

The Desolate City

The words selected from a poem
by WILFRID SCAWEN BLUNT

$C - F\sharp$
2

MABEL W. DANIELS
Op. 21

Allegro energico

ff *cres* *cen* *do* *sfz* *f* *ritard. molto*

Molto moderato *p con molto espr.*

(Horns)

Dark to me is the

p

earth. Dark to me are the heav - ens. Where is she that I

dolce

(Str.)

loved, the wo - - man with eyes like stars?

rall.

pp a tempo

rall.

Orchestral parts to be had of the publisher
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DANIELS

The Desolate City

Daniels

Des-o-late are the streets.

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics "Des-o-late are the streets." are written below the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. There are several triplet markings (3) in both the vocal and piano parts.

Piu mosso e animato *cresc.*
Des-o-late is the cit-y. A cit - - - y taken by

The second system continues the vocal line with the lyrics "Des-o-late is the cit-y. A cit - - - y taken by". The tempo and mood are marked "Piu mosso e animato" and "cresc.". The piano accompaniment features a more active texture with sixteenth notes in the right hand and eighth notes in the left hand. Dynamic markings include "animato" and "f".

f *rall.* *ad lib.* *f*
storm Where none are left but the slain.

The third system contains the lyrics "storm Where none are left but the slain.". The tempo is marked "rall." and "ad lib.". The piano accompaniment includes a section for "(Horns)" in the right hand and features dynamic markings "f", "ff", and "f". There are also triplet markings (3) in the piano part.

dim. - *molto e rit.* *p* *pp*
(Fl.)

The fourth system shows the piano accompaniment concluding the piece. It includes dynamic markings "dim.", "molto e rit.", "p", and "pp". A flute part is indicated by "(Fl.)". The score ends with a double bar line and repeat signs.

The Desolate City

Daniel

4

Andante cantabile ma con moto.

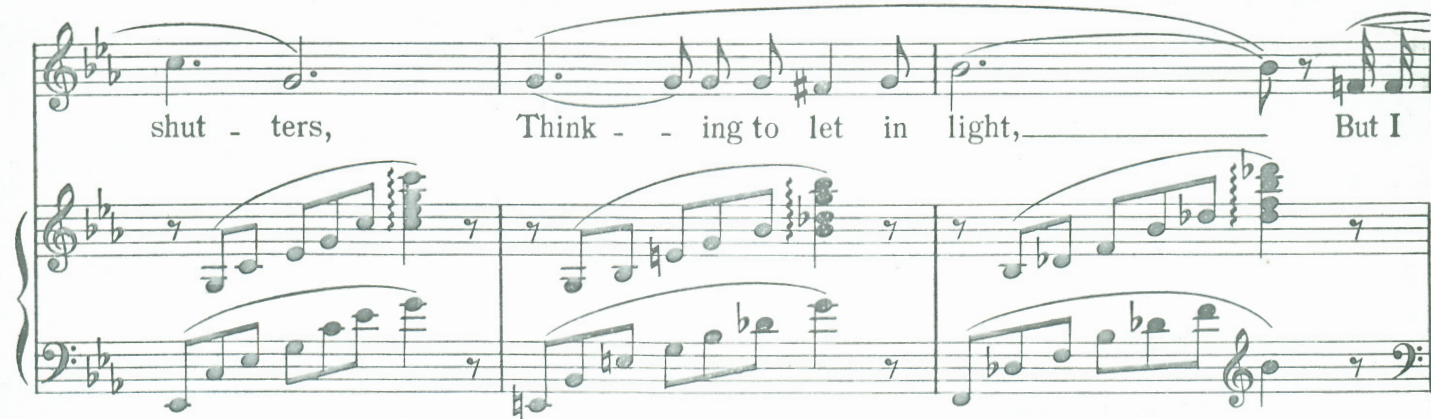
p

Sad - - ly I rose at dawn, Un - did the latch of my

(Harp)
p molto legato



shut - ters, Think - - ing to let in light, But I



on - ly let in love.

poco cresc. *p con grazia*

(Ob.) (Clar.)



dolce

Birds in the boughs, Birds were a -

(Fl.) *delicato*



Desolate city

Daniel

wake; I list - - ened to their chant - - ing;

p *pp* *p*

Each one sang to his love; On - ly I was a -

con dolore **Più mosso**

f

lone, On - ly I was a - lone.

espr.

mf *f* *mf* *f* *f* (Horns) *rallentando*

mf espr. *p* *pp*

Adagio *lunga*

f *fattaca subito con brio*

8 10

declamato
ff
 Speak! O des-o-late cit-y! Speak! O si-lence in

sfz *f molto animato* *sfz*

Molto moderato
p
 sad - - - - - ness -

(Horns) *p legato* *espress.* *rall.*

(Ob.)

p molto tranquillo *poco cresc.*
 Where - - - is she that I loved? - - - - - Where - - - is she that I

a tempo *poco cresc.*

accel. molto e cresc.
 loved? - - - - - Where is she - - - - - that I loved in my strength - - - - - Who

accel. molto e cresc.

Desolate City

Daniels 7

stringendo molto *f*

spoke, — Spoke to my soul — — — — — Where — is she, ah



where, — — — — — Who spoke, — — — — — spoke to my soul? — — — — —

ff *lunga*

f *sfz* *lunga pausa*



Moderato *ff* *tutta forza* *rall.* *Molto moderato*



mf *p* *pp ritard.* *colla voce* *parlando*

Thus in my grief I la-



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Daniel

men - - - ted *m.s.* Then turned I from the win - - - dow,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'men' followed by a dotted half note 'ted' and a fermata. The piano accompaniment starts with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand and a bass line with a 7/8 time signature.

più mosso Turned to the stair, and the o - pen door, *espr. poco rall.* and the emp - - - ty

più mosso
marcato *poco rall.*

The second system continues the vocal line with 'Turned to the stair, and the o - pen door, and the emp - - - ty'. The piano accompaniment is marked *più mosso* and *marcato*. It features a steady eighth-note accompaniment in the left hand and a right hand with eighth-note chords and a triplet of eighth notes.

street, *con moto* I sought her house, my be-

p *pp* *u tempo con moto*

The third system continues the vocal line with 'street, I sought her house, my be-'. The piano accompaniment is marked *con moto*. It features a steady eighth-note accompaniment in the left hand and a right hand with eighth-note chords and triplets. Dynamics include piano (*p*) and pianissimo (*pp*).

lov - - - ed's There I stopped at the

The fourth system continues the vocal line with 'lov - - - ed's There I stopped at the'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a right hand with eighth-note chords and triplets.

Desolate City

p
si - lent door, and lis - tened



stringendo
And tried the latch.

molto cresc. e accel.



con fuoco



Allegro con moto
f
Love, I cried, dost slum - ber? This is no hour for

espr.



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rall.

slum - ber This is the hour of love And

f ten. *poco rall.* *a tempo*

love I bring love I bring in my hand

rall. *colla voce* *espr. a tempo*

p rall.

And love I

pp meno mosso

rit. molto *Andante*

bring in my hand

pp rit. molto *pp espr.* (Ob.) (Vcl.)

First system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a section marked "(Vlc.)" in the bass line.

Second system of the musical score. It includes a vocal line with the lyrics "I called — out but none" and a piano accompaniment. Dynamic markings include *ppp*, *ff*, *con fuoco*, *attaca subito*, *sfz*, *f*, and *ten.* The tempo is 4/4.

Third system of the musical score. It includes a vocal line with the lyrics "an - swered," and a piano accompaniment. Dynamic markings include *f*, *sfz*, and *f*. The tempo is *Allegro molto* in 4/4 time. The piano part features a triplet and an 8va marking.

Fourth system of the musical score. It includes a vocal line with the lyrics "Blind - ly the win - dows gazed back at me, Dun - - - bly the" and a piano accompaniment. Dynamic markings include *fp*, *f*, and *sfz*. The tempo is *Agitato* in 9/8 time, with a *rall.* marking at the end.

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Daniel

a tempo *Più animato*

door She whom I loved, who loved me,

stringendo con passione *cresc.* *cresc. molto*

Looked not on my yearning, Gave me no more her

cresc. stringendo *cresc. molto*

ad lib. *ff con tutta forza* *Allegro, molto appassionato*

hands to kiss, Show'd me no more her soul

colla voce *fff* *ff*

stringendo *con tutta forza*

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fff *ritard.* - - - *molto* *e* *dim.*

Molto tranquillo

mf *p*

Molto moderato

espr.
(Solo VI.)
pp dolce *poco rall.*

(as if dreaming) **molto tranquillo**
dolce pp

Birds in the boughs — were a — wake, I un —

(Fl.)
pp a tempo

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Daniel

did the latch of my shut - - - ters.

grazioso

cresc. Think - ing to let in light, I on - - ly let in

rall.

a tempo dolciss. love Des_o_late are the

a tempo

steets. Des_o_late is the cit_y A

più mosso *cresc.*

animato *f*

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Danish

animato *f* *ritard.*

cit - - - y ta-ken by storm. Where none are left but the

Tempo primo *con molto espr.*

slain. Where is she that I loved, The

(Horns) *rall.* *p allargando* *rall.*

molto ritard.

wo - man with eyes like stars?

loved one *pp*

(sotto voce) *molto espr.*

like stars!

ritard. *ppp*