



Seven
Songs

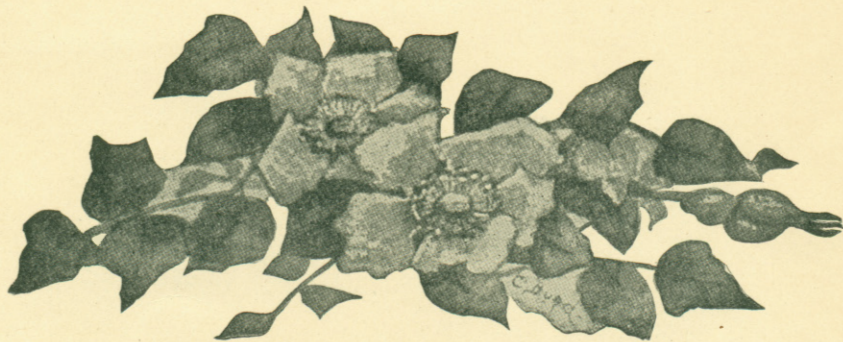
as unpretentious
as the Wild Rose

Carrie Jacobs - Bond.

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· Shadows ·

· Just · Awearyin' · For · You ·

· I · Love · You · Truly ·

· We · Has' · Long · Res' ·

· Still · Unexpress ·

· "Yes · Hold · My · Hands ·" ·

SHADOWS.

Words and Music by
CARRIE JACOBS-BOND

Andante sostenuto.

pp *rall.* *a tempo.*

p

Once more I sit at eve-ning And watch the em-bers burn, The
oft we watched the em-bers And said, "how bright they glow!" And

pp

poco rit. *a tempo.*

shad - ows all come creeping A - round me as I turn. And
then how fast the hours went, But now, a - las! how slow. The

poco rit. *a tempo.*

cres - - - *cen* - - - *do.* *f* *rall.*

then I see a sweet face. From which all care is gone, That
 days are all too, long, dear The nights are long - er still; But

cres - - - *cen* - - - *do.* *f* *rall.*

p *a tempo.* *rall.* **1** *a tempo.*

starts my soul to dreaming Of old times, love and song. How
 I would not re - call you My long - ing heart to

p *a tempo.* *rall.* *a tempo.*

2 *a tempo. pp*

fill. I know you're way off yon-der, But still you seem with me, And

a tempo. pp

poco rit. *a tempo.*

in the eve - ning shad - ows Your form I al - most see. I

poco rit. *a tempo.*

cres - - - *cen* - - - *do.* *f* *rall.*

al - most hear you whis - per These words, "I love but you, And

cres - - - *cen* - - - *do.* *f* *rall.*

p a tempo. *rall.*

soon we'll be u - ni - ted, Sweetheart, be brave, be true."

p a tempo. *rall.* *a tempo.* *pp*

rall. *ppp*

PARTING.

Words by
WILLIAM ORDWAY PARTRIDGE.
Allegretto sostenuto.

Music by
CARRIE JACOBS-BOND.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 6/8. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a piano (*p*) dynamic. The lyrics are: "The light of the morn is breaking A - cross the dis - tant". The piano accompaniment continues from the previous system.

The third system shows the piano accompaniment for the second phrase of the vocal line. It consists of two staves (treble and bass clefs) with a piano (*p*) dynamic. The music continues with chords and moving lines, supporting the vocal melody.

The fourth system features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line continues with the lyrics: "sea,..... But the beau - ty is lost in sad - ness,.... Sweet". The piano accompaniment continues from the previous system.

The fifth system shows the piano accompaniment for the final phrase of the vocal line. It consists of two staves (treble and bass clefs). The music concludes with a final chord and a fermata over the last note.

love, when I think of thee. Would it were dark and drear - y, A

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "love, when I think of thee." and continues with "Would it were dark and drear - y, A". The piano accompaniment consists of chords and moving lines in both the right and left hands, with a key signature of two flats and a common time signature.

mist a - cross the brine, And I were stand - ing

rall. *a tempo.*

The second system continues the musical score. The vocal line has the lyrics "mist a - cross the brine, And I were stand - ing". Above the vocal line, the tempo markings "*rall.*" and "*a tempo.*" are placed. The piano accompaniment also includes these markings and features a similar harmonic structure to the first system.

near thee, With thy dear hand in mine.

ad lib. *colla voce.* *morendo.* 20 8 *ppp*

The third system concludes the musical score. The vocal line has the lyrics "near thee, With thy dear hand in mine.". Above the vocal line, the tempo markings "*ad lib.*", "*colla voce.*", and "*morendo.*" are present. The piano accompaniment includes a large, sweeping arpeggiated figure in the right hand, marked with "20" and "8", and ends with a dynamic marking of "*ppp*".

JUST A-WEARYIN' FOR YOU.

Words by
FRANK STANTON.

Music by
CARRIE JACOBS-BOND.

Moderato.

Piano introduction musical notation in G major, 2/4 time, marked *Moderato*. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves through A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Vocal and piano accompaniment for the first two lines of lyrics. The vocal line is in G major, 2/4 time, with a dynamic marking of *p*. The piano accompaniment continues with a similar texture to the introduction.

1. Just a-wear - y - in' for you, All the time a - feel - in' blue,
 3. Evenin' comes, I miss you more When the dark gloom's round the door,

Vocal and piano accompaniment for the next two lines of lyrics. The vocal line starts with a dynamic marking of *mf* and ends with *p* and *cresc.*. The piano accompaniment also includes a *cresc.* marking.

Wish - in' for you, wonderin' when You'll be com - in' home a - gain. Rest - less, dont know
 Seems just like you or - ter be There to o - pen it for me. Latch goes tinklin',

Vocal and piano accompaniment for the final line of lyrics. The vocal line ends with a *Fine.* marking. The piano accompaniment concludes with a final chord.

what to do, Just a-wear - y - in' for you.
 thrills me through, Sets me weary - in' for you.

p
2. Morn - in' comes, the birds a - wake,

p
delicato.

Used to sing so for your sake But there's sad - ness

mf
mf

in the notes That comes trill - in' from their throats. Seem to feel your

p *cresc.*
p *cresc.*

ab - sence, too, Just a - wear - y - in' for you. *D.S. al Fine.* §

f. *rall.*
f. *rall.*

DE LAS' LONG RES'.

Words by
PAUL LAURANCE DUNBAR.

Music by
CARRIE JACOBS-BOND.

Moderato.

p

Lay me down be-nea' de wil - lows in de
Lay me nigh to whah it makes a lit - tle
Let me set - tle when my shoul - ders drop de

p

grass, Whah de breez'ell be a singin' as it pass, An' when I'sely - in' low, I kin
pool, An' de wa-tahstan's so qui-et like an' cool, Whah de lit-tle birds in spring Ust to
load, Nigh e - nough to hear de noises in de road, Foh I tink dat las'long res'Gwine to

dim e rall.

pp

hear it as it go Sing-in', "sleep mah hon - ey, take y'r res' at las'."
come an' drink an' sing, An' de chil - luns waded on de way ter school.
suit my spir - it bes' If I'se ly - in' among de tings I al - ways know'd.

dim. e rall.

pp

I LOVE YOU TRULY.

Words and Music by
CARRIE JACOBS-BOND.

Andante con amore.

p

I love you tru - ly, tru - ly,
Ah love, 'tis some-thing to feelyour kind

p legato.

p sempre legato.

dear, Life with its sor - row, life with its tear, Fades in - to
hand, Ah yes, 'tis some-thing by your side to stand; Gone is the

rall.

dreamswhenI feel you are near, For I loveyou tru-ly, tru-ly, dear.
sor - row, Gone doubt and fear, For you love me tru-ly, tru-ly, dear.

rall.

To H.D.P.

STILL UNEXPRESSED.

Words and Music by

CARRIE JACOBS - BOND.

Allegretto agitato.

p

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the right hand, featuring a series of eighth-note runs. The bass line consists of simple chords. The piece begins with a piano (*p*) dynamic.

p

Ah! 'tis but a dain - ty flow'r I bring to
 Ah! 'tis but a fad - ed flow'r Kept thro' the

Musical notation for the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part continues with the same eighth-note melody as the introduction. The piece begins with a piano (*p*) dynamic.

you; Yes, 'tis but a vi - o - let
 years; Yes, 'tis but a vi - o - let

Musical notation for the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part continues with the same eighth-note melody. The piece begins with a piano (*p*) dynamic.

glist - 'ning with dew..... But deep in its
 wet with my tears..... Yet deep in my

heart there lie, Beau - ties con - cealed,
 heart of hearts, Tru - est and best,

So, too, in my heart of hearts, Love un..... re -
 There lives my love for you Still un - ex -

rall.

a tempo.

vealed.....
 prest.....

a tempo. *morendo.* *ppp*

Dedicated to little John Huntington
and his grandmother.

DES HOLD MY HANDS TONIGHT.

Words and Music by
CARRIE JACOBS-BOND.

Tranquilly.

p molto legato.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a flowing eighth-note melody, while the left hand provides a simple harmonic accompaniment.

p

Some lit - tle child - ren hear a song
Oh, lit - tle hands so soft and white,

rit.

p

The first system shows the vocal line and piano accompaniment. The piano part includes a *rit.* (ritardando) marking. The second system continues the vocal and piano accompaniment with a *p* (piano) dynamic marking.

that moth - er sweet - ly sings..... When they are tired and
your mem - o - ry I keep..... Could I but live that

The second system continues the vocal and piano accompaniment. The piano part features a *rit.* marking and concludes with a fermata over the final chord.

bed - time comes, What joy and peace it brings.....
 time a - gain, To lay you down to sleep.....

mp
 And some sweet child - ren take their dolls to hold so snug and
 This lone - ly life that I have led would all seem gay and

mp

poco rit. *p*
 tight..... But my own dear - ie al - ways said,
 bright..... If I could on - ly hear you say,

poco rit. *p*

rall. **1** **2** *pp*
 "Des hold my hands to - night"..... - night".....
 "Des hold my hands to - night".....

rall. *a tempo.* *pp*

"Art, at the last, is a matter of heart, not head; and this fact was brought home to me strongly a few weeks ago on hearing Carrie Jacobs-Bond. Here is a woman who writes poems, sets them to music and sings them in a manner that reveals the very acme of art. Her performance is all so gentle, spontaneous and unaffected that you think you could do the same yourself—simple, pattering little child-songs, set to tunes that sing themselves. But in some way they search out the corners of your soul, and make you think of the robin that used to sing at sunset, calling to his lost mate from the top of a tall poplar in the days of long ago. As a reader and a singer Carrie Jacobs-Bond is as subdued as a landscape by Monet, and as true and effective as a sketch by De Merville."—Elbert Hubbard.