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Shadows

(Soprano)

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 creep-ing A - round me as I turn. And
then how fast the hours went, But now, a - las! how slow. The

poco rit. *a tempo*

cre - - - - *scen* - - - - *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

cre - - - - *scen* - - - - *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

cre - - - - - scen - - - - - do *f* *rall.*

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

cre - - - - - scen - - - - - do *f* *rall.*

p a tempo *rall.*

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

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

rall. *ppp*

To E. L. P.

Parting (Soprano)

Words by
WILLIAM ORDWAY PARTRIDGE

Music by
CARRIE JACOBS-BOND

Allegretto sostenuto

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes and chords.

The second system includes the vocal line and piano accompaniment. The vocal line is on a single treble clef staff, with lyrics: "The light of the morn is break-ing ——— A - cross the dis - tant". The piano accompaniment continues with two staves (treble and bass clef). The lyrics are aligned with the vocal line, with a long dash under "break-ing" and "dis - tant".

The third system continues the vocal and piano accompaniment. The vocal line has lyrics: "sea, ——— But the beau-ty is lost in sad - ness, Sweet". The piano accompaniment continues with two staves. The lyrics are aligned with the vocal line, with a long dash under "sea," and "sad - ness,".

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 in treble clef and a piano accompaniment in G major. The piano part consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The vocal line begins with the lyrics "love, when I think of thee." followed by a breath mark and "Would it were dark and drear - y, A". The piano accompaniment includes a section marked "L.H." (Left Hand) with a wavy line indicating a tremolo effect. The system concludes with a fermata over the final note of the vocal line.

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

rall. *a tempo* *ad lib.*

rall. *a tempo* *colla voce*

The second system continues the musical score. The vocal line has the lyrics "mist a - cross the brine, And I were stand - ing near thee, With". The piano accompaniment features dynamic markings: "rall." (ritardando) and "a tempo" (return to tempo) in both staves. The vocal line also has "rall." and "a tempo" markings. The system ends with the instruction "colla voce" (in time with the voice) over the final piano accompaniment notes.

thy dear hand in mine. —

morendo *ppp*

The third system concludes the piece. The vocal line has the lyrics "thy dear hand in mine." followed by a fermata. The piano accompaniment features a "morendo" (diminuendo) marking and a "ppp" (pianissimo) dynamic. The piano part includes a section with a wavy line and a dotted line, with the numbers "20" and "8" written above it, possibly indicating fingerings or a specific musical technique. The system ends with a double bar line.

Just A-Wearin' For You

Word by
FRANK STANTON

Music by
CARRIE JACOBS-BOND

Moderato

The piano introduction for the first system consists of two staves. The right hand plays a series of eighth notes in the treble clef, while the left hand plays a steady accompaniment of eighth notes in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

mp

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

The piano accompaniment for the first vocal line continues with the same rhythmic pattern as the introduction, providing a harmonic support for the vocal melody.

mf *p* *cresc.*

Wish - in' for you, wond'rin' when You'll be com - in' home a - gain. Rest - less, don't know
Seems just like you or - ter be There to o - pen it for me. Latch goes tink - lin',

The piano accompaniment for the second vocal line features a dynamic shift from *mf* to *p* and includes a *cresc.* marking, mirroring the vocal line's dynamics.

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

The piano accompaniment concludes the piece with a final chord and a *Fine* marking, ending on a sustained note in the bass clef.

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

p
delicato

Detailed description: This system contains the first two lines of music. The vocal line starts with a piano (*p*) dynamic and the lyrics "2. Morn - - in' comes, the birds a - wake,". The piano accompaniment features a trill in the right hand, with fingerings 12 and 8 indicated. The trill is marked *delicato* and *p*. The piano part consists of chords in the left hand.

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

mf

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Used to sing so for your sake But there's sad-ness". The piano accompaniment continues with the trill in the right hand, marked *mf*. The piano part consists of chords in the left hand.

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

p *cresc.*

p *cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "in the notes That come trill - in' from their throats. Seem to feel your". The piano accompaniment continues with the trill in the right hand, marked *p* and *cresc.*. The piano part consists of chords in the left hand.

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

f. *rall.*

f. *rall.*

D. S. al Fine

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "ab-sence, too, Just a-weary - in' for you." and is marked *f.* and *rall.*. The piano accompaniment concludes with the trill in the right hand, marked *f.* and *rall.*. The piano part consists of chords in the left hand. The system ends with the instruction *D. S. al Fine*.

De Las' Long Res'

(Soprano)

Words by
PAUL LAURANCE DUNBAR

Music by
CARRIE JACOBS-BOND

Moderato

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 shoulders drop de

grass, — Whah de breeze'll be a singin' as it pass, — An' when I'se ly-in' low, I kin
pool, — An' de wa-tah star'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 wad-ed on der way to school. —
suit my spir-it bes' If I'se ly-in' 'mong 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 feel your 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

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

rall.

rall.

Still Unexpressed

Words and Music by
CARRIE JACOBS - BOND

Allegretto agitato

p

p

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

p

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

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*

Ed.

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 continuous eighth-note accompaniment, while the left hand plays 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) section before the vocal entry. The second system continues the 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 melodic line in the right hand and a harmonic accompaniment in the left hand.

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

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

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

“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.

Two Hard Days For Mother.

'There's just two days that I don't like,"
Said Mother Bates to me—
"The Circus Day and July Fourth,
They're hard as they can be.
But when they both come in one week
It's just a cryin' sin
To watch the four boys that I've got
An' try to keep 'em in.

Now, I don't mean all day, you know—
But long enough for me
To get 'em lookin' nice an' clean
An' fit for folks to see.
An' long enough for me to say,
"Now boys, don't you forget
(Not even if you haven't seen
The entire Circus yet)

"Come home, for dinner'll taste good
An' you can go again
An' see the rest this afternoon—
That Circus'll remain."
But do you think I see a boy
Until the sun is set?
No, not a boy from Bob to Jim,
They're 'round that Circus yet.

But if the Circus ended there
I wouldn't care so much,
The Circus now has just begun—
I get the final touch—
For every strap that's in our barn
An' every bit of clothes
That's got a button made of brass
Out in the wood-shed goes.

An' we've a Circus here at home
About a week or two
Until my old head nearly busts
An' somethin' comes that's new.
This year the Circus didn't last,
The Fourth come in next day,
An' I just thought them boys would die
A workin' hard that way.

At four o'clock they all got up
An' each one fired the gun,
An' every livin' thing, I guess,
Around that farm-yard run
'Cept Pa and me—we'd clean forgot
That July Fourth was near—
So, night before, we went to bed
Without a doubt or fear,

An' thinkin' what a blessin' that
The Circus come and went
Without a broken arm or two,
An' we was plumb content
When, goodness me! That gun was fired
An' I thought, "One day more!
Will all my boys be here to-night,
Or on the other shore?

"Or will they turn from white to black
By blowin' in the gun?
Or find that one eye is enough
To see the July fun?
Or just find out one hand will do
For helpin' on the farm?"
Well—all day long I prayed the Lord
To keep them boys from harm.

But by an' by—the end it came,
An' Bob was carried in;
His shirt-sleeve torn to smithereens,
A bullet in his chin.
But Doctor said, "Oh, he's all right;
For sure we'll pull him thro'."
An', Mother-like, I kissed that boy
As Mothers always do.

An' I forgive him everything
He'd done since he was born,
An' hurried up to make him feel
He wasn't as forlorn
As though he'd blowed his head clean off—
(That's what I thought he'd do)
But honest, how I loved that boy,
Just loved him thru and thru.

Them other three came walkin' in
Just like a funeral band,
An' all their faces pale as death
An' tremblin' every hand;
An' all o' 'em they looked at me
Thru tears a fallin' fast—
Till finally I had to say,
"Thank God, this Fourth is past!"

The Path o' Life.

I have a little tale to tell
 (And hope 'twill do some good),
It's 'bout a couple of young folks
A-walkin' through a wood.
They started off about noon time,
 Some fifteen years ago,
To take a journey just because
 They didn't exactly know
Its length or hardships would be much,
 They loved each other so.

About the time these two set off
 Another pair set out;
The same Church-door they left behind
 Their hearts all strong and stout.
They all walked down the "Path o' Life,"
 And then 'twas clear and bright,
And looked as though for miles to come
 'Twould all be straight and right.

Of course this weddin' day (I guess)
 Was near the first o' June,
The time o' day—again I say
 Came pretty nigh to noon.
And if you take life in its Spring
 And just about midway,
This world is bound to look real good
 And things look bright and gay.

That's just the time for weddin's, when
 The birds are singin' sweet,
And the violets are comin' up
 To kiss the fern leaf's feet—
But, enough about the weather
 And the flowers a-bloomin' gay,
I must tell you 'bout my two pair
 Startin' off this weddin' day.

That "Path o' Life" looked pretty smooth
 About a year or two
And then the weeds began to come
 Where once the sweet flow'rs grew.
One pair o' them walked hand in hand
 Altho' the path grew rough;
He helped her over all the stones
 And she called LOVE enough.

The other two? Well, I must tell
 Their hands loosed on the way,
And their paths widened as they walked
 And clouds came every day,
And all because they didn't know
 That burdens shared by two
Will always lighten fully half
 If hearts are strong and true.

And so my two pair wandered on—
 On thro' the "Path o' Life";
One pair caught all the sunshine,
 So God called them "man and wife".
My other pair are lost to sight,
 Their forms no more I see,
Lost somewhere on the "Path o' Life",
 For they could not agree.

When stones were rough, she would complain
 And, answerin', he would say,
"Just come along now, Mary Ann,
 You helped to make the day
When we this journey undertook;
 I've done the best I could;
Come, hurry up and catch me now,
 It's dark here in this wood."

And so she wanders on alone:
 He thinks he's bein' kind,
But by and by he finds, alas!
 That Mary's far behind.
And then he wonders where she is,
 And what she's doin' now;
And as he thinks how they have walked,
 A frown comes on his brow.

And then he wonders how it is
 This world for him is cold.
And lightning-like a thought comes in—
 Why, he is growin' old;
And that smooth path he once called "life"
 All full o' briers has grown,
And that companion he called "wife"
 Is lost and he's alone.

I guess a moral is a thing
 That you don't need just now,
But I would like to say a word
 To smooth each wrinkled brow.
Just grasp the hand that's in your path—
 Sometimes the path is long—
And life is sweeter when you have
 Companions, with a song.
Kind words smooth all the "Path o' Life"
 And smiles make burdens light,
But uncomplainin' friends can make
 A day-time out o' night.

Talkin' About Little Things

You say I see the little things
Well yes, I guess I do.
For big things seldom come along
To folks like me, that's true,
And little things are all I have
To come and help me thru
This world o' trvin' to get on
With comforts small and few.

A talkin' about little things—
Now, there's a baby's smile—
Do you suppose a millionaire
Could have that for a while
And love it and forget it
In the hum and buzz o' style,
And ever feel the same again
Without that baby's smile?

Still talkin' about little things,
Now there's a baby tear—
Who ever saw the quiverin' lid
With baby pain or fear,
Give out its little message
And not feel their hearts go near
To comfort and caress it
And to wipe away the tear?

Now, here's a lingo told you
By beginnin' with a smile—
An' talkin' 'bout a baby
Precious little for a while.
But you know that baby's growin'
An' he soon'll be a man
And you know its truth I'm tellin'
Look and find it—'cause you can.

The very smallest o' small things
Amounts to lots in life
And folks could find a heap o' help
To carry 'em thru' strife,
If they would only look along
Just where they're walkin' now,
Instead o' lookin' way ahead
An' furrowin' their brow—

'Cause what you look for way ahead
Sometimes you never find,
Its only what you've got in sight
Or what you've left behind,
That ever does you any good
(By livin' I know this)
But seein' small things as you go
You very little miss.

Take anything that you can't buy
And try it for a while
Course what you get for nothin'
Don't seem worth a tear or smile.
But by and by you will be seein'
Somethin' come along
That just grew out o' nothin'
An' grew mighty big and strong