

Florence B.
PRICE

Abraham Lincoln Walks at Midnight

First Modern Edition

Edited by Michael Driscoll

For Soloists, SATB Chorus, and Piano

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Foreword

The Florence Price archive at the University of Arkansas includes two complete manuscripts of *Abraham Lincoln Walks at Midnight*. One version is for voices with piano accompaniment and the other is for voices with orchestra accompaniment. Both manuscripts are undated. While the versions are quite similar, the two versions are not compatible with each other as there are areas of significant differences between them.

This edition of the piano-accompanied version was created in the summer of 2018 for a May 2019 performance with Andover Choral Society in Andover, MA under the direction of Michael Driscoll with soloists Philip Lima and Kynesha Patterson. This edition presents the first modern edition of the piano-accompanied version of this work.

For more information on this work and to download a Critical Report for this edition, go to:
<https://www.michaeldriscollconductor.com/florence-price/>

Michael Driscoll
Boston, Massachusetts

Abraham Lincoln Walks at Midnight

Vachel Lindsay
(Springfield, Illinois)

It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest,
Near the old court-house pacing up and down.

Or by his homestead, or in shadowed yards
He lingers where his children used to play,
Or through the market, on the well-worn stones
He stalks until the dawn-stars burn away.

A bronzed, lank man! His suit of ancient black,
A famous high top-hat and plain worn shawl
Make him the quaint great figure that men love,
The prairie-lawyer, master of us all.

He cannot sleep upon his hillside now.
He is among us:—as in times before!
And we who toss and lie awake for long
Breathe deep, and start, to see him pass the door.

His head is bowed. He thinks on men and kings.
Yea, when the sick world cries, how can he sleep?
Too many peasants fight, they know not why,
Too many homesteads in black terror weep.

The sins of all the war-lords burn his heart.
He sees the dreadnaughts scouring every main.
He carries on his shawl-wrapped shoulders now
The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn
Shall come;—the shining hope of Europe free;
The league of sober folk, the Workers' Earth,
Bringing long peace to Cornland, Alp and Sea.

It breaks his heart that kings must murder still,
That all his hours of travail here for men
Seem yet in vain. And who will bring white peace
That he may sleep upon his hill again?

Abraham Lincoln Walks at Midnight

Vachel Lindsay

Florence B. Price (1887–1953)
ed. Michael Driscoll

Introduction

Moderato ♩ = 92
(solo) *mf*

A bronzed, lank man! His suit of an - cient

Moderato ♩ = 92
mf

6 *cresc.* *f*

black, A high top - hat and

cresc. *mf*

11 *dim.* *poco rit.* *mf*

plain worn shawl.

poco rit. *dim.* *mf*

Overture

15 Allegro moderato ♩ = 120

Musical notation for measures 15-18. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Allegro moderato with a quarter note equal to 120 beats per minute. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Musical notation for measures 19-21. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The dynamics remain consistent with the previous section.

Musical notation for measures 22-25. The right hand has a more active melodic line, and the left hand continues with its accompaniment. The dynamics remain consistent.

Musical notation for measures 26-29. The right hand features a melodic line with slurs and accents. A *cresc.* (crescendo) marking is present in the right hand, indicated by a dashed line. The left hand continues with its accompaniment.

Musical notation for measures 30-33. The right hand begins with a *ff* (fortissimo) dynamic, which then softens to *mf* (mezzo-forte). The left hand continues with its accompaniment. The music concludes with a final chord in the right hand.

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33

Musical score for measures 33-36. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features complex chordal textures with many beamed notes and slurs. A large watermark is overlaid across the page.

37

Musical score for measures 37-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with complex textures and includes a melodic line in the upper staff. A large watermark is overlaid across the page.

41

Musical score for measures 41-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features complex textures and includes dynamic markings such as *ff*. A large watermark is overlaid across the page.

45

Musical score for measures 45-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features complex textures and includes dynamic markings such as *ff* and *pp*. A large watermark is overlaid across the page.

49

Musical score for measures 49-52. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features complex textures and includes dynamic markings such as *ff*. A large watermark is overlaid across the page.

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53

dim. f 8^{vb}

This system contains measures 53 through 57. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a melodic line in the treble and a more complex accompaniment in the bass. Dynamic markings include *dim.* (diminuendo) and *f* (forte). A *8^{vb}* (octave down) marking is present in the bass line.

58

ff

This system contains measures 58 through 61. The treble clef part is mostly silent, with some chords. The bass clef part features a melodic line with a *ff* (fortissimo) dynamic marking.

62

mf *f*

This system contains measures 62 through 65. Both the treble and bass clefs have active melodic lines. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

66

poco rit.

This system contains measures 66 through 70. The music shows a gradual deceleration, indicated by the *poco rit.* (poco ritardando) marking.

71

poco meno mos. *mp*

This system contains measures 71 through 75. It begins with a *poco meno mos.* (poco meno mosso) marking and a *mp* (mezzo-piano) dynamic. The music features a melodic line in the treble and a supporting bass line.

COMPLIMENTARY SALON ONLY COPY

77

dim. p mf

Musical notation for measures 77-82. Measure 77 starts with a piano (p) dynamic and a *dim.* marking. Measure 78 has a piano (p) dynamic. Measure 79 has a mezzo-forte (mf) dynamic. The system concludes with a fermata over a chord in measure 82.

83

mp poco rit. a tempo poco cresc.

Musical notation for measures 83-87. Measure 83 has a mezzo-piano (mp) dynamic. Measure 84 features a *poco rit.* marking. Measure 85 has a fermata. Measure 86 has a *poco cresc.* marking. Measure 87 concludes with a fermata.

88

dim. p

Musical notation for measures 88-92. Measure 88 starts with a *dim.* marking. Measure 89 has a piano (p) dynamic. The system concludes with a fermata in measure 92.

93

mp dim.

Musical notation for measures 93-97. Measure 93 has a mezzo-piano (mp) dynamic. Measure 94 features a triplet of eighth notes. Measure 95 has a *dim.* marking. Measure 96 has a fermata. Measure 97 concludes with a fermata.

98

Musical notation for measures 98-103. Measure 98 has a fermata. Measure 99 has a fermata. Measure 100 has a fermata. Measure 101 has a fermata. Measure 102 has a fermata. Measure 103 concludes with a fermata.

104

Musical notation for measures 104-108. Measure 104 has a fermata. Measure 105 has a fermata. Measure 106 has a fermata. Measure 107 has a fermata. Measure 108 concludes with a fermata.

COMPLIMENTARY ONLY COPY

110

mp

cresc.

This system contains measures 110 through 116. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 110 starts with a treble clef and a half note chord. The bass line consists of whole notes. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo).

117

mf cresc.

f

rit.

dim.

This system contains measures 117 through 123. The music continues with similar textures. Dynamics include *mf cresc.*, *f* (forte), *rit.* (ritardando), and *dim.* (diminuendo). The key signature changes to two sharps (F# and C#) in measure 123.

124

Tempo 1^{mo}

f

This system contains measures 124 through 126. The tempo marking is *Tempo 1^{mo}*. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The dynamic is *f* (forte). The melody in the treble clef is more active, featuring eighth and sixteenth notes.

127

This system contains measures 127 through 129. The music continues with a similar rhythmic pattern in the treble clef and a steady bass line. The key signature remains two sharps.

130

This system contains measures 130 through 132. The music concludes with a final cadence in the key of two sharps. The bass line features a prominent eighth-note pattern.

133

cresc.

This system contains measures 133, 134, and 135. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 133 features a melodic line in the treble and a bass line. Measure 134 continues the melodic development. Measure 135 shows a crescendo leading into the next system.

136

molto cresc.

This system contains measures 136, 137, 138, and 139. Measures 136-138 feature a dense, rhythmic texture with many sixteenth notes in both hands. Measure 139 begins with a 'molto cresc.' marking and a fermata over the final chord.

140

ff

This system contains measures 140, 141, 142, and 143. Measure 140 starts with a fortissimo (*ff*) dynamic and a fermata. The music is characterized by wide intervals and a dramatic, expressive quality.

144

rit.
ff

This system contains measures 144, 145, 146, 147, and 148. Measure 144 begins with a 'rit.' marking and a fortissimo (*ff*) dynamic. The music features a melodic line in the treble and a bass line with some rests.

149

rit.

This system contains measures 149, 150, 151, and 152. Measure 149 starts with a 'rit.' marking. The music concludes with a final cadence in measure 152, marked with a double bar line and repeat dots.

COMPLIMENTARY ONLY COPY FOR PERUSAL

1. It Is Portentous

Adagio

rit.

It is por-ten-tous, _____ and a thing of state, _____

It is por-ten-tous, _____ and a thing of state, _____

Adagio

a tempo

It is por-ten-tous, and a thing of state That here at mid - night, in our

It is por-ten-tous, and a thing of state That here at mid - night, in our

It is por-ten-tous, and a thing of state That here at mid - night, in our

it is por-ten-tous, and a thing of state That here at mid - night, in our

a tempo

COMPLIMENTARY COPY ONLY FOR PERUSAL

10 *cresc. poco a poco* ----- *f*

lit - tle town A mourn - ing fig - ure walks, and will not rest, —

cresc. poco a poco ----- *f*

lit - tle town A mourn - ing fig - ure walks, and will not rest, —

cresc. poco a poco ----- *f*

lit - tle town A mourn - ing fig - ure walks, and will not rest, —

cresc. poco a poco ----- *f*

lit - tle town A mourn - ing fig - ure walks, and will not rest, —

cresc. poco a poco ----- *f*

lit - tle town A mourn - ing fig - ure walks, and will not rest, —

cresc. poco a poco ----- *f*

lit - tle town A mourn - ing fig - ure walks, and will not rest, —

13 *mp*

Near the old court-house pac - ing up and down,

mp

Near the old court-house pac - ing up and down,

mp

Near the old court-house pac - ing up and down, near the old court-house

mp

near the old court-house

COMPLIMENTARY ONLY FOR PERUSAL

16

mf pac - ing up and down, up and down,
mf pac - ing up and down, up and down,
mf pac - ing up and down, pac - ing up and down,
mf pac - ing up and down, pac - ing up and down,
mf

20

mp up and down. Or by his home - stead, or in shad-owed
mp up and down. Or by his home - stead, or in shad-owed
mp up and down. Or by his home - stead, or in shad-owed
mp up and down. Or by his home - stead, or in shad-owed
mp *mf*

COMPLIMENTARY ONLY COPY

23

yards He ling-ers where his chil-dren used to play, Or through the mar - ket,
yards He ling-ers where his chil-dren used to play, Or through the mar ket,
yards He ling-ers where his chil-dren used to play, Or through the mar-ket he stalks,
yards He ling-ers where his chil-dren used to play, He ling - er

dim. ----- *mp*
dim. ----- *mp*
dim. ----- *mp*
dim. ----- *mp*

dim. ----- *mp*

26

on the well-worn stones He stalks
on the well-worn stones He
the well-worn stones He stalks
on the well-worn stones He

mf *mf* *mf* *mf*

29 *f* un - til the dawn - stars burn a - way.

f stalks un - til the dawn - stars burn a - way.

f un - til the dawn - stars burn a - way.

f stalks un - til the dawn - stars burn a - way.

f *mf*

32 *mf*

34 *f*

COMPLIMENTARY SALARY ONLY COPY

2. Until the Dawn-Stars Burn Away

Andante con moto

solo *mf* *cresc.*

He stalks un-til the dawn-stars burn a-way, un-til the dawn-stars

5

f

burn a-way un-til the dawn-stars burn a -

9

way stalks un-til the dawn-stars

COMPLIMENTARY ONLY FOR PERUSAL

14

burn a-way, he stalks un - til the dawn - stars

This system contains measures 14 through 18. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a dynamic marking of *mf*. The piano accompaniment includes a variety of rhythmic patterns and chordal textures.

19

burn a - way.

dim. ----- *mp*

dim.

This system contains measures 19 through 22. The vocal line starts with a dynamic marking of *dim.* and a fermata over the first measure, followed by a change to *mp*. The piano accompaniment continues with complex textures, including a *dim.* marking in the lower register.

23

This system contains measures 23 through 26. The vocal line is mostly silent, with some notes in the final measure. The piano accompaniment features a dynamic marking of *p* and includes a fermata over a chord in the final measure.

COMPLIMENTARY SALON ONLY COPY

solo *mf*

A bronzed _____ lank man! His suit of _____ an - cient black,

solo *mf*
A

This system contains the first vocal line and piano accompaniment. The vocal line starts with a 'solo' marking and a mezzo-forte (*mf*) dynamic. The lyrics are 'A bronzed _____ lank man! His suit of _____ an - cient black,'. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff, both in a key signature of three flats and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

mf

This system shows the piano accompaniment for the second system. It continues with the same key signature and time signature. The dynamics are marked as mezzo-forte (*mf*). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

32

(tutti) A

(tutti) A

fa - mous high top - hat _____ and plain worn shawl, _____ A

(tutti) A

(tutti) A

This system contains the second vocal line and piano accompaniment. The vocal line starts with a '(tutti)' marking and a mezzo-forte (*mf*) dynamic. The lyrics are 'fa - mous high top - hat _____ and plain worn shawl, _____ A'. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff, both in a key signature of three flats and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

mf

This system shows the piano accompaniment for the third system. It continues with the same key signature and time signature. The dynamics are marked as mezzo-forte (*mf*). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

COMPLIMENTARY ONLY COPY FOR PERUSAL

36

fa - mous high top - hat and plain worn
fa - mous high top - hat and plain worn
fa - mous hat and plain worn
fa - mous high top - hat and plain worn

This block contains the musical notation for measures 36 through 40. It features four vocal staves and a piano accompaniment. The lyrics are: "fa - mous high top - hat and plain worn". The piano part includes a bass line and a treble line with chords and arpeggios.

41

rit. *mp* shawl, a hat and shawl
p shawl a hat and shawl
mp shawl a hat and shawl
m shawl a hat and shawl
mp shawl a hat and shawl
(a tempo)

This block contains the musical notation for measures 41 through 45. It features four vocal staves and a piano accompaniment. The lyrics are: "shawl, a hat and shawl". The piano part includes a bass line and a treble line with chords and arpeggios. Performance markings include *rit.*, *mp*, *p*, *m*, and *(a tempo)*.

47

rit.

a tempo

Make him the quaint great fig - ure that men

Make him the quaint great fig-ure that men love, that men

8 Make him the quaint great fig - ure that men

Make him the quaint great fig - ure that men

rit.

a tempo

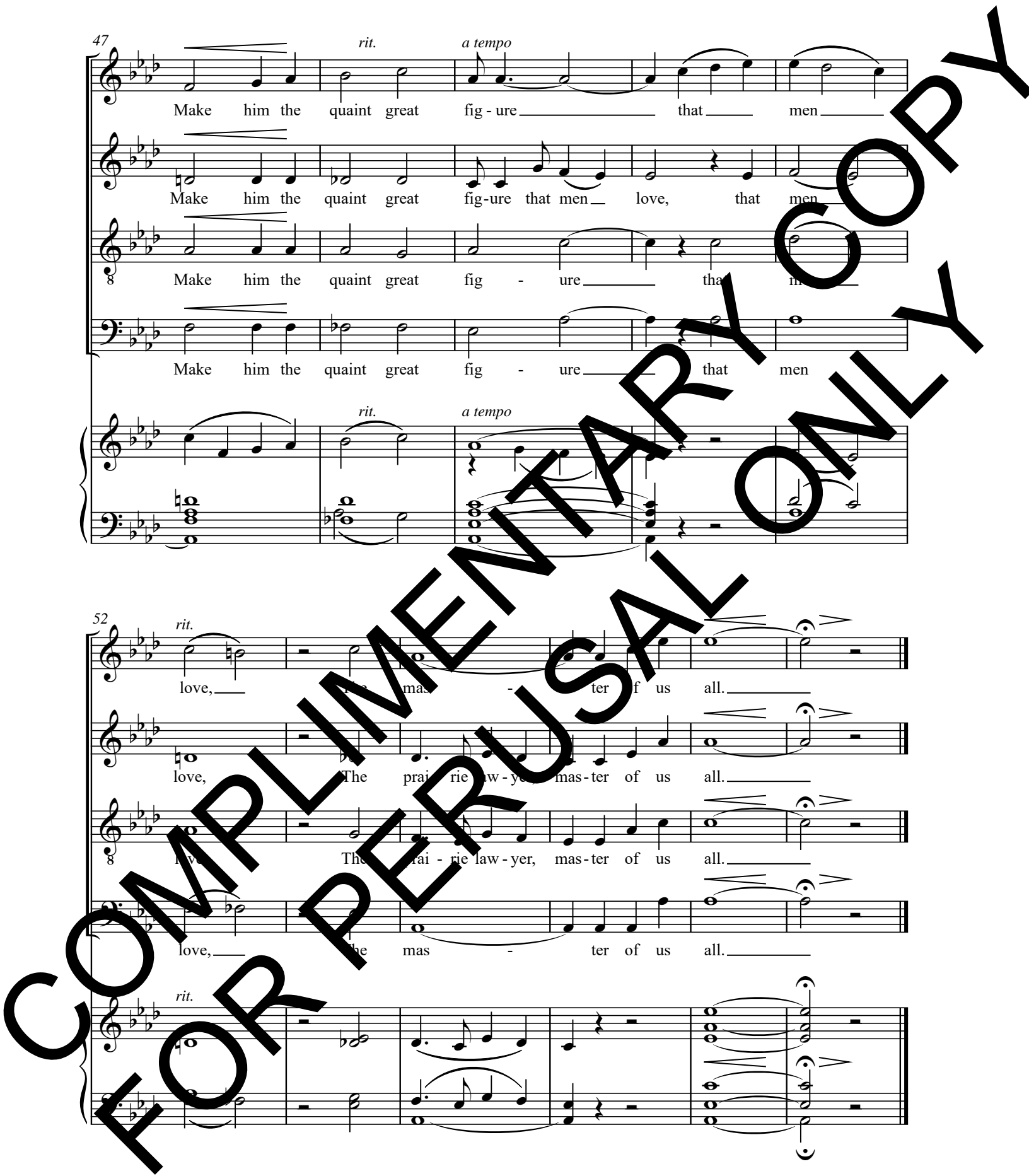
love, the mas - ter of us all.

love, The prai - rie law - yer, mas - ter of us all.

8 love, The prai - rie law - yer, mas - ter of us all.

love, the mas - ter of us all.

rit.



3. He Cannot Sleep

Adagio
(solo)

The first system of the musical score is in 3/4 time. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The tempo is marked 'Adagio' and the dynamics are 'mp' (mezzo-piano). The system concludes with a fermata over the final chord.

The second system continues the piece, starting at measure 5. The right hand features a melodic line with some grace notes, and the left hand maintains the accompaniment. The dynamics remain 'mp'.

The third system begins at measure 9. The right hand has a more active melodic line. The left hand accompaniment includes a 'cresc.' (crescendo) marking. The dynamics are marked 'mf' (mezzo-forte).

The fourth system starts at measure 13. The right hand has a complex melodic passage with many accidentals. The left hand accompaniment is marked 'f' (forte). The system ends with a 'dim.' (diminuendo) marking and a dashed line indicating a gradual decrease in volume.

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17 *poco rit.* *a tempo* *mp*

He can-not sleep up-on the hill - side

22 *cresc.*

now. He is a - mong us. as in times be - fore!

27 *cresc.*

And he who toss and a-wake for long.

COMPLIMENTARY ONLY COPY FOR PERUSAL

31 *f* *cresc.* *ff*

Breathe deep, breathe deep,

35 *poco rit.* *a tempo*

deep, deep, and start, to see him pass the door,

poco rit. *a tempo* *dim.*

39 *poco meno mosso* *mp* *dim.* *p*

to see him pass the door.

rit. *poco meno mosso* *mp* *dim.* *p*

COMPLIMENTARY ONLY FOR PERUSAL

4. His Head Is Bowed

Andante

The first system of music consists of four staves. The top three staves are vocal staves in 4/4 time, each containing a whole rest in every measure. The bottom staff is a piano accompaniment in 4/4 time, also containing a whole rest in every measure.

Andante

The second system of music features piano accompaniment in 4/4 time. The right hand (treble clef) plays a melody of eighth notes with a slur over the first four measures. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic marking *mf* is present at the beginning.

The third system of music includes vocal staves and piano accompaniment. It begins with a measure number '7'. The lyrics are: "His head is bowed, his head is bowed, his head is bowed, his head is bowed." The dynamic marking *p* is used for the vocal parts. The piano accompaniment continues with the same eighth-note pattern as in the second system.

The fourth system of music continues the piano accompaniment from the previous system. It features the same eighth-note accompaniment in the left hand and a melodic line in the right hand, with a dynamic marking of *p*.

13

bowed. _____ He thinks on men and kings.

bowed. _____ He thinks on men and kings.

8 bowed. _____ He thinks on men and kings.

bowed. _____ He thinks on men and kings.

Yielded. _____ He thinks on men and kings.

Yielded. _____ He thinks on men and kings.

Yielded. _____ He thinks on men and kings.

Yielded. _____ He thinks on men and kings.

Yielded. _____ He thinks on men and kings.

Yielded. _____ He thinks on men and kings.

18

f Yea, when the sick world cries, _____ How can he sleep? _____

f Yea, when the sick world cries, _____ How can he sleep? _____

f Yea, when the sick world cries, _____ How can he sleep? _____

Yea, when the sick world cries, _____ How can he sleep? _____

Yea, when the sick world cries, _____ How can he sleep? _____

Yea, when the sick world cries, _____ How can he sleep? _____

21 *poco meno mosso*
mp

Allegretto

How can he sleep?
How can he sleep? Too man - y peas - ants
How can he sleep?
How can he sleep?

poco meno mosso

Allegretto

p *mf*

25

Too man - y peas - ants fight, too man - y, too man - y, too man - y peas-ants
fight, too man - y, too man - y, too man - y peas-ants
Too man - y peas - ants fight, too man - y, too man - y, too man - y peas-ants
Too man - y, too man - y, too man - y peas-ants

COMPLIMENTARY ONLY COPY FOR PERUSAL

28

fight, too man - y fight, too man - y fight, too man - y fight, they know not
fight, too man - y fight, too man - y fight, too man - y fight, they know not
8 fight, too man - y fight, too man - y fight, too man - y fight, they know not
fight, too man - y fight, too man - y fight, too man - y fight, they know not

The musical score for measures 28-29 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated across the four vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

30

why, they know not why. Too man - y home-steads in
why, they know not why. Too man - y home-steads in
8 why, they know not why. Too man - y home-steads in
why, they know not why. Too man - y home-steads in

The musical score for measures 30-31 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated across the four vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings of *mf* are present above the vocal staves and below the piano accompaniment.

33

black ter - ror weep, in black ter - ror
black ter - ror weep, in black ter - ror
8 black ter - ror weep, in black ter - ror
black ter - ror weep, in black ter - ror

mp

mp

35

weep. the sin of all the war - lords
weep. Sin
8 weep. Sins of war - lords
weep.

p *cresc.*

p *cresc.*

COMPLIMENTARY ONLY FOR PERUSAL

37 *(cresc.)*

burn his heart, burn his heart,

(cresc.)

burn his heart, burn his heart,

(cresc.)

8 burn, burn his heart,

(cresc.)

Sins of the war - lords burn his heart,

(cresc.)

8va

39 *f*

burn his heart. He sees the dread-naughts scour - ing

f

burn his heart. sees the dread-naughts scour - ing

f

8 burn his heart. He sees the dread-naughts scour - ing

f

burn his heart, He sees the dread-naughts scour - ing

f

8va

41

ev' - ry main, scour-ing ev' - ry main. — He car - ries on his
ev' - ry main, scour-ing ev' - ry main. — He car - ries on his
8 ev' - ry main, scour-ing ev' - ry main. — He car - ries on his
ev' - ry main, scour-ing ev' - ry main. — He car - ries on his

mp

mp

mp

mp

mp

mp

44

shawl - wrapped shoul-ders now the bit - ter-ness, the
shawl - wrapped shoul-ders now the bit - ter-ness, the
8 shawl - wrapped shoul-ders now the bit - ter-ness, the
shoul - ders bit - ter-ness, the

f

f

f

f

47

fol - ly — and the pain, — and the pain,
fol - ly — and the pain, — and the pain,
8 fol - ly and the pain, — and the pain,
fol - ly and the pain, — and the pain,

This block contains the musical notation for measures 47 and 48. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fol - ly — and the pain, — and the pain,". The piano part includes chords and melodic lines in both hands.

49

pain, *ff* He
pain, *ff* He
8 pain, *ff* He
pain, *ff* He

This block contains the musical notation for measures 49 and 50. It features four vocal staves and a piano accompaniment. The lyrics are: "pain, He". The piano part includes chords and melodic lines in both hands. The dynamic marking *ff* is present.

COMPLIMENTARY ONLY COPY FOR PERUSAL

51

rit.

car - ries _____ on his shoul - ders the bit - ter - ness, the fol - ly and the pain, and the

car - ries _____ on his shoul - ders the bit - ter - ness, the fol - ly and the pain, and the

car - ries _____ on his shoul - ders the bit - ter - ness, the fol - ly and the pain, and the

car - ries _____ on his shoul - ders the bit - ter - ness, the fol - ly and the pain, and the

53 *a tempo*

pain.

pain.

pain.

pa.

a tempo

8va



5. He Cannot Rest Until a Spirit Dawn Shall Come

Adagio

solo

mp cresc. mf dim. mp

6

poco rit. a tempo mp

He can - not rest un - til a spi - rit

poco rit. a tempo mp

11

rit. (ssa chorus) mp a tempo

Un - til a spir - it

more cresc. f

8 dawn shall come,

3 3 rit. a tempo

cresc. dim. 3 3 mp

15 *poco rit.*
dawn shall come.

poco rit.
mf

20 *(a tempo)*

He
He
8 can - not re - s - u - r - e - c - t a spir - it dawn shall come, He
He

(tutti)
(tutti)
(tutti)
(tutti)
mp

(a tempo)
mp

COMPLIMENTARY ONLY COPY FOR PERUSAL

24

can-not rest, can-not rest, can-not rest un - til the dawn shall

can - not rest un - til the dawn shall

8 can - not rest un - til the dawn shall come, shall come shall

can - not rest un - til the dawn shall come, shall

28

poco accel. *cresc.* *a tempo*

come, shall come, shall come,

cresc. *f* come, shall come un - til the dawn shall

cresc. *f* *mf* come, un -

come, shall come, shall come,

poco accel. *cresc.* *f* *a tempo*

31

mp *poco rit.*

come, _____ come;

mf come, _____ the dawn shall come, _____ shall

dim. til the dawn shall come, _____ the dawn shall come, _____ shall

dawn _____ shall

mp *poco rit.*

35

mf *mp* *f*

the shin-ing hope of Eu-rope free; the shin-ing hope of Eu-rope free;

come; the shin-ing hope of Eu-rope

mf *f* come; the shin-ing hope of Eu-rope free; the shin-ing hope of Eu-rope free;

come; the shin-ing hope of Eu-rope free; the shin-ing hope of Eu-rope

mp *f*

COMPLIMENTARY ONLY FOR PERUSAL

39

rit.

The league of so - ber folk, the Work-ers' Earth, _____

free; The league of so - ber folk, the Work-ers' Earth, _____

8 The league of so - ber folk, the Work-ers' Earth, _____

free; the Work-ers' Earth, _____

43

Tempo moderato

Bring-ing the long — peace bring - ing the long — peace

Bring ing, bring - ing the long — peace

8 Bring - ing — bring - ing the long — peace

Bring - ing, bring - ing the long — peace

Tempo moderato

45 *ff* to Corn - land, to Corn - land, Alp and *dim.*

8 to Corn - land, Corn - land, Alp and *dim.*

to Corn - land, Corn - land, Alp and *dim.*

to Corn - land, Corn - land, Alp and *dim.*

ff *dim.*

49 *mp* sea; peace, peace.

mp sea; peace, peace.

mp sea; peace, peace.

mp sea; peace, peace.

mp sea; peace, peace.

mp sea; peace, peace.

COMPLIMENTARY ONLY COPY FOR PERUSAL

6. Who Will Bring White Peace?

Andante

It breaks his heart, _____ It breaks his heart _____

Andante

6 *mp* *f*
It breaks his heart that kings must murder still, mur - der,
mp *f*
It breaks his heart that kings must murder still, mur - der,
mp *f*
It breaks his heart that kings must murder still, mur - der,
f
_____ that kings must murder still, mur - der,
f

10 *mp* *rit.* *a tempo* *cresc.*

mur - der, That all his hours, his hours of

mur - der, That all his hours, his hours of

mur - der, That all his hours, his hours of

mur - der, That all his hours, his hours of

mp *rit.* *a tempo* *cresc.*

14

tra-vail here for men seem yet in vain.

tra - vail here for men seem yet in vain.

tra-vail here for men seem yet in vain.

tra-vail here for men seem yet in vain.

COMPLIMENTARY ONLY

18 **Tempo moderato**

Musical score for four staves (three treble clefs and one bass clef) in 4/4 time, measures 18-22. The key signature is two sharps (F# and C#). The first three staves are mostly empty, with some rests. The fourth staff (bass clef) contains a simple bass line.

Tempo moderato

Musical score for piano in 4/4 time, measures 22-26. The key signature is two sharps. The score features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *sfz* (sforzando). There are also accents and slurs.

23

Musical score for piano in 4/4 time, measures 26-30. The key signature is two sharps. The score features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

28

Musical score for piano in 4/4 time, measures 30-34. The key signature is two sharps. The score features a melody in the right hand and a bass line in the left hand. Dynamics include *sfz* (sforzando). There are also accents and slurs. A *sub* (sub-octave) marking is present at the bottom of the page.

COMPLIMENTARY ONLY COPY FOR PERSUSAL

34

mf

And

mf

And who will bring white peace — That he may sleep up - on his hill a -

mf

39

who will bring white peace — That he may sleep up - on his hill a -

gain, up - on his hill That he may sleep up - on his hill a -

COMPLIMENTARY ONLY FOR PERUSAL

43

gain, a - gain up - on his hill, up - on his hill a - gain, -
 gain up - on his hill, up - on his hill a - gain, That he may
 And who will bring white peace That

mf

47

gain, a - gain up - on his hill, he may sleep a -
 sleep up - on his hill, up - on his hill,
 he may sleep up - on his hill, who will

mp

COMPLIMENTARY ONLY COPY

50

gain up - on his hill, up - on his hill, up - on his hill, That he may
 And who will bring white
 bring white peace up on his

53

And who will bring who will bring
 sleep up on his hill a - gain, a -
 peace That he may sleep up - on his hill,
 hill a - gain, a gain, a - gain, up - on his hill a -

COMPLIMENTARY ONLY FOR PERUSAL

56 *mf* *cresc.* *ff*

white peace? Who will bring white

mf *cresc.* *ff*

gain, he may sleep up - on his hill a - gain,

mf *cresc.* *ff*

8 he may sleep, he may sleep a -

mf *cresc.* *ff*

gain, a - gain, The he may

mf *cresc.* *ff*

59 *dim.* *mp*

peace That may sleep up -

dim. *mp*

who will bring white peace

dim. *mp*

gain a - gain the he may bring white peace

dim. *mp*

sleep up - on his hill a -

dim. *mp*

COMPLIMENTARY ONLY

62 *cresc.* ----- *mf*
on his hill a - gain?
cresc. ----- *mf*
white _____ peace a - gain? _____
cresc. ----- *mf*
8 _____ white _____ peace a - gain? _____
cresc. ----- *mf*
gain, _____ a - gain?

cresc. ----- *mf* *cresc.* -----
Piano accompaniment for measures 62-64.

65 *cresc.* ----- *ff*
Piano accompaniment for measures 65-67.

68 *8va*
Piano accompaniment for measures 68-72.

73 *8vb* -----
Piano accompaniment for measures 73-77.

COMPLIMENTARY SALARY ONLY COPY

77 *poco meno mosso*

Who will bring white

Who will bring white

poco meno mosso
cantabile

81

peace?

peace? and who will bring white peace That he may sleep up -

mf

And who will bring white

COMPLIMENTARY ONLY COPY FOR PERUSAL

85

mf

And who will bring white peace That
 on his hill, who will bring white
 peace That he may sleep up on his hill

88

he may sleep up on his hill, And who,
 peace white peace That he
 he may sleep a gain, And who will
 gain, a gain, a gain,

COMPLIMENTARY ONLY COPY FOR PERUSAL

91

who will bring white peace?
 may sleep up on his hill a
 bring peace? Who will bring white peace That
 And bring peace?

mf *mf* *mf* *mp* *mf* *mp*

94

Who will bring white peace? Who will bring, who will
 gain, who will
 may sleep up on his hill a gain, who will
 Who will bring

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

COMPLIMENTARY ONLY

97 *(cresc.)* *ff* *mf*

bring white peace That he may

(cresc.) *ff* *mf*

bring white peace That he

8 *(cresc.)* *ff* *mf*

bring white peace That he may

(cresc.) *ff* *mf*

white peace That he may

100 *rit.* *a tempo* *f*

sleep He may sleep up - on his

f

sleep He may sleep up - on his

8 *f*

sleep He may sleep up - on his

f

sleep up - on his hill, up - on his

rit. *a tempo* *f*

COMPLIMENTARY ONLY

103

hill, Who will bring, who will bring peace, who will
 hill, peace, who will bring peace, who will
 hill, peace, who will bring peace, who will
 hill, *f* who will bring white peace, who will bring peace, who will

106

bring white peace a - gain peace,
 bring white peace a - gain, peace,
 bring white peace a - gain, peace,
 bring white peace a - gain, peace,

COMPLIMENTARY ONLY FOR PERUSAL

109

peace a - gain, peace a - gain, peace a - gain, _____

peace a - gain, peace a - gain, peace a - gain, _____

8 peace a - gain, peace a - gain, peace a - gain, _____

peace a - gain, peace a - gain, peace a - gain, _____

Musical score for measures 109-113. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "peace a - gain, peace a - gain, peace a - gain, _____". The piano part consists of chords in the right hand and a bass line in the left hand.

114

peace, _____

8 peace, _____

peace, _____

peace, _____

peace, _____

peace, _____

Musical score for measures 114-118. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "peace, _____". The piano part consists of chords in the right hand and a bass line in the left hand.

COMPLIMENTARY ONLY COPY FOR PERUSAL

meno mosso *mp* *rit.* *a tempo* *p*

118

who will bring white peace That he may

who That he may

who will bring white peace That he may

who That he may

meno mosso *rit.* *a tempo* *p*

123

sleep up-on his hill? Who will bring,

sleep up-on his hill? Who will bring,

sleep up-on his hill? Who will

sleep up-on his hill? Who will

f

COMPLIMENTARY ONLY

FOR PERUSAL

128

Musical score for measures 128-131. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "who will bring white peace That bring, who will bring white peace That". The piano part includes a dynamic marking of *f*.

132

Musical score for measures 132-135. It features four vocal staves and a piano accompaniment. The lyrics are: "he may sleep up on his hill a - gain,". The piano part includes a dynamic marking of *f*.

COMPLIMENTARY ONLY FOR PERUSAL

136

a - gain?

a - gain?

a - gain?

a - gain?

8vb

COMPLIMENTARY ONLY COPY FOR PERUSAL