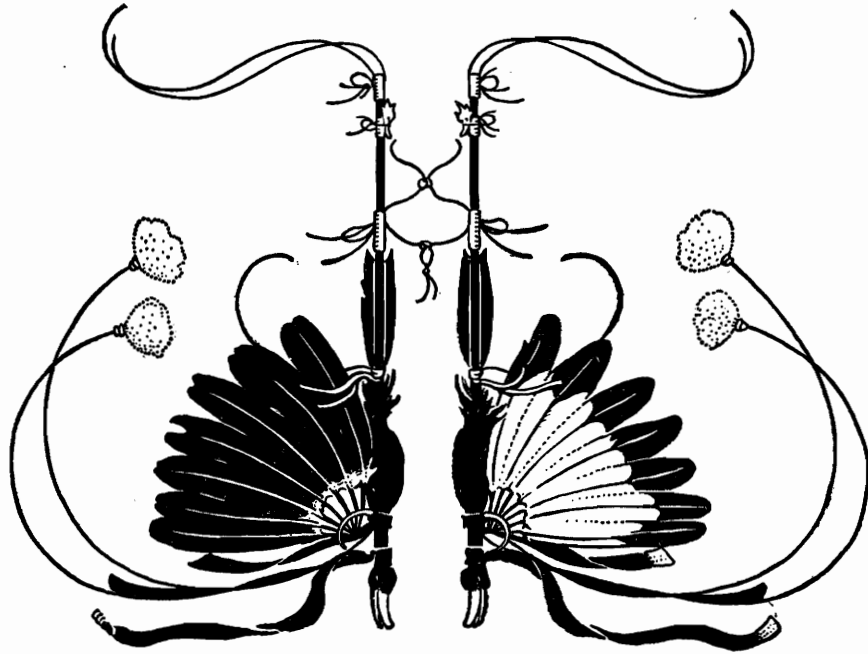


THE WAWAN·PRESS



AUTUMN SONG

BY

JOHN BEACH

PRICE 60 CENTS

Odice Typis

NEWTON·CENTER
MASSACHUSETTS

AUTUMN SONG.

▷ DANTE GABRIEL ROSSETTI.

JOHN PARSONS BEACH.

VOICE. *Quieto.* *p*

Know - est thou not at the fall of the leaf How the

PIANO. *p legato*

heart feels a lan - guid grief Laid on it for

mp culmo.

cov - er - ing: And how sleep seems a

p *dim. e rit.*

CLOSED SHELF
M
1621
B3655a

757100

good - ly thing In Au-tumn at the fall of the leaf?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The piano accompaniment starts with a half note G3 in the bass and a half note B-flat3 in the treble, with various chords and melodic lines throughout the system.

And

p *mf*

The second system continues the musical score. The vocal line has a whole rest followed by a quarter note G4. The piano accompaniment features a piano (*p*) dynamic in the beginning and a mezzo-forte (*mf*) dynamic later in the system. The accompaniment consists of chords and moving lines in both hands.

how the swift beat of the brain Fal - ters be-cause it is

f *mf*

f colla voce.

The third system of the score includes the vocal line and piano accompaniment. The vocal line has a dynamic of *f* (forte) for the first part and *mf* (mezzo-forte) for the second part. The piano accompaniment also features a *f* dynamic section. The text 'colla voce.' is written in the piano part, indicating that the piano should play in time with the voice.

vain In Au-tumn at the fall of the leaf

The fourth system concludes the page. The vocal line has a whole note G4. The piano accompaniment continues with chords and melodic lines in both hands, ending with a final chord in the bass and treble.

mf un poco accel.

Know - est thou not? And how the chief Of joys

mf cresc.

seems not to suf-fer pain?

f rall.

rall. *f* *riten.*

mf *dimin.*

p

Know - est thou not at the fall of the leaf How the

p

soul _____ feels like a dried _____ sheaf Bound up at length for

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by a quarter note F#4, and then a quarter note G4. The piano accompaniment consists of chords and moving lines in both hands. A fermata is placed over the vocal line for the word 'dried', and a second ending bracket with a '2' is shown above the vocal line for the word 'sheaf'.

har - - vest - ing And how death _____

The second system continues the vocal line with a half note G4, a quarter rest, and a quarter note F#4. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* (piano) is placed above the vocal line for the word 'And'. The piano accompaniment has a dynamic marking of *pp* (pianissimo) in the bass line.

seems a come - ly thing In Au-tumn at the

The third system features a vocal line with a half note G4, a quarter note F#4, and a quarter note G4. The piano accompaniment continues with chords and moving lines. A dynamic marking of *pp piu lento* is placed above the vocal line for the word 'In'. The piano accompaniment has a dynamic marking of *pp piu lento colla voce* in the bass line. Performance instructions *dimin.* and *e rit.* are written below the piano accompaniment.

fall of the leaf? _____

The fourth system features a vocal line with a half note G4, a quarter note F#4, and a quarter note G4. The piano accompaniment continues with chords and moving lines. A dynamic marking of *pp* is placed above the piano accompaniment in the bass line. The system ends with a double bar line.

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THE OBJECT OF THE MOVEMENT

THE WA-WAN PRESS, at Newton Center, Massachusetts, is an enterprise organized and directly conducted by composers, in the interest of the best American composition. It aims to promote by publication and public hearings, the most progressive, characteristic, and serious works of American composers, known or unknown, and to present compositions based on the melodies and folk-lore of the American Indians.

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