall.* marking and a series of chords in the right hand.

*p*

And should you go back that way,

*pp a tempo*

The third system features a vocal line and piano accompaniment. The piano accompaniment is characterized by a dense, rhythmic pattern of eighth notes in the right hand and a bass line with rests.

please Car - ry a mes - sage to the house A - mong the

*fp*

The fourth system features a vocal line and piano accompaniment. The piano accompaniment includes a melodic line in the right hand and a bass line. The system concludes with a *fp* marking.

trees.

*pp*

Lento  
*p*

Say.....

*f* *p* *pp*

Andante moderato  
*p*

I will wait her at the rock Beside the

*p*

stream, this ver-

*pp* *p*

night. *p* At eight o' clock.

Tempo I. *mf* And ask your queen when you get home

*mf* To send my queen the present of A *rit.*

*ff molto allegro* hon ey - comb. *molto allegro*

# TRADITIONAL AIRS

Date Due

			No.	No.
LA BELE YOI	May 13 '42		(4802) - Med.	(4802)
JE SUIS TROP	Oct 22 '42		(4803) - Med.	(4803)
LA SIESTE (B.	May 11 '44		(4804) - Med.	(4804)
L'ABANDONN	<del>May 11 '44</del>		(4805) - Med.	(4805)
LA VIE RUSTI	Jan 3 '45		(4806) - Med.	(4806)
RANTIN', ROV	Oct 18 '45		(4807) - Med.	(4807)
AE FOND KIS	APR 30 '48		(4808) - Med.	(4808)
HAME, HAME	MAY 14 '48 OCT 28 '48		(4809) - Med.	(4809)
MAY DAY CA	MAY 26 '50		(4810) - Med.	(4810)
TWENTY, EIC			(4811) - Med.	(4811)
THE LOYAL L			(4812) - Med.	(4812)
THE SOUL'S L			(4901) - Low	(4901)
THE WAYS O			(4902) - Low	(4902)
THE WEDDIN			(4903) - Low	(4903)

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