

106286

WALTER MORSE RUMMEL



10

SONGS for CHILDREN

YOUNG and OLD

Bed Time
The Mill Fairy
Mister Rain
The Flower Fairy
The Seven Swan Ladies
Sir Lancelot
Slumber Song
The Singer Fairy
The Cricket
The Leaves



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BOSTON

BED TIME

LA NEIGE

Words by E. H. T.

Softly swaying

Walter Morse Rummel 1913

VOICE

1

PIANO

p, legato

espr.

Do you know, do you know, why the snow, why the snow is
 *) Sa-vez - vous, sa-vez-vous ce que font les flo-cons qui

hur-rying through the gar-den so? Just to spread, just to spread a—
 tom-bent dru sur le ga-zon? Pour les fleurs ils font un lit, un lit

nice soft bed for the sleep-y lit-tle flow-ers— head. To—
 blanc, un lit blanc, pour les fleurs dans le jar-din som-meil-lant. Et par—

*) Adaptations françaises par Thérèse Chaigneau.
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distinctly

cud_dle up the ba_by ferns and smooth the li_ly's sheet, and
 tout ils met_tent u_ne cou_ver_tu_re de du_vet, a

staccato

tuck a warm, white blan_ket down a_ round the ro_se's feet.
 fin que les pe_ti_tes fleurs aient un lit biendouillet.

Do you know, do you know, why the snow, why the snow, is
 Sa_vez_vous, sa_vez_vous ce que font les flo_cons qui

espr.

p

hur_rying through the gar_den so?
 tom_bent dru sur le ga_zon?

espr.

dim. ed allarg.

L.H.

THE MILL FAIRY

LE PETIT LUTIN

Words by H.D.

Moderately, lightly

2

There was a fai - ry in a mill who
 Il é - lait un p'tit lu - tin ma - lin, qui lo -

p, staccato

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics are 'There was a fai - ry in a mill who'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), 4/4 time. It features a piano dynamic marking 'p, staccato'. The right hand plays chords on the first and third beats of each measure, while the left hand plays a simple bass line.

had not ve - ry much to do, he
 geait tout au haut d'un mou - lin, il comp -

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with notes E5, D5, C5, B4, A4, G4, and F#4. The lyrics are 'had not ve - ry much to do, he'. The bottom staff continues the piano accompaniment with chords and a bass line. A dynamic marking 'v' (forte) is placed above the final note of the vocal line.

count.ed all the piles of wheat, and then he munched a grain or two,
 tait les sacs dans le gre - nier et puis mâ - chait des grains de blé,

allargando - - -

allargando - - -

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with notes G4, F#4, E4, D4, C4, B3, A3, and G3. The lyrics are 'count.ed all the piles of wheat, and then he munched a grain or two,'. The bottom staff continues the piano accompaniment with long, sustained chords. A dynamic marking 'p' is placed below the piano part. The system concludes with the tempo marking 'allargando' and a series of dashes indicating a slow, gradual ending.

a tempo

For he had not ve - ry much to do, for he
Car il ne sa - vait pas trop à quoi, car il

a tempo

had not ve - ry much to do, ve - ry much to do!
ne sa - vait pas trop à quoi, à quoi s'oc - cu - per. *espressivo*

He thought a - bout the
De la guêpe il é - cou -

ways of wasps and beet - les and of fai - ry love, but
tait le ca - quet et des fé - es sa - vaient les se - crets, Mais quand

(clearly)

when he'd ed - u - cate the mice, they said: we've heard all that be - fore.
 il s'en fût chez la sou - ris, ell' dit: "Plus fin' que toi je suis."

poco allarg. - - a tempo

There — was a fai - ry —
 Il é - tait un p'tit lu -

p subito *poco allarg. - - a tempo*

in a mill, he had not, had not
 tin ma - lin, qui ne sa - vait pas - trop à quoi,

ve - ry much to do.
 à quoi s'oc - cu - per.

MISTER RAIN

MADAME LA PLUIE

Words by Richard Aldington

Moderately

The drops slide down the win - dow pane they
La pluie ar - ro - se le jar - din et

3
 L.H.
p

make the gar - den grow, but if you please dear Mis - ter Rain, be
fait pous - ser les fleurs, mais on s'en - nue à la mai - son où

awf' - ly nice and go! Of
tout est dé - fen - du! Les

warmly

course the trees are al_ ways glad to be all wet and cool, but
 es - car - gots sont bien con - tents car l'eau fait leur bon - heur, mais

L.H.
P

Mis - ter Rain you make me sad as if I were in school.
 chè - re pluie as tu fi - ni, quand donc t'en i - ras - tu?

ped.

a little livelier **f**

I want to run a_bout and play and
 Car nous vou_lons nous a - mu_ser et

a little livelier

warmly

p marcato

cresc.

look for frogs and so
cou - riv au jar - din

Dear Mis - ter Rain
O chère pluie

Broad
f

don't spoil my day
as - tu fi - ni?

be awf' - ly nice
Sois bien gen - til - le,

and
et va -

allargando

(abruptly)

(follow voice)

p subito

go!
t-en.

pp

short

THE FLOWER FAIRY

LA FÉE AUX FLEURS

Words by H.D.

Moderately.

distinctly

1. The wind has blown the flowers a - bout and
 wind, why do you bend the flow'rs and
 1. Le vent s'a - muse à dis - per - ser les
 vent pour-quoi souf - fler si fort sur

4

p lightly, dont hurry

pp

senza Ped.

p

Simplified accompaniment

pp

beat - en them with rain, and I must find the scat.tered leaves, and
 tear them as you pass, and strew the white and crim-son leaves, a -
 feuil - les et les fleurs, et moi je dois les re - pla - cer, mais
 les gen - til - les fleurs, et em - por - ter tous leurs par - fums et

pp

put them back a - gain
cross the drip - ping grass?
c'est un dur la - beur.
fa - ner leurs cou - leurs.

But
For
Car
Car

Simplified

e - v'ry fai - ry knows, to
dif - fi - ci - le chose, de

A little Slower

oh! 'tis ve - ry dif - fi - cult as e - v'ry fai - ry knows, to
oh! 'tis ve - ry dif - fi - cult as e - v'ry fai - ry knows, to
oh oh *c'est bien dif - fi - ci - le,* dif - fi - ci - le chose, de
oh oh *c'est bien dif - fi - ci - le,* dif - fi - ci - le chose, de

A little Slower

allargando

pp

a tempo

tell rose-leaves from pe-o-nees, and pe-o-nies from rose.
 tell rose-leaves from pe-o-nees, and pe-o-nies from rose.
 dis-tin-guer quand il fait nuit, pi-voi-nes et roses!
 dis-tin-guer quand il fait nuit, pi-voi-nes et roses!

mf allargando

pp

a tempo senza Ped

mf allargando

pp

senza Ped

2. Great
2. O

allarg.

ppp

allarg.

ppp

THE SEVEN SWAN LADIES

LA LÉGENDE DES SEPT CYGNES

Words by Richard Aldington

Slowly, sadly

5

The musical score is set in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

Last night the flower - ing hay - fields, lay
 Hi - er du pré fleu - ri le ga - zon é -

thick and smooth and green But a great ring now is
 tait doux, frais et vert. Ce ma - tin nous trou - vons

bro - ken where the sil - ver wil - lows lean For at
 un grand rond au mi - lieu du pré si frais hi - er, Car a

Fin.

dawn the se - ven Swan La - dies, who live in a tow - er of
l'au - be les sept beaux cy - gnes, qui vi - vent au pa - ys des gla -

gold, flew down to the flower - ing hay - fields and
ciers ont vo - lé vers les ver - tes prai - ri - es et sur

danced in the morn - ing glow.
l'herbe ont dan - sé jusqu' au ma - tin.

Their white feet broke the
Et ils ont fou - lé

espressivo *pp*

grass - - es and the red flow - ers and the
 le ga - zon et les. fleurs de tou - tes les cou -

gold. But we
 leurs. Nous dor -

A little slower

distant

A little slower

slept and the se - ven Swan La - dies flew
 mions, et les sept - beaux cy - gnes au pa -

pp

home - to the ice and the cold.
 ys gla - cé s'en sont re - tour - né.

SIR LANCELOT

SIRE LANCELOT

Words by Richard Aldington

Not fast, heroically

6

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a right-hand section with triplets and *sfz* markings.

detached, very much in time

Musical score for the second system, including vocal lines with lyrics in English and French, and piano accompaniment.

Down in the gar - den near the end the
 Dans le jar - din là - bas tout au fond, ta -

very alarming

Musical score for the third system, including vocal lines with lyrics in English and French, and piano accompaniment with a *crescendo* marking.

stran - gest mon - sters lurk and peep. Fierce
 pi derrière un ar - bre je vois un dra - gon. Hor -

nose - fish, dra - gons scaled with fire, white
ri - ble, du feu sor - tant des na - ri - nes, le

sfz *sfz* *sfz*

lob - sters, hordes of sa - vage - sheep
mons - tre veil - le, at - ten - dant sa proi - e

sfz *sfz*

I gird me with my
Dé - cro - chez - moi mon

R.H. *sfz*

wood - en sword, the large dish co - ver -
sa - bre de bois, et don - nez - moi ma lance et mon

sfz *sfz*

makes my shield
grand bou - cli - er.

sfz *crescendo* *sfz* *sfz* *sfz* *sfz* *sfz*

With great spirit.

I Et sal - ly forth with
je mè - lan - ce

ff

fear - less heart and fight them till they fall or
sabre au poing pour vaincre ou mourir en che - va -

yield.
lier.

grandioso

SLUMBER SONG

BERCEUSE

From the French

A little sadly

*) Ten - der - ly watched by Mar - y's eyes the Christ-child in his
 Dans son ber - ceau l'en - fant Jé - sus bien dou - ce-ment s'est

7 *p*

cra - dle lies; All through the night
 en - dor - mi. En le ber - çant

espressivo

mf *f*

An - gels in white Sing to him while they tend him,
 deux an - ges blancs chan - tent à son o - reil - le:

*) English version by Claude Aveling.

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mf

In - fant di - vine, God's ho - ly sign; In heav - en lies thy
 "O doux Jé - sus par Dieu é - lu, au ciel est ton ro -

mf

king - dom. *p sadly*
 yau - me?" *espressivo* Then an - swers the Child, his
 Et l'en - fant Jé - sus ou -

mf *p sadly*

blue eyes un - clos - ing: "I did dream of Par - a - dise.
 vrant ses yeux bleus, dit: "Je rê - vais du Pa - ra - dis.

Li - lies grew there, White and most fair, This land I would give to
 C'é - tait un champ de grand lys blancs, je veux le don - ner au

Poco meno mosso

mor - tals?" *espr.* *p* And breathing a prayer, the
 mon - de?" *espr.* Et près du berceau les

an - gels stand near And from their eyes in
 an - ges pri - aient et de leurs yeux des

poco allarg. si - lence falls a tear. *espressivo*
 lar - mes s'é - chap - paient. *a tempo* *L.H.*

dim.

THE SINGER FAIRY

LE CHANT DE L'ELFE

Words by H. D.

Boldly

8

The sing - er fai - ry raised his harp, His hands were swift, his
 Le beau chan-teur a pris son luth, son air est fier, ses

f

mf

style was bold, his harp - was wrought of one rose-leaf, its
 doigts lé - gers, le luth - est fait d'un brin d'o - sier, les

strings were made of rose-leaf gold.
 cor - des sont des che - veux d'or fin.

f

mf *espressivo*

mf

And then he tuned his rose-leaf harp and
Ft s'ac - cor - dant, puis pré - lu - dant, il

staccato

played the no - blest tune of all: The
 chan - te son plus no - ble chant: Le

f *brilliantly*

1 4 3 2 1

wind a - mong the spi - der webs The
 souf - fle du vent dans les ro - seaux La

p

f

impressive *allargando* *a tempo*

thun - der of the dew - drops fall.
 chû - te de la gout - te d'eau.

f *allargando*

THE CRICKET

LE CRI-CRI

Words by H. D.

Delicately, appealingly

9

monotonously, very even

pp sempre staccato staccato (simile)

ten. ten.

I
J'en -

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand. The first measure is mostly rests, with a single note in the vocal line. The second measure continues the accompaniment and has a vocal note. Performance markings include 'pp sempre staccato' and 'ten.' (tenuissimo).

heard a lit - tle voice that sang
tends dans l'herbe un doux ap - pel

(simile)

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics 'heard a little voice that sang' and 'tends dans l'herbe un doux appel'. The piano accompaniment remains consistent with the first system. A '(simile)' marking is present at the beginning of the system.

and called to me and
pe - ti - te voix qui

Detailed description: This system contains measures 5 and 6. The vocal line continues with the lyrics 'and called to me and' and 'petite voix qui'. The piano accompaniment continues with the same eighth-note pattern. The system ends with a final vocal note and a piano accompaniment flourish.

chirped to me I
vient à moi J'en

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'chirped to me I' and 'vient à moi J'en'. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

heard a lit - tle voice that cried:
tends dans l'herbe un fai - ble cri:

The second system continues the vocal line with the lyrics 'heard a lit - tle voice that cried:' and 'tends dans l'herbe un fai - ble cri:'. The piano accompaniment remains consistent with the first system.

Cri Cri
Cri Cri

The third system features a vocal line with the lyrics 'Cri Cri' and 'Cri Cri'. The piano accompaniment continues with the same eighth-note pattern.

Cri. Cri. (a little more coloured)
Cri. Cri. I Et

The fourth system concludes the vocal line with the lyrics 'Cri. Cri.' and 'I Et'. The piano accompaniment continues until the end of the system. The instruction '(a little more coloured)' is written above the vocal line.

looked a - long the gar - den wall and
 j'ai cher - ché dans le ga - zon et

(stacc.) (sim.)

espressivo

in the grass, be - neath the tree I
 près du mur du vieux jar - din, J'en -

heard it chirp - ing from the stones Cri
 ten - dis la pe - ti - te voix: Cri

pp perdendosi

Cri Cri.
 Cri Cri.

perdendosi *ppp ppp*

THE LEAVES

RONDE D'AUTOMNE

Words by H. D.

Very gaily, marked

10

f staccatissimo et marcatissimo

The leaves are blow - ing up now and down now, the
 Sui - vons les feuil - les d'or, tour - no - yons et dan -

up now, the leaves are swirl - ing round now in all the gold - en
 sons, Ah! Sui - vons leur bel - le dan - se, au doux so - leil d'au -

espressivo

wea - ther!
 tom - ne.

f

And
A -

we are dan - cing up now, and down now and up now and
vec les feuil - les d'or, tour - no - yons et dan - sons, Ah! Mè -

p

we are whirl - ing round now the leaves and me to - geth - er.
lons - nous à leur ron - de, tour - nons toutes en - sem - ble.

f *l.h.*

espr.

A little more distant

The leaves are blow - ing up now and
 Sui - vons les feuil - les d'or, tour - no -

A little more distant

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand. A dynamic marking of *pp* is present in the piano part.

down now and up now, the leaves are swirl - ing
 yons et dan - sons, Ah! Sui - vons la bel - le

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *pp* is maintained.

in allargando, giocoso - - - a tempo

round now in all the gold - en wea - - - ther!
 dan - se des feuil - les d'or qui tom - - - bent!

The third system introduces a tempo change from *allargando* to *a tempo*. The vocal line has a melodic line with lyrics. The piano accompaniment features a more complex texture with triplets and sixteenth notes. A dynamic marking of *f* (follow voice) is present. The system ends with a double bar line.

senza allarg.

The fourth system is a piano solo section. It features a complex texture with triplets and sixteenth notes in both hands. A dynamic marking of *sfz* is present. The system ends with a double bar line.

Walter Morse Rummel

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