

SIX WORMS

after Heine
composed by

Edward
Macdonnell



SIX POEMS

AFTER HEINE
COMPOSED BY

EDWARD
MACDOWELL

OPUS 31

No 1. FROM A FISHERMANS HUT.

No 2. SCOTCH POEM.

No 3. FROM LONG AGO.

No 4. THE POST WAGGON.

No 5. THE SHEPHERD BOY.

No 6. MONOLOGUE.



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I.

FROM A FISHERMAN'S HUT.

We sat in a fisherman's hut
And looked out o'er the sea.
The evening mists rose slowly
And crept in towards the lea.

Afar on the beacon tower
The lights began to show,
While on the dim horizon
A ship was sailing low.

We talked of distant lands,
Of northern, southern climes,
Of strange and wondrous peoples,
And lore of other times.

The maidens were lost in thought,
And our talk waned with the light.
The lonely ship had vanished,
Lost in the somber night.

EDWARD MAC DOWELL.
Op. 31.

With even, swaying lilt. ($\text{♩} = 112$)

pp

With Pedal.

p *softly*

pp *p* *slightly ret.*

pp very softly pp slightly marked

This system contains two staves of music. The upper staff features a melodic line with slurs and dynamic markings of *pp* and *very softly*. The lower staff provides harmonic accompaniment with chords and moving lines, marked *pp* and *slightly marked*.

pp in time very softly ret.

This system continues the piece. The upper staff has a melodic line with *pp* and *in time* markings. The lower staff includes a *ret.* (ritardando) marking and *very softly* dynamics.

slightly marked

This system features a more active accompaniment in the lower staff, marked *slightly marked*. The upper staff continues with a melodic line.

pp gradually in time f 2/4 ret.

This system includes a key signature change to one flat and a time signature change to 2/4. The upper staff is marked *pp gradually in time*. The lower staff has a *f* (forte) marking and a *ret.* marking.

slightly marked

This system continues the 2/4 time signature. The lower staff is marked *slightly marked*. The upper staff has a melodic line with slurs.

mf *ff* *p* *gradually slower - - -*

in time and very softly

8

p *ret.* *pp*

very softly *gradually broader* *hold* *hold* *ret. - - -* *L.H.*

II.

SCOTCH POEM.

Far on Scotland's craggy shore
 An old gray castle stands,
 Braving the fierce North Sea;
 And from a rugged casement
 There peers a lovely face,
 A woman's, white with woe.
 She sweeps the harp strings sadly,
 And sings a mournful strain;
 The wind plays through her tresses,
 And carries the song amain.

EDWARD MAC DOWELL.
Op. 31.

With impetuous vigor. (♩ = 132.)

The musical score is written for piano in 6/8 time. It consists of three systems of music. The first system starts with a piano (*pp*) dynamic and includes fingerings (4, 2, 1, 5) and pedaling instructions (*Ped.*, *soft Ped.*, ** Ped.*, ***). The second system features a '4' fingering and the instruction 'increase steadily'. The third system includes a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, and a fermata marked with 'A'. Pedaling instructions (** Ped.*, ***) are placed throughout the piece.

First system of musical notation. The piano staff contains chords with accents (^) and slurs. The bass staff contains chords with slurs. Dynamics include *Red.* and *fff firmly*.

Second system of musical notation. The piano staff contains chords with fingerings (1, 2, 4, 5) and slurs. The bass staff contains chords with slurs. Dynamics include *pp* and *Red.*.

Third system of musical notation. The piano staff contains chords with slurs. The bass staff contains chords with slurs. Dynamics include *ff boisterously*, *sfz*, and *very marked*.

Fourth system of musical notation. The piano staff contains chords with slurs. The bass staff contains chords with slurs. Dynamics include *Red.*.

Fifth system of musical notation. The piano staff contains chords with slurs. The bass staff contains chords with slurs. Dynamics include *gradually diminish and broaden*, *retard*, and *Red.*.

Softly, with pathos.

pp as a voice heard from afar.

pp

like a harp

pp

slower and slower

Swiftly, impetuously.

dying away - - - (echo) *ppp*

without Ped.

soft Ped.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *increase*

* *Ped.* *

8

ff

Red. * *Red.* * *Red.* *

8

fff firmly *fz*

Red. * *Red.* * *Red.*

wildly *sfz*

very marked

* *Red.* * *Red.*

retard

* *Red.* * *Red.* * *Red.* * *Red.* *

Slow.

very broadly *ppp* *p* *pp very faintly*

hold

Red. * *Red.* * *Red.* *

soft Ped. - - - - *

III.

FROM LONG AGO.

My child, once we were children,
Two children small and gay;
We'd creep between the chicken coops
And hide beneath the hay.

Our neighbor's grey old tabby
Came often to our door;
We made her bows and courtseys,
And compliments galore.

All past are now the children plays;
The days without a sigh,
The world with all its cares and woes,
And love and life, roll by.

EDWARD MAC DOWELL.
Op. 31.

Lightly. (♩ = 132.)

p

p

p

p

slightly faster

lightly

slightly ret. - - - -

pp in time

pp softer and slower

2

Detailed description: This system contains the first two staves of music. The upper staff begins with a piano (pp) dynamic and the instruction 'in time'. It features a melodic line with a fermata over the first measure and a second measure marked with a '2'. The lower staff provides a rhythmic accompaniment with eighth notes and rests. The system concludes with the instruction 'softer and slower' and a final measure.

with naive dignity and grace

pp insinuatingly

with Ped.

2 2 2 3 3 4

1 2

Detailed description: This system contains the next two staves. The upper staff is marked 'pp insinuatingly' and includes the instruction 'with naive dignity and grace'. It features a melodic line with a fermata and a sequence of notes with fingerings '2 2 2 3 3 4'. The lower staff has a bass line with a fermata. The system ends with the instruction 'with Ped.' and a final measure.

mf

p

4

Detailed description: This system contains the third and fourth staves. The upper staff has a melodic line with a fermata and a dynamic marking of 'mf'. The lower staff has a bass line with a fermata and a dynamic marking of 'p'. The system concludes with a final measure.

Detailed description: This system contains the fifth and sixth staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. The system concludes with a final measure.

f

2 1 4 1 3 1 2 3 1 4

4 3

7 2 2

Detailed description: This system contains the seventh and eighth staves. The upper staff has a melodic line with a fermata and a dynamic marking of 'f'. It includes a sequence of notes with fingerings '2 1 4 1 3 1 2 3 1 4'. The lower staff has a bass line with a fermata and a dynamic marking of 'f'. The system concludes with a final measure.

ret. and dim. - - - - - *p*

slightly accel.

lightly *slightly ret.* *pp*

Slower *very soft*

ret. *pp gradually softer and slower*

with two Pedals.

IV.

THE POSTWAGGON.

We journeyed on in the darkness
By postwaggon through the night.
We sat together, and merrily
Laughed and talked until light.

But when the morning dawned,
Amazed were we to find
That twixt us sate Amor,
The boy we thought so blind.

EDWARD MAC DOWELL.
Op. 31.

Rumblingly, in steady jog. ($\text{♩} = 132$.)

pp

The musical score is written for piano and consists of four systems. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Rumblingly, in steady jog. (♩ = 132.)'. The first system starts with a piano (*pp*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (numbers 1-5) above and below notes. The piece ends with a double bar line at the end of the fourth system.

ff like a postilion's horn and very marked

2
Ped.

ppp

with soft pedal

pp

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*pp*) dynamic and contains several measures of eighth-note runs with fingerings: 2 3 1 3, 2 4, 2 4 1, 2 5, and 3 1 3 2. The lower staff is in bass clef and provides harmonic support. A crescendo hairpin labeled "increase" spans across the system. The system concludes with a mezzo-forte (*mf*) dynamic and the instruction "marked".

The second system continues the piece. The upper staff features a forte (*f*) dynamic and includes a series of eighth-note runs with fingerings: 1 2 3 4 1, 1 2, 1 2, and 4. The lower staff continues the harmonic accompaniment. A crescendo hairpin is present, which then transitions into a decrescendo hairpin labeled "p" (piano) towards the end of the system.

The third system shows the continuation of the eighth-note runs in the upper staff. A decrescendo hairpin is present, followed by a crescendo hairpin labeled "increase". The lower staff continues with its accompaniment.

The fourth system begins with a fortissimo (*ff*) dynamic. The upper staff contains a series of eighth-note runs with a decrescendo hairpin. The lower staff continues with its accompaniment.

The fifth system starts with a forte (*f*) dynamic. The upper staff features eighth-note runs with a decrescendo hairpin. The lower staff continues with its accompaniment. The system concludes with a series of notes in the upper staff with fingerings: 1 2 3 1 2, and notes in the lower staff with fingerings: 2 3 and 1 3 1.

pp lightly

4 3 3 5 2

4 2 8 5 4 3 5 2 1 3 1

fff

8

retard - - - - - like a posthorn.

ff very marked.

ret. - - -

Tw.

Slowly.

p *dim.*

p

As at first.

pp

ppp

L.H. R.H.

with two pedals

very lightly

without soft ped.

THE SHEPHERD BOY.

The shepherd boy a kingdom rules,
An emerald hill his throne;
Crown'd with golden sunshine,
He reigneth there alone.

His goats, court-players are;
Each wears a tinkling bell,
And the birds' sweet pipings,
A royal concert tell.

And the piping and the bells,
With the brook's soft rhymes,
Lull the drowsy king to sleep,
While gently nod the pines.

Serenely. (♩ = 100.)

EDWARD MAC DOWELL.
Op. 31.

p delicately, simply.

with Pedal

p

mf

hold

p

hold

with languid

indolence

complainingly

slightly ret.

pp

slightly accelerate

f

p

ff passionately *slightly retard* - - - *pp*

Red. * Red. * Red.

3 4 5 4 3 2 1 3 2 1 3 2 1 3

mf

Red. Red. Red. Red.

3 4 5 4 2 5 4 1 3 5 4 1 3 5 4 1 3

ret.

Red. Red. Red. Red.

5 4 4 4

ret. *very softly*

Red. Red. * Red. * Red. Red.

1 2 1 2 1 1 4

pp ret. *ppp*

Red. Red. * Red. Red. Red. *

1 2 4 2

VI. MONOLOGUE.

Death is the cool blue night,
Life, the burning day.
And through the drowsy twilight
To sleep I wend my way.

And o'er my bed there spreads a tree
Where sings a nightingale to me;
Of love and ever love she sings
And thrills my dream with extasy.

Broadly, with deep feeling. (♩=72.)

EDWARD MAC DOWELL.
Op. 31.

pp with a free, broad tone.

The accompaniment chords detached.

p

hold

pp

with Pedal

increase

ff

mf

f

mf *accompaniment detached*

p *gradually broaden* *pp*

ppp *ret.*

ppp *the accompaniment vaguely murmuring*

With 2 Pedals.

4 3 1 3 1 3 1 3 2 1 3 1 3 2

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a fingering of 5 at the beginning. The lower staff is in bass clef and contains a bass line. Both staves feature a series of eighth notes with slurs and ties.

The second system of music consists of two staves. The upper staff continues the melodic line with a fingering of 132. The lower staff continues the bass line. A fermata is placed over the end of the upper staff.

The third system of music consists of two staves. The upper staff contains a melodic line with slurs and ties, and includes the instruction "mark the melody". The lower staff contains a bass line with slurs and ties.

The fourth system of music consists of two staves. The upper staff contains a melodic line with slurs and ties, and includes a fingering of 3. The lower staff contains a bass line with slurs and ties.

The fifth system of music consists of two staves. The upper staff contains a melodic line with slurs and ties, and includes a fingering of 5. The lower staff contains a bass line with slurs and ties, and includes a fingering of 5. The system concludes with a double bar line and a fermata.

5 2 4 3

f

3 3 2 1 2

5 4 3 2

3 3

5

3 3

p *slightly ret. . . .*

pp *accompaniment very soft and detached*

gradually slower

and softer

mp

pp

Red. * *Red.* *

8 4

1 2

1 2 4

5 1

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