

No. 229 a/b

PALMGREN  
SIX SONGS



High Voice

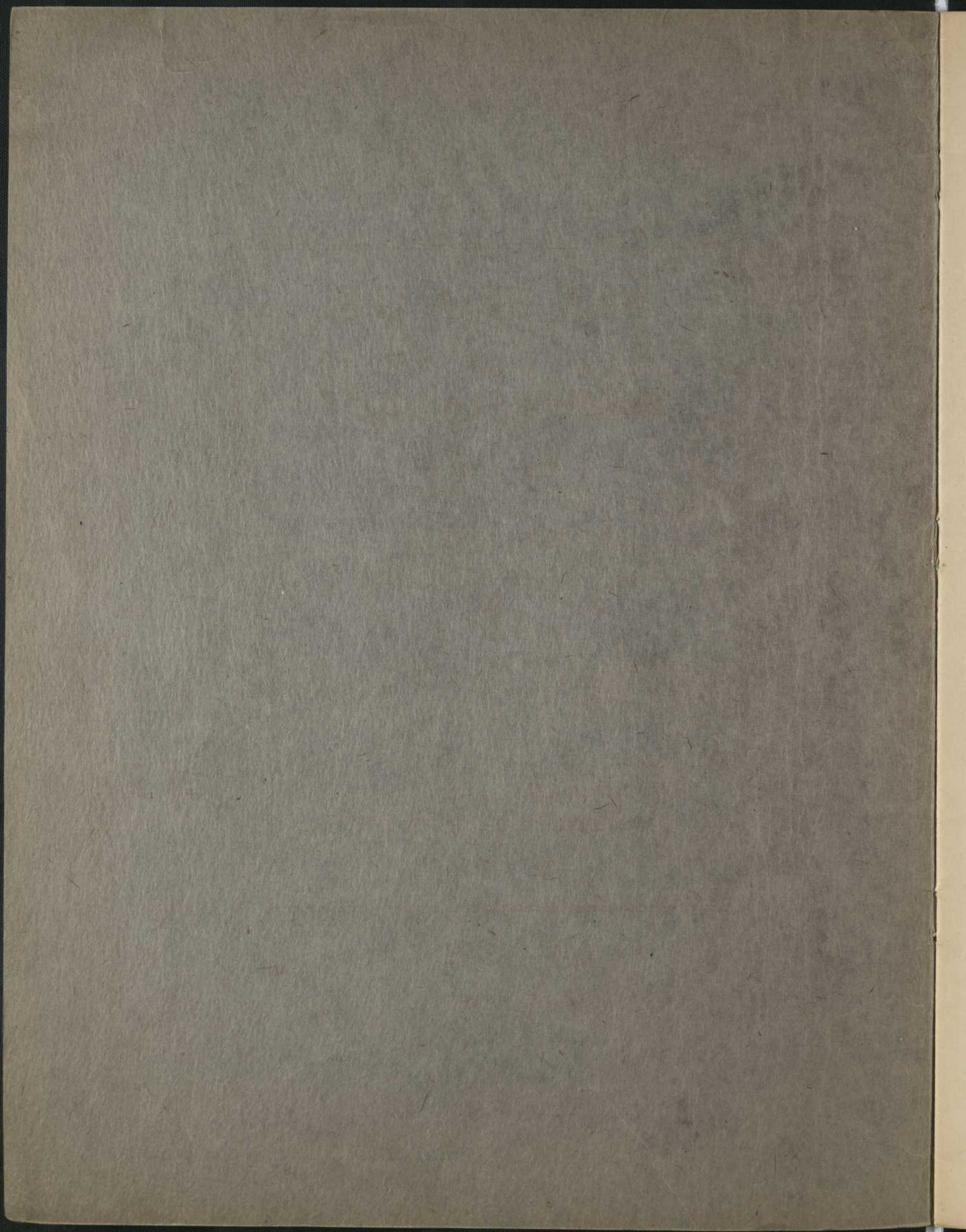
Low Voice

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MONTREAL



**SIX SONGS**  
*By*  
**SELIM PALMGREN**

*Edited and Englished*

*By*  
**CARL ENGEL**



High Voice

Low Voice

*Boston, Massachusetts*  
**THE BOSTON MUSIC COMPANY**

*New York : G. Schirmer*

**INTERNATIONAL MUSIC STORE**  
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MUS-ETR

# By the Kiln\*

Edited and Englished by  
CARL ENGEL

SELIM PALMGREN

Andante ma non troppo

Voice *p*

Full man-ya win-try watch by the kiln have I kept And

Piano *p*

count-ed hour af-ter hour as they slow - - ly on-ward crept, With

*poco cresc.*

*pp*

naught to do but hark to the wind weird-ly blow-ing. From

*poco rit.*

*espress.*

*a*

\* Pronounced Kíl  
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B. M. Co. 6602

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*tempo un poco string. cresc.* (1)

far \_\_\_\_\_ off o - ceans, the salt - y blast that died in the pines as it

*a tempo*

*f* *cresc.* *ff*

*meno f* (1)

wept . . . From tro - - pic climes, the pun - gent breeze that from un - der the

*dim.*

(1) *pp*

door swift-ly leapt And kin - dled the kiln in - to glow - ing.

*sempre dim.*

*p a tempo*

Full man - ya win - try watch by the kiln have I kept And

*a tempo*

*p*

count - ed hour af - ter hour as they slow - - ly on - ward crept, With

*poco cresc.*

*p*

*poco rit.*

naught to do but hark to the wind weird-ly blow - ing.

*poco rit.*

*espress.*

*ppp*

*pp*

## Darker grow the shadows

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Non troppo lento *p*

Voice

Piano

*ppvelato*

*col Ped.*

Dark - er grow the  
shad - - ows and each star more  
bright, As in re - gal splen - dor near - er draws the  
night, As in re - gal splen - - - dor

near - er draws the night.

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 'near', followed by a quarter note 'er', a quarter note 'draws', and a half note 'the night'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

*(poco rit.)* *a tempo dolce*  
On the sea of

*poco rit.* *a tempo*  
*pp*

The second system continues the piece. The vocal line has a rest for the first measure, then a half note 'On', a quarter note 'the', and a quarter note 'sea of'. The piano accompaniment features a 'poco rit.' section with a melodic line in the right hand and a bass line in the left hand, followed by an 'a tempo' section with a 'pp' dynamic marking.

*cresc.*  
dreams, un-chart-ed and un-fath-om'd, o-ver deep and

*cresc.*

The third system shows the vocal line with a 'cresc.' marking above it. The lyrics are 'dreams, un-chart-ed and un-fath-om'd, o-ver deep and'. The piano accompaniment also has a 'cresc.' marking below it and features a complex, rhythmic accompaniment with many chords and eighth notes.

shoal, Wind-and pas-sion-toss'd my

The fourth system continues the vocal line with 'shoal, Wind-and pas-sion-toss'd my'. The piano accompaniment maintains its complex, rhythmic accompaniment with many chords and eighth notes.

*f* soul fares to meet your soul, *dim.* fares

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The lyrics are "soul fares to meet your soul, fares". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

to meet your soul;

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure before the lyrics "to meet your soul;". The piano accompaniment continues with similar rhythmic patterns.

*(poco rall.)* *(a tempo)*

*poco rall.* *a tempo*

*smorzando* *pp*

The third system shows a change in tempo and dynamics. The vocal line has a fermata and is marked *(poco rall.)* and *(a tempo)*. The piano accompaniment is marked *poco rall.* and *smorzando* (decrescendo), then *a tempo* and *pp* (pianissimo). The piano part features a more active bass line with eighth notes.

Like a gal - leon rid - ing on the foam - ing

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Like a gal - leon rid - ing on the foam - ing". The piano accompaniment maintains the *a tempo* and *pp* dynamics.

crest, \_\_\_\_\_ Till \_\_\_\_\_ at an - chor

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 long note on 'crest,' followed by a rest, and then continues with 'Till' and 'at an - chor'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

safe - ly in your port of rest,

The second system continues the vocal line with 'safe - ly in your port of rest,'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

till at an - chor safe - ly in your port of

*dim.*

The third system contains the vocal line 'till at an - chor safe - ly in your port of'. A *dim.* (diminuendo) marking is placed above the vocal line. The piano accompaniment also features a *dim.* marking in the right hand.

rest.

*smorzando*

*ppp*

*Ad.*

The fourth system shows the vocal line ending with 'rest.'. The piano accompaniment concludes with a *smorzando* (ritardando) and *ppp* (pianissimo) marking. The system ends with a double bar line and a fermata over the final chord.

# The Rose-bud

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*Lento* *pp*

Voice

With - in its mus - lin cur - tain'd frame, a -

Piano

*pp sempre dolce*

gainst a sun - set ground, My win - dow holds a rose - bud white which

*poco cresc.*

on thy grave I found; And when my yearn - ing gaze is lost be -

*poco cresc.*

yond the gold and red, The snow-y flow'r, be - lov - ed, seems to

say thou art not dead.

It seems to breathe a per-fume sweet, so rare, so

won - der-ful, a per-fume sweet and won - der -

*cresc.* *dolce*

ful, A - ris - ing from a shad'wy past it holds and

*poco cresc.* *mf* *poco incalzando*

haunts my soul, A - ris - ing from a shad'wy past it

*dolce*

*rall. e dim.* holds and haunts my soul. *pp* *a tempo* Ah, would the rose-buds' pet - al'd lips could

*poco a poco rall.* *dim.* *pp dolce* *a tempo*

o - pen for a word, And tell me if my con - stant pray'rs by

*rit.* *Più lento* *molto espress.*

thee, my love, are heard, by thee, my love, are heard.

*rit.* *ppp*

## Autumn

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SELIM PALMGREN

Voice *Lento e malinconico* *p*

The

Piano *pp piangendo*

rain - y days have come to — stay And short - er

grows the chill - y dusk, The sun — no

*pochiss. cresc.*

long - er sends its warm-est ray. —

The first system consists of three staves. The top staff is the vocal line, starting with a half note 'long', followed by quarter notes 'er', 'sends', 'its', 'warm-est', and 'ray', ending with a long dash. The piano accompaniment is in the lower two staves, with the right hand playing a melody of eighth notes and the left hand providing a bass line with some chords.

*cresc.*

I know a spot where still in bloom a

*ten.*

*cresc.*

The second system also has three staves. The vocal line begins with a rest, then the lyrics 'I know a spot where still in bloom a'. There are two eighth-note rests (marked '8') above the first and second measures of the piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a 'ten.' marking above the first measure and a 'cresc.' marking below the first measure.

rose or two, — Give me your hand, —

*mf*

The third system continues with three staves. The vocal line has the lyrics 'rose or two, — Give me your hand, —'. Similar to the previous systems, there are eighth-note rests (marked '8') above the first and second measures of the piano accompaniment. The piano part includes a 'mf' (mezzo-forte) dynamic marking above the first measure of the right hand.

give me your hand, dear Heart, Those let me find and

8

7

7

7

7

*dim.* break for you. *p* One flow'r will make the

8

*l.h.* *l.h.* *riten.* *l.h.*

*dim. molto* *pp*

7

7

7

7

world less gray.

*pp* *calando*

7

7

7

7

# Midsummer-day's Dream

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SELIM PALMGREN

Con grazia e spirito

Voice

Piano

*pp leggiero*

*(poco rit.)* *a tempo* *p*

*poco rit.* *a tempo* *pp*

On wings of a

soft ca - res-sing wind, *p* Slum - bring I

float at heart's con - tent,

Float in a world of blan - dish-ment

*p*

*mf poco sost.* (rit.)

That wak - ing I could nev - er find.

*poco sost.* *rit.*

*a tempo*

There pret - ty — wan - tons, like the morn so fair, Hold me

*a tempo*

*p leggiero*

cap - tive in the net of their gold - - - en

*(rit.)* *poco sost.*

hair,— Hold me by their strings of kis - ses

*molto rit.* *a tempo*

and their arms en - - twined.

*molto rit.* *a tempo*

*colla voce* *pp agevole*

*ppp*

*Red.* \*

# Mother

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SELIM PALMGREN

Molto lento

Voice

Piano

*ppp*

*pp*

Moth - - er, thro' the night my love - thoughts wan - der

To re - join thee in the dis - tance yon - der, Where, thy trav - ail done

And with a heart at rest, A - mong the blest \_\_\_\_\_ To dwell, thou'rt gone.

*colla voce* *ppp*

Red.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "And with a heart at rest, A - mong the blest \_\_\_\_\_ To dwell, thou'rt gone." There is a fermata over the word "blest" and a circled number "1" above the final note. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *colla voce* and *ppp*. The system ends with a double bar line and the word "Red." below the bass staff.

*teneramente*

Dost thou hear my whisp-er'd

*pppp ma poco animato*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Dost thou hear my whisp-er'd". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo/mood marking is *teneramente*. The dynamic marking is *pppp ma poco animato*. The system ends with a double bar line.

call That spans in - fin - i - tude With e - cho'd fall? \_\_\_\_\_

*poco cresc.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "call That spans in - fin - i - tude With e - cho'd fall? \_\_\_\_\_". There is a triplet of notes over "i - tude" and a fermata over "fall?". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamic marking is *poco cresc.*. The system ends with a double bar line.

For thy face ap-pears to me In smiles, tho tear be-dew'd, And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 2/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "For thy face ap-pears to me In smiles, tho tear be-dew'd, And".

won-drous fair to see. Moth - er,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "won-drous fair to see. Moth - er,". The piano accompaniment includes the markings "espress." and "diminuendo".

Oh, Moth - - er, thro' the night my

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Oh, Moth - - er, thro' the night my". The piano accompaniment includes the markings "rit.", "a tempo", and "ppp".

love - thoughts wan - der To re - join thee in the dis - tance yon - der,

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The vocal line contains the lyrics "love - thoughts wan - der To re - join thee in the dis - tance yon - der,". The piano accompaniment consists of chords and moving lines in both hands.

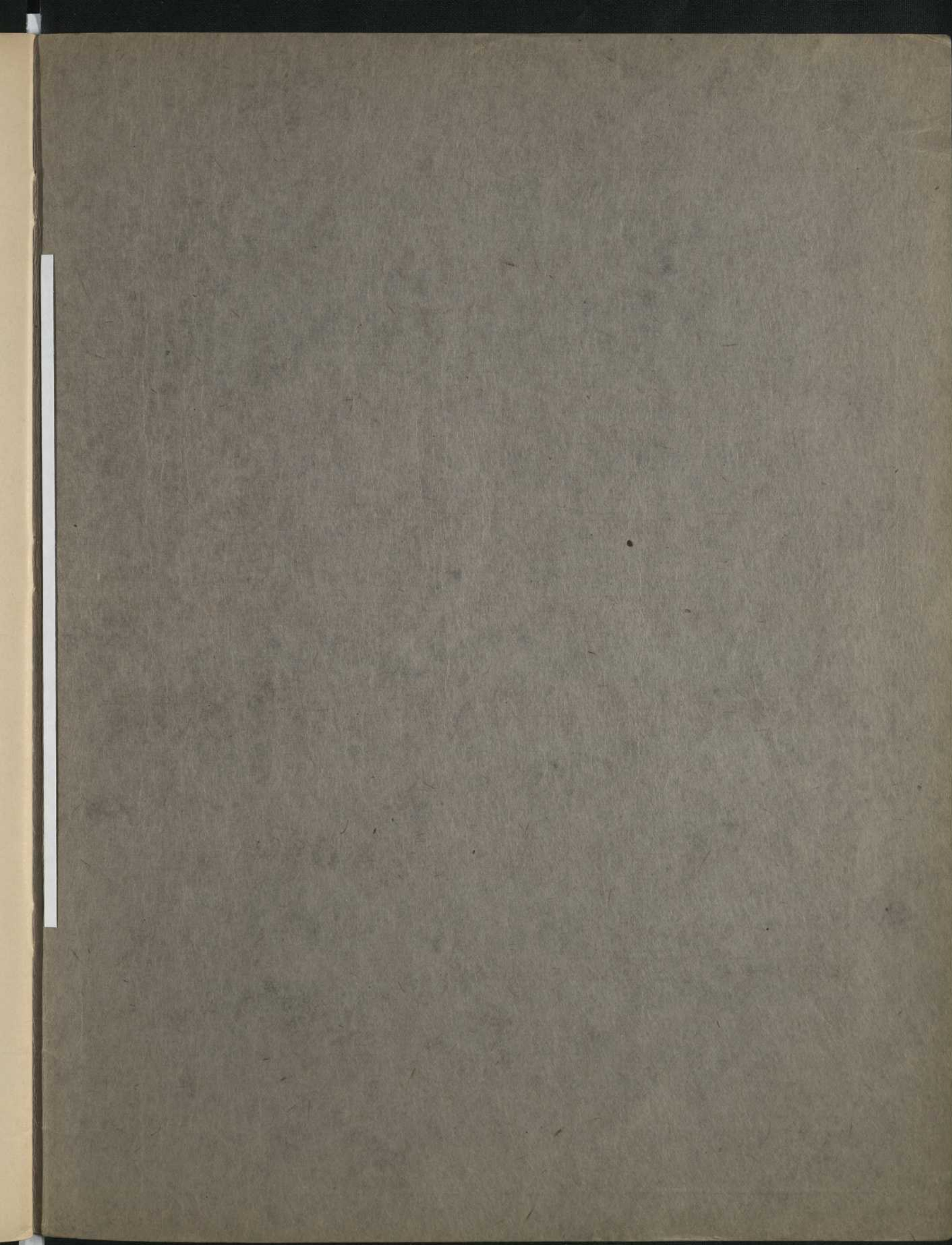
Where, thy trav - ail done And with a heart at rest, A - mong the blest \_\_\_\_\_

The second system continues the musical piece. The vocal line has the lyrics "Where, thy trav - ail done And with a heart at rest, A - mong the blest \_\_\_\_\_". The piano accompaniment includes a fermata over a chord in the right hand.

*rit.*  
- To dwell, thou'rt gone.

*rit.*  
*colla voce* *perdendosi* - - - *pppp*

The third system concludes the piece. The vocal line begins with a *rit.* marking and the lyrics "- To dwell, thou'rt gone." The piano accompaniment features a *colla voce* marking, a *perdendosi* marking, and a *pppp* dynamic marking. The system ends with a double bar line and repeat signs.



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